

1-10-1992

American Art Today: Surface Tension

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

Follow this and additional works at: <http://digitalcommons.fiu.edu/frostcatalogs>

Recommended Citation

Frost Art Museum, The Patricia and Phillip, "American Art Today: Surface Tension" (1992). *Frost Art Museum Catalogs*. Book 17.
<http://digitalcommons.fiu.edu/frostcatalogs/17>

This work is brought to you for free and open access by the Frost Art Museum at FIU Digital Commons. It has been accepted for inclusion in Frost Art Museum Catalogs by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.

American Art Today: Surface Tension



The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
MIAMI, FLORIDA

Front Cover:

Milo Reice

Sunshine, Starshine (Penelope and Odysseus Reunited), 1990

Tempera-painted paper plates, conté, paper, mounted on canvas

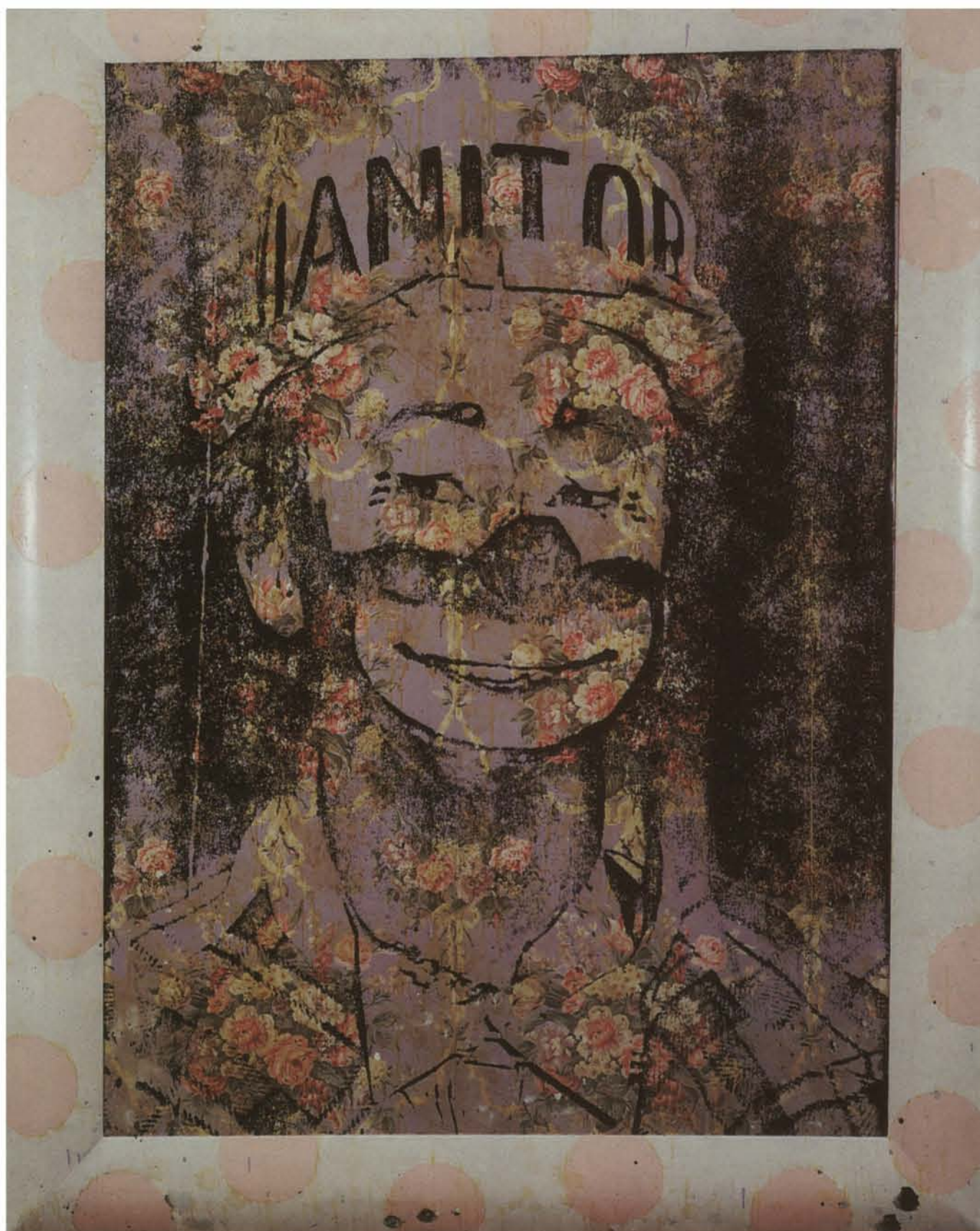
79" x 53"

Private Collection, New York, NY, courtesy Nohra Haime Gallery, New York, NY

American Art Today: Surface Tension

January 10 - February 14, 1992

Essay by Stephen Westfall



Ford Beckman, *Pop Painting*, 1991, Silkscreen, acrylic, enamel, and industrial varnish on paper, 96" x 96"
Courtesy of Tony Shafrazi Gallery, New York, NY

Curated by
Dahlia Morgan for

The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
University Park, Miami, Florida 33199 (305) 348-2890

Director's Forward

In 1985 I decided to curate a series of exhibitions that would explore contemporary painting and its relationship to the history of Art. In past years I have focused on the contemporary response to traditional themes and presented the exhibitions *New Directions* ('91); *The City* ('90); *Contemporary Landscape* ('89); *Narrative Painting* ('88); *The Portrait* ('87); *Figure in the Landscape* ('86); and *Still Life* ('85).

This year *Surface Tension* explores the very essence of painting as a physical object, the properties of easel painting itself. I was impressed with the sheer number of artists working in a variety of techniques who pushed the boundaries of what is a traditional "painting." These surfaces incorporate the tensions inherent in this bold exploration.

I would like to thank our small and dedicated staff, especially Regina C. Bailey, Coordinator of Museum Programs, and Eva Van Hees, Community Relations, for

their superb organizational skills. Stephen Westfall has written an important and insightful essay for this catalog and I am indebted to him as well.

Especially, I would like to thank the National Endowment for the Arts and the State of Florida, Department of State, Division of Cultural Affairs through the Florida Arts Council, the Metropolitan Dade County Cultural Affairs Council and the Metropolitan Dade County Board of County Commissioners, the Interim Governing Council of the Student Body at Florida International University, and the Friends of The Art Museum.

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

Dahlia Morgan
Director

Special Acknowledgements Florida International University

Modesto A. Maidique, President

James Mau, Acting Provost and Vice
President Academic Affairs

Paul Gallagher, Vice President, North
Miami Campus and Vice-Provost,
Academic Affairs

Richard J. Correnti, Vice President,
Student Affairs

Michael P. Morgan, Vice President,
University Relations and Development

Leonardo Rodriguez, Vice President,
Business and Finance

Arthur Herriott, Acting Dean, College
of Arts and Sciences

William Maguire, Chairman, Visual
Arts Department

The Staff of the Art Museum

Dahlia Morgan, Director

Regina C. Bailey, Coordinator of Museum
Programs

Alicia Beceña, Program Assistant

Carlos Chiu, Registrar / Preparator

Eva Van Hees, Community Relations

Ana Pereira, College Work Study Student



David Smith, *Common Memory Set*, 1990, Egg tempera, metal leaf, encaustic bole on masonite over Norcore, 16 ¼" x 83 ½",
Courtesy of P. P. O. W., New York, NY

Artists

Peter Ambrose
Curtis Anderson
Ford Beckman
Larry Bell
David Carrino
Suzan Etkin
Christian Haub
Anton Henning
Bill Kane
Dennis Kardon
Thomas Lanigan-Schmidt
David Levinthal
Kim MacConnel
Frank Majore
Gerry Morehead
Matt Mullican
Jim Napierala
Barbara Nessim
Nam June Paik
Steve Parrino
Izhar Patkin
Milo Reice
Holly Roberts
Michael Scott
David Smith
Rudolf Stingel
John R. Thompson
Donald Traver
Ismael Vargas
Darryl Zeltzer
Joe Zucker

Lenders

A/D, New York, NY
Vrej Baghoomian Gallery, New York, NY
Jayne H. Baum Gallery, New York, NY
Janet Borden, Inc., New York, NY
CDS Gallery, New York, NY
Bess Cutler Gallery, New York, NY
Rosa Esman Gallery, New York, NY
Foster Goldstrom Gallery, New York, NY
Nohra Haime Gallery, New York, NY
Christian Haub, New York, NY
Hirschl & Adler Modern, New York, NY
Paul Kasmin Gallery, New York, NY
Michael Klein, Inc., New York, NY
Daniel Newburg Gallery, New York, NY
P.P.O.W., New York, NY
Rempire Fine Art and Gallery, New York, NY
Luise Ross Gallery, New York, NY
Tony Shafrazi Gallery, New York, NY
Holly Solomon Gallery, New York, NY
Donald Traver, New York, NY

American Art Today: Surface Tension

Sooner or later, all serious discussion of painting settles on its surface. This is especially true for painting-about-painting, which might be described as the discursive criteria for high Modernist content. In his essay "Modernist Painting" Clement Greenberg postulated that an essential quality of painting was flatness. But flatness is also an attribute of the photographic print, a technical medium that has come to seriously challenge, if not usurp, the predominance of painting in visual art. Despite the importance of photography in Surrealism and Bauhaus montage, and the prescience of Walter Benjamin's essay "The Work of Art in the Age of Mechanical Reproduction" (1939), neither Greenberg nor virtually anyone else foresaw the emergence of the still photographic print into a primary visual art form.

Greenberg really isolated and identified only one tendency within the modernist project. There are plenty of others. If it is true, for instance, that one way painting analyzes itself was through the subtractive empiricism that Greenberg outlined, it is equally true that another way painting tests itself has been through a pushing at the boundaries of its definitive arena of action. From Synthetic Cubism through Dada, Surrealism, Rauschenberg, Johns, Warhol, Stella, and beyond into the present a vital body of painting has pressed against those boundaries dividing it from sculpture and mechanical reproduction. This is a development in a direction opposite than that of definition by exclusion. Besides observing how much painting may admit into its field of practice and still remain painting, it also literalizes to an unprecedented degree the concept of painting as a semantic space, a space that is both subject to and recontextualized by the ruptures and dislocations between sign and signifier that trouble and stimulate the functions of written and spoken language.

In painting, these disruptions are made physical, in materials and on the surface. Both collage and assemblage cultivate an awareness of co-existing distinctions between depiction and the literal presence of the thing. This "thing" may itself be a representation of something else -- a photograph, a word, or a sign-logo -- and what is represented may refer in some way back to the original

image-impulse of the incorporating artwork. The fragmented surface of such a work becomes a sequence of steps that lead a visual idea through various informational stages. In John Berger's phrasing, this information is "redeposited on the surface" of the painting.

This year's *American Art Today* presentation considers the surface of the front-to-the-viewer/back-to-the-wall art object (let's call it a painting) as a **trope** for the expanded informational field addressed by both abstract and representational painting, and also for painting's continuing self-examination through new materials and techniques. Traditional brush technique and canvas support are in short supply. The brushed surface is replaced by lacquers, resins, photographic emulsions, and commercial inks, to cite just some of the materials. And yet the preponderance of work in this show is referencing, celebrating, and in some cases eulogizing the deep legacy of easel painting.

For many artist included here the painting practice exists as a residual memory, a ghost in the machine. Bill Kane mounts rows of burnt books against a photo backdrop of Walden Pond. The damage and distress suffered by the books evokes a sense of environmental fragility while the central rectangle underscores Kane's affinity for the iconic geometries of Malevich. Frank Majore's cibachrome print invokes the directional energies of gestural color field painting. Christian Haub constructs his Neoplastic geometry out of colored plastic and invites consideration of sculptural volume while holding to a rigorous planar frontality.

The intervention of technological processes as a kind of painting surrogate is also evident in the work of Curtis Anderson, Ford Beckman, and Barbara Nessim. Anderson suspends in graphite and silver leaf a dark square field of diagrammatic gestures that seem a combination of alchemical calculations in secret handwriting and a photograph of a chain reaction. The oxidizing effects of his materials thicken the atmosphere in his imagery. The melancholy and strangely ominous clown photograph projected on to the surface of Beckman's *Pop Painting* is lent an elegiac air by darkening varnishes sealing the surface. The red field of Nessim's

flag image is comprised of 72 computer generated drawings depicting figures in domestic and social interactions.

The white cross in Nessim's flag recalls Suprematist more directly than Kane's rectangle of books, but it also points to the use of insignia to carry double meanings by other artists in the show. David Smith's exquisitely crafted geometric painting draws on the entire tradition of panel painting in its use of materials, but it also can be read as a combat ribbon. This militaristic reference undercuts the transcendental associations of his materials and execution. Matt Mullican has pieced together a black and white quilt of his personal permutations of universal signs. The dichotomy between the instant legibility of his imagery and the obscurity of its linkages opens to a seductive ambiguity.

Mullican's quilt shares an inventorial impulse with much of the other work, through which a host (inventorial word!) of different readings and cross reference may arise. A group exhibition such as *American Art Today* or the *Whitney Biennial* is itself a kind of inventory, a grouping that might organize itself according to a closely followed theme or represent a more general pulse-taking. Inventory is an act motivated by apprehensions of desire and loss, which speaks volumes about this basic organizational idiom of contemporary art. The hyperreal detail in Larry Bell's fractured field or planar shards of color can be seen as a pressed close-up of a pile of refuse. Suzan Etkin's collection of clothes patterns laid out in a non-hierarchical "scatter" arrangement on reflective mylar has a poignant quality of abandonment. Looking at the patterned apertures onto the mirrored plastic surface of her paintings, viewers find themselves substituting for the missing bodies. Peter Ambrose's grouping of abstracted figural forms collaged together from transparent mica chips could be the positives to Etkin's fragmented negatives.

In the hands of Thomas Lanigan-Schmidt and Milo Reice the collage and assemblage processes invite a poetic collision between high art themes and the ordinary materials of everyday life. Gerry Morehead's narrative allegories are more hermetic than Reice's leading the viewer into a rebus-like reconstruction of a journey that is also a reverie. A similar haunting sense of suspension suffuses David Carrino's medium-soaked drawing of

figures collaged onto galvanized steel.

The sense of languorous floatation that we associate with reverie persists in the abstractions of John R. Thompson and Donald Traver. The ornamental geometric insignia employed by both artists hover and drift across the picture plane and shrink back into illusionistic space like plankton in a magnified drop of seawater while maintaining an iconic, horizontal/vertical orientation to the rectangular format of their pictorial support. The paintings of Kim MacConnel, Darryl Zeltzer, and Joe Zucker go further even than Thomas' use of glass on wood to emphasize through surface construction (flocking, layering, embedding; respectively) the associations conjured up by their imagery.

Everywhere one looks in this show the material transformation of surface serves as a concrete metaphor for the overall image. Holly Robert's silverprint of a hand-rendered image creates a surface duality that is congruent with her theme of shamanistic doubling. In a sense, one surface is **inside** another, one step removed. Ismael Vargas; collage process accumulates into the overall mosaic image he was looking for. Jim Napierala's tree rings suggest as organic cosmology underlying his distribution of abstract insignia. Dennis Kardon's *Mirror* is apt distillation of the theme of this year's *American Art Today* where the materials and processes of the surface support of the artwork are identified as nouns and are incorporated as such into the act of representation. The sampling of artists provided here indicate that, far from being exhausted, painting is an exploded field of practice fully capable of responding to the fragmentation and information overlays of contemporary.

- Stephen Westfall

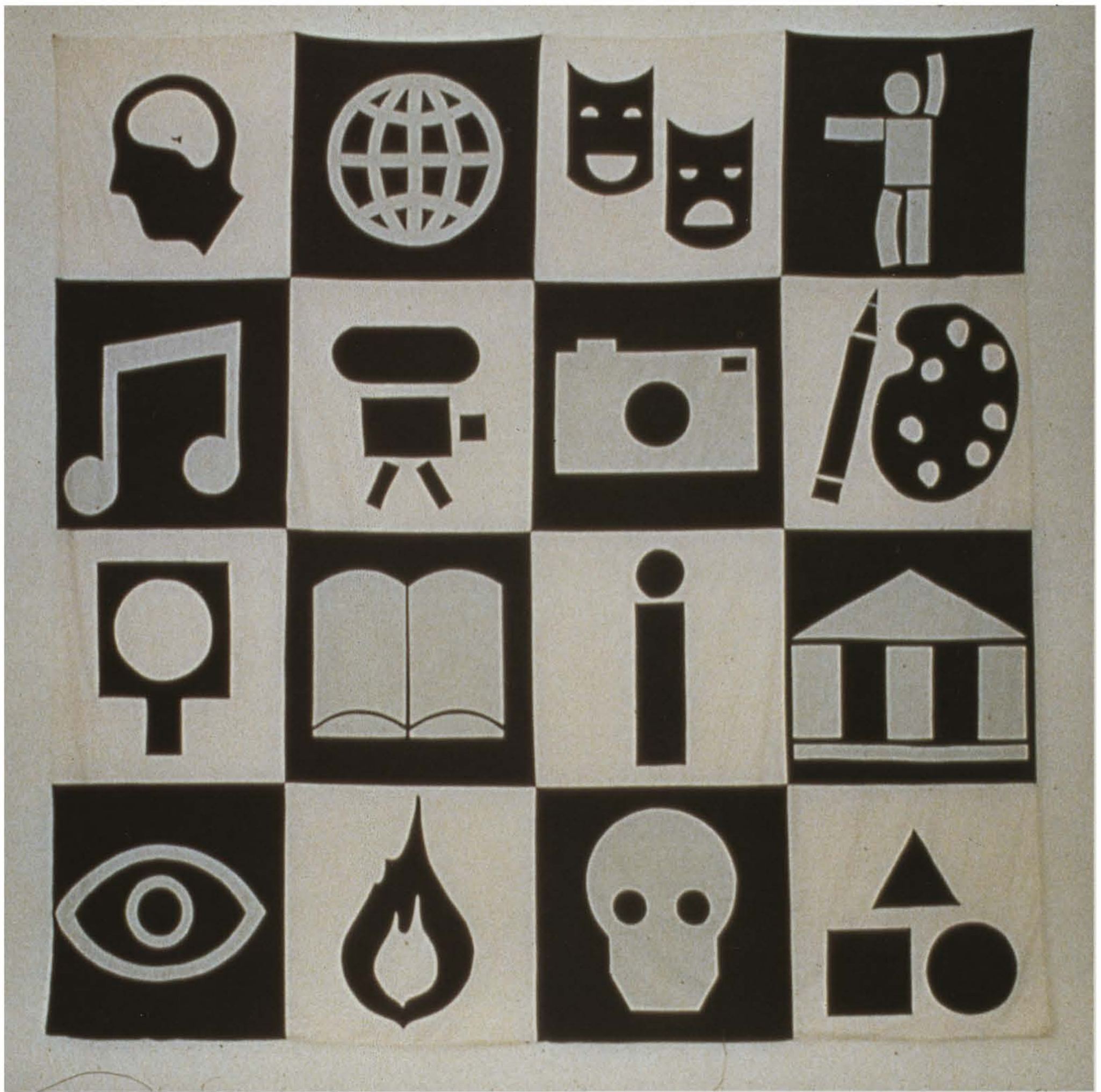
is an artist and art critic who currently lives in New York. He is a contributor to *Art in America*, and *Arts* magazines.



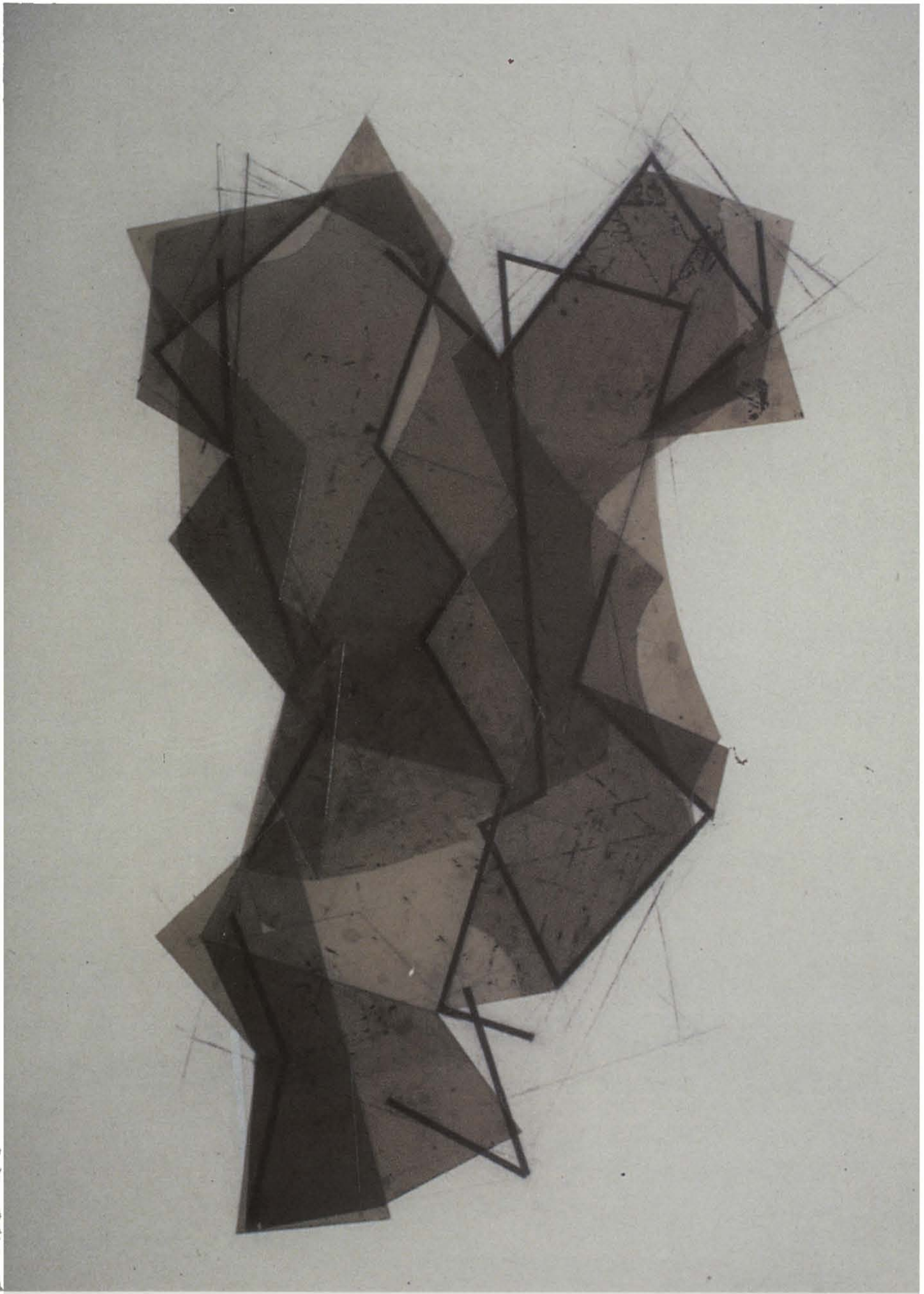
Joe Zucker, *Ravens Wood Series: Four Brush Joseph*, 1989, Acrylic, sashcord, & wood
89 ½" x 89 ½", Courtesy of Hirschl & Adler Modern, New York, NY



Larry Bell, *Better Red than Dead*, 1990, Mixed media on canvas, 69" x 120 1/2", Courtesy of Tony Shafrazi Gallery, New York, NY



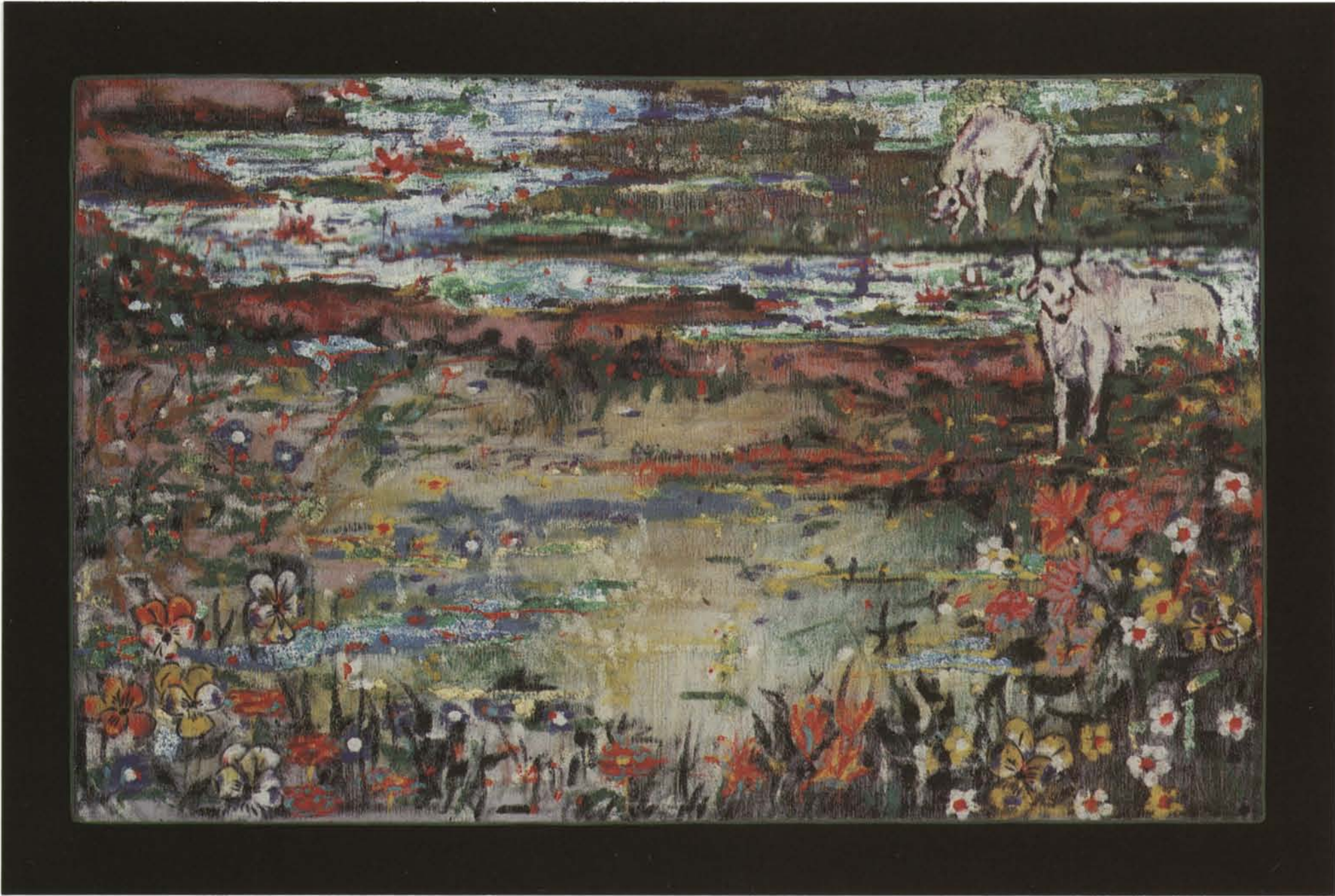
Matt Mullican, *Untitled*, 1982, Cotton applique, 128" x 128", Courtesy of Michael Klein, Inc., New York, NY



Peter Ambrose, *Untitled*, 1990, Mica, charcoal, paper, 29 ½" x 41", Courtesy of Rosa Esman Gallery, New York, NY



Thomas Lanigan-Schmidt, *Cool Spring Leaves and Hot Summer Roses*, 1989-90, Foil, plastic, staples, fabric on plywood, 24"x 57",
Courtesy of Holly Solomon Gallery, New York, NY



Izhar Patkin, *The Swamp*, 1987, Oil on perforated screen with metal leaf, 48" x 72", Courtesy of Holly Solomon Gallery, New York, NY



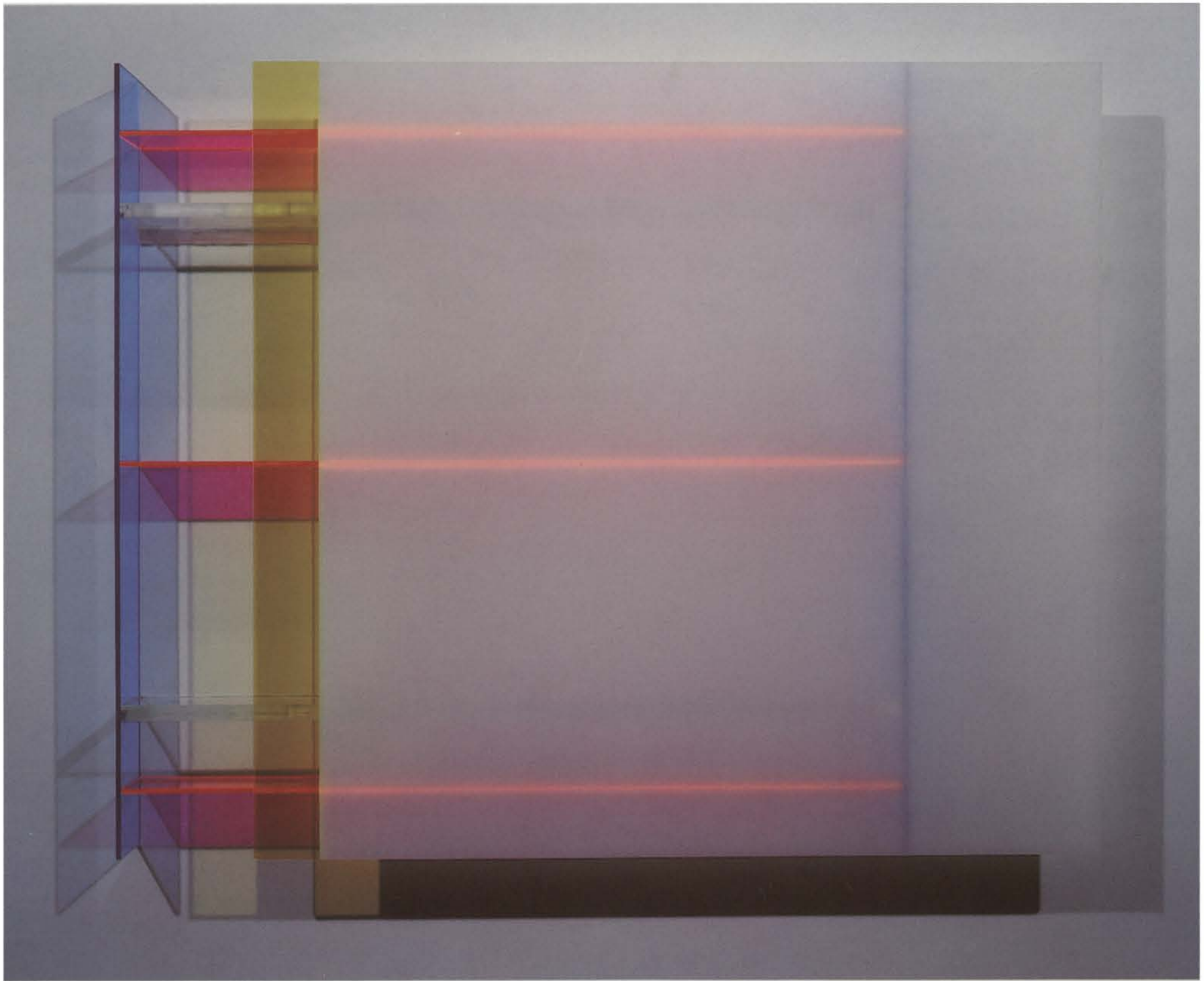
Bill Kane, *Walden B33B*, 1990, Photograph, burnt books, canvas, 58 $\frac{1}{8}$ " x 87 $\frac{5}{8}$ " x 6", Courtesy of Foster Goldstrom Gallery, New York, NY



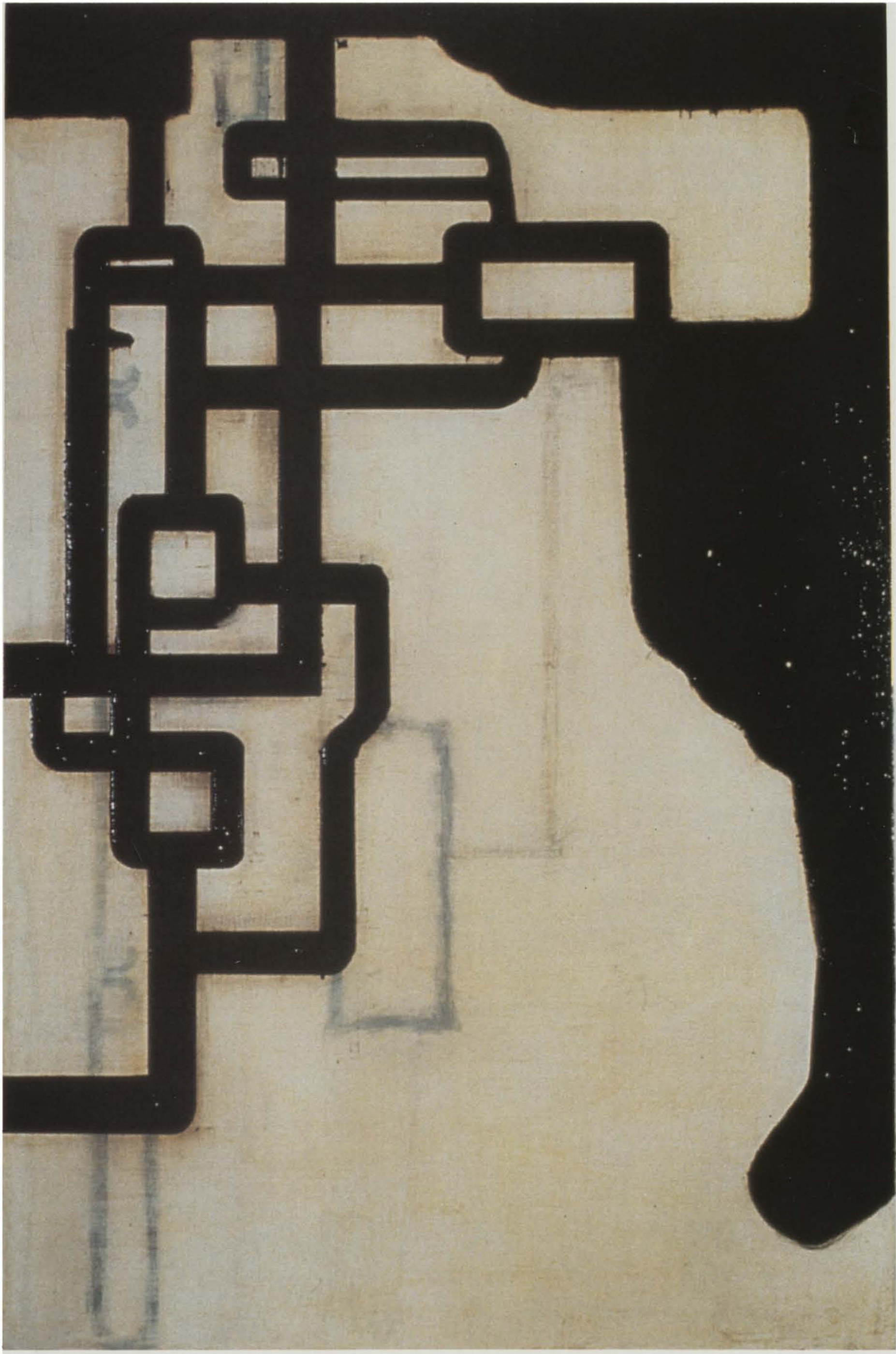
Steve Parrino, *Untitled*, 1991, Enamel on canvas, 60" x 60", Courtesy of Daniel Newburg Gallery, New York, NY



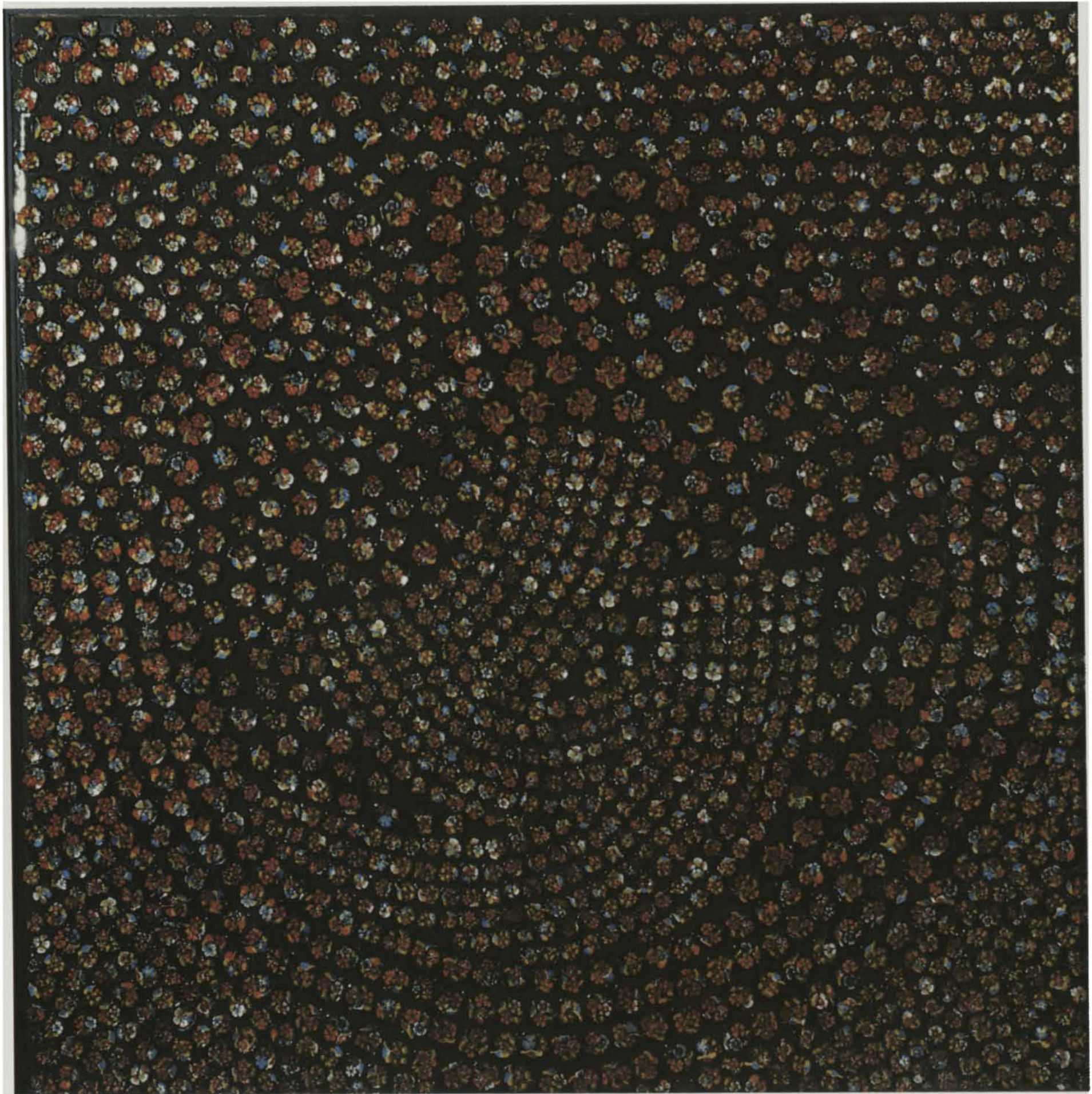
Jim Napierala, *The Roof of Hell*, 1991, Oil paint, encaustic and gold leaf on wood, 12" x 17" x 3", Courtesy of Luise Ross Gallery, New York, NY



Christian Haub, *Court Float*, 1990, Plastic, 36" x 45" x 3 1/2", Courtesy of the Artist, New York, NY



Darryl Zeltzer, *Untitled*, 1991, Mixed media on canvas, 48" x 32", Courtesy of Bess Cutler Gallery, New York, NY



Ismael Vargas, *Piedra Del Sol # 11*, 1982, Mixed media on canvas, 40 ½" x 40 ½", Courtesy of CDS Gallery, New York, NY



Anton Henning, *I Love You So Much, Would You Marry Me?*, 1990, Mixed media on wood, 99 ¼" x 135",
Courtesy of Vrej Baghoomian Gallery, New York, NY



Gerry Morehead, *Bright Days #6*, 1989, Mixed media, 4' x 8', Courtesy of the Artist and Michael Klein, Inc., New York, NY



Holly Roberts, *Man with Dog's Head Trying to Speak*, 1989, Oil on silver print, 25" x 30", Courtesy of Jayne H. Baum Gallery, New York, NY



Curtis Anderson, *Untitled*, 1990, Silverleaf, graphite on PVC, 27 ½" x 27 ½",
Courtesy of Paul Kasmin Gallery, New York, NY

Works in the Exhibition

Peter Ambrose

Untitled, 1990

Mica, charcoal, paper

29 ½" x 41"

Courtesy of Rosa Esman Gallery, New York, NY

Curtis Anderson

Untitled, 1990

Silverleaf, graphite on PVC

27 ½" x 27 ½"

Courtesy of Paul Kasmin Gallery, New York, NY

Ford Beckman

Pop Painting, 1991

Silkscreen, acrylic, enamel, and industrial varnish on paper

96" x 96"

Courtesy of Tony Shafrazi Gallery, New York, NY

Larry Bell

Better Red than Dead, 1990

Mixed media on canvas

69" x 120 ½"

Courtesy of Tony Shafrazi Gallery, New York, NY

David Carrino

The World as I Found It, 1991

Ink, paper, and latex on galvanized steel

38 ¼" x 52 ¼"

Courtesy of Tony Shafrazi Gallery, New York, NY

Suzan Etkin

#1854, 1988

Mixed media on reflective mylar

5 ½" x 8"

Courtesy of Paul Kasmin Gallery, New York, NY

Christian Haub

Court Float, 1990

Plastic

36" x 45" x 3 1/2"

Courtesy of the Artist, New York, NY

Anton Henning

I Love You So Much, Would You Marry Me?, 1990

Mixed media on wood

99 ¼" x 135"

Courtesy of Vrej Baghoomian Gallery, New York, NY

Bill Kane

Walden B33B, 1990

Photograph, burnt books, canvas

58 ¾" x 87 ¾" x 6"

Courtesy of Foster Goldstrom Gallery, New York, NY

Dennis Kardon

Mirror, 1991

Silver-backed bevelled mirror set into frame made of carved wood, gesso, sand, red clay & 22-karat gold leaf with reinforced plaster, hand-painted decoration and applied figures of rosin, rabbit-skin gesso & chalk

28" x 24" x 2 ¾"

edition of 15

Fabricated by Abe Munn Picture Frames, New York

Courtesy of A/D, New York, NY

Thomas Lanigan-Schmidt

Cool Spring Leaves and Hot Summer Roses, 1989-90

Foil, plastic, staples, fabric on plywood

24" x 57"

Courtesy of Holly Solomon Gallery, New York, NY

David Levinthal

Modern Romance, 1987

Acrylic on canvas

38" x 38"

Courtesy of Janet Borden Galley, New York, NY

Kim MacConnel

Bafoum, 1987

Acrylic and flocking on canvas with wood frame

57 ¼" x 89 ¾"

Courtesy of Holly Solomon Gallery, New York, NY

Frank Majore

Vertigo, 1990

Cibachrome print (edition 2/3)

60" x 48"

Courtesy of Holly Solomon Gallery, New York, NY

Gerry Morehead

Bright Days #6, 1989

Mixed media

4' x 8'

Courtesy of the Artist and Michael Klein, Inc., New York, NY

Matt Mullican

Untitled, 1982

Cotton applique

128" x 128"

Courtesy of Michael Klein, Inc., New York, NY

Jim Napierala

ECCE, 1991

Oil paint, encaustic and gold leaf on wood

12" x 7" x 2"

Courtesy of Luise Ross Gallery, New York, NY

Jim Napierala

The Roof of Hell, 1991

Oil paint, encaustic and gold leaf on wood

12" x 17" x 3"

Courtesy of Luise Ross Gallery, New York, NY

Barbara Nessim

Random Access Memories -- Swiss Lives, 1991

Computer generated images with acrylic on board

5' 6" x 8' 6"

Courtesy of Rempire Fine Art and Gallery, New York, NY

Nam June Paik

Tropics, 1991

Acrylic, with found wooden mask, spoon, 1/2

scissors, Sony Watchman, antenna and plywood

41 ½" x 48" x 5"

Courtesy of Holly Solomon Gallery, New York, NY

Steve Parrino

Untitled, 1991

60" x 60"

Enamel on canvas

Courtesy of Daniel Newburg Gallery, New York, NY

Izhar Patkin

The Swamp, 1987

Oil on perforated screen with metal leaf

48" x 72"

Courtesy of Holly Solomon Gallery, New York, NY

Milo Reice

Sunshine, Starshine (Penelope and Odysseus

Reunited), 1990

Tempera-painted paper plates, conté, paper, mounted on canvas

79" x 53"

Private Collection, New York, NY, courtesy Nohra

Haime Gallery, New York, NY

Holly Roberts

Man with Dog's Head Trying to Speak, 1989

Oil on silver print

25" x 30"

Courtesy of Jayne H. Baum Gallery, New York, NY

Michael Scott

Untitled, 1989

Enamel on aluminum

8' x 4'

Courtesy of Tony Shafrazi Gallery, New York, NY

David Smith

Common Memory Set, 1990

Egg tempera, metal leaf, encaustic bole on masonite over Norcore

16 ¼" x 83 ½"

Courtesy of P. P. O. W., New York, NY

Rudolf Stingel

Untitled, 1990

Oil and enamel on canvas

44" x 30"

Courtesy of Daniel Newburg Gallery, New York, NY

John R. Thompson

Positioned Depth, 1991

Mixed media with glass on plywood

16 ¼" x 19 ½" x 2"

Courtesy of Luise Ross Gallery, New York, NY

Donald Traver

E. M. I. J., 1990

Acrylic/cardboard

79" x 53"

Courtesy of the artist, New York, NY

Ismael Vargas

Piedra Del Sol # 11, 1982

Mixed media on canvas

40 ½" x 40 ½"

Courtesy of CDS Gallery, New York, NY

Darryl Zeltzer

Untitled, 1991

Mixed media on canvas

48" x 32"

Courtesy of Bess Cutler Gallery, New York, NY

Joe Zucker

Ravens Wood Series: Four Brush Joseph, 1989

Acrylic, sashcord, & wood

89 ½" x 89 ½"

Courtesy of Hirschl & Adler Modern, New York, NY

Artist's Biographies

Peter Ambrose

Born: 1953, New York, NY

Lives and Works: Santa Fe, NM

Education:

1977 MFA The School of the Art Institute of Chicago, Chicago, IL

1975 BFA Carnegie Mellon University, Pittsburgh, PA

1974 Yale University, New Haven, CT

Recent One Person Exhibitions:

1992 Aleene Lapidis Gallery, Santa Fe, NM

1991 Rosa Esman Gallery, New York, NY

1990 "The Metaphorical Figure," University Art Museum, Binghamton, NY

Rosa Esman Gallery, New York, NY

1988 Rosa Esman Gallery, New York, NY

Recent Group Exhibitions:

1991 "20th Century Collage," Margo Leavin Gallery, Los Angeles, CA traveling to Centro Cultural Arte Contemporaneo, Mexico City, Mexico; Musée d'Art Moderne et d'Art Contemporain, Nice, France

"Another Dimension: Drawings by Six Contemporary Sculptors," Metlife Gallery, New York, NY

1990 Rotating Summer Group Show, Rosa Esman Gallery, New York, NY

1989 "The Meaning of Metal," Memorial Arch, Grand Army Plaza, Brooklyn, NY

"Evocations," Frumkin/Adams Gallery, New York, NY

"Body Fragments," Shea & Beker Gallery, New York, NY

1988 "Scale (small)," Rosa Esman Gallery, New York, NY

"The Right Foot Show," The San Francisco Airports Commission, San Francisco, CA

Curtis Anderson

Born: U.S.A.

Lives and Works: Cologne, Germany and New York, NY

Education: BFA The Cooper Union, New York, NY

Recent One Person Exhibitions:

1991 Paul Kasmin Gallery, New York, NY

Baron/Boisante, New York, NY

1990 Galerie Jule Kewenig, Frechen-Bachem Bei Koeln, Germany

1989 Baron/Boisante, New York, NY

1988 Galerie Six Friedrich, Muenchen, Germany

Galerie Erika + Otto Friedrich, Bern, Switzerland

Recent Group Exhibitions:

1990 "Berlin, Marz 1990," Wiensowski + Harbord, Berlin, Germany

"Zeichnung," Bern Galerie Erika + Otto Friedrich Braunschweig, Bern, Switzerland

"Berlin, Marz 1990," Kunstverein Braunschweig, Braunschweig, Germany

"Jardins de Bagatelle," Galerie Tanit, Muenchen, Germany

Paul Kasmin Gallery, New York, NY

"Information," Terrain Gallery, San Francisco, CA

1989 "Nature Morte," Goethe Institut, Brussels, Belgium

"Portraits," Galerie Ascan Crone, Hamburg, Germany

Galerie Daniel Buchholz, Cologne, Germany

"Skulptur II," Galerie Six Friedrich, Muenchen, Germany

Brooke Alexander Gallery, New York, NY

"In the Center of Doubt," Massimo Audiello Gallery, New York, NY

"Made in Germany," Baron/Boisante, New York, NY

Daniel Newburg Gallery, New York, NY

1988 "Nature Morte," Galerie Philomene Magers, Bonn, Germany

"Pyramiden," Galerie Jule Kewenig, Frechen-Bachem Bei Koeln, Germany

"Alive/Survive," Kampnagelgelände, Hamburg, Germany

"Art Against Aids," Messehalle, Cologne, Germany

Ford Beckman

Born: 1952, Columbus, Ohio

Lives and Works: New York, NY and New Canaan, CT

Recent One Person Exhibitions:

1992 Anders Tornberg Gallery, Sweden

Hans Mayer Galerie, Düsseldorf, Germany

1991 Tony Shafrazi Gallery, New York, NY

1990 Tony Shafrazi Gallery, New York, NY

The Greenberg Gallery, St. Louis, MO

Washington University, St. Louis, MO

Scott Hanson Gallery, New York

1988 Craig Cornelius Gallery, New York, NY

Recent Group Exhibitions:

1991 "After Reinhardt/The Ecstasy of Denial," Tomoko Liguori Gallery, New York, NY

"Who Framed Modern Art or The Quantitative Life of Roger Rabbit," Sidney Janis Gallery, New York, NY

"Outside America . . . Going into the 90's," Fay Gold Gallery, Atlanta, GA

"Works on Paper from Europe and United States," Gallery 1709, St. Louis, MO

1990 "Clyfford Still: A Dialogue," Philippe Briet Gallery, New York, NY

"With the Grain: Contemporary Panel Painting," Whitney Museum of American Art at Philip Morris, New York, NY

Summer Exhibit, Tony Shafrazi Gallery, New York, NY

1989 "Black & White Paintings," Schmidt/Markow Gallery, St. Louis, MO

Vrej Baghoomian Gallery, New York, NY

"Buena Vista," John Gibson Gallery, New York, NY

"Surface & Intent: Joseph Amar, Ford Beckman, Carole Seborovski," Anderson Gallery, Virginia Commonwealth University, Richmond, VA; Baxter Gallery, Portland School of Art, Portland, OR

1988 "The New Poverty II," Meyers/Bloom Gallery, Los Angeles, CA

"Color Alone: The Experience of Monochrome," Musée St. Pierre, Art Contemporain, Lyon, France

"Art at the End of the Social," Malmö, Sweden

Vrej Baghoomian Gallery, New York, NY

"Route 27," John Gibson Gallery, New York, NY

"Off White," Diane Brown Gallery, New York, NY
"Primary Structures," Gilbert Brownstone Gallery, Paris,
France

Larry Bell

Born: 1939, Chicago, IL

Lives and Works: New York, NY

Education: Chouinard Art Institute, Los Angeles, CA

Recent One Person Exhibitions:

1990 Galerie Rolf Rieke, Cologne, Germany
1989 Musée D'Art Contemporain, Lyon, France
1988 Gemini Editions Limited, Los Angeles, CA
High Museum of Art, Atlanta, GA
Laguna Art Museum, Laguna Beach, CA

Recent Group Exhibitions:

1989 Galerie Joan Prats, Barcelona, Spain
1988 Spaso House, U.S.S.R.
Solomon R. Guggenheim Museum, New York, NY

Awards:

1990 Governor's Award for Excellence and Achievement in
the Arts, Visual Arts, State of New Mexico
1975 National Endowment for the Arts
1970 Guggenheim Foundation

Selected Public Collections:

Albright-Knox Gallery, Buffalo, NY
Centre Georges Pompidou, Paris, France
Solomon R. Guggenheim Museum, New York, NY
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institute, Washington, D. C.
Los Angeles County Museum, Los Angeles, CA
Museum of Modern Art, New York, NY
National Collection of Fine Arts, Smithsonian Institute,
Washington, D. C.
Tate Gallery, London, England
Victoria and Albert Museum, London, England
Whitney Museum of American Art, New York, NY

David Carrino

Born: 1959, New York, NY

Lives and Works: New York, NY

Education:

1981 BFA School of Visual Arts, New York, NY
1978 New School for Social Research, New York, NY

Recent One Person Exhibitions:

1991 Tony Shafrazi Gallery, New York, NY
1989 Tony Shafrazi Gallery, New York, NY
1988 Scott Hanson Gallery, New York, NY

Recent Group Exhibitions:

1991 Pace Editions, New York, NY
Tony Shafrazi Gallery, New York, NY
"The Library of Babel," Hallwalls Gallery, Buffalo, NY,
White Columns, New York, NY "Outside America:
Going Into the 90's," Fay Gold Gallery, Atlanta, GA
1990 Tony Shafrazi Gallery, New York, NY
"Art Against AIDS," Washington D.C.
"Word as Image," Bard College, New York, NY
1989 Scott Hanson Gallery, New York, NY
"Pre Pop/Post Appropriation," Stux Gallery, New York,
NY
Alex Stales Gallery, Barcelona, Spain
"Self-Evidence," L.A.C.E. (Los Angeles Contemporary
Exhibitions), Los Angeles, CA, 1988 "The New
Poverty II," Meyers Bloom Gallery, Los Angeles, CA
"Nature Morte at 121," 121 Gallery, Antwerp, Belgium
"Art at the End of the Social," Rooseum, Malmö,
Sweden

Bess Cutler Gallery, New York, NY

"Off White," Diane Brown Gallery, New York, NY

"A Deer Manger, A Dress Pattern, Farthest Sea Water
and a Signature," 303 Gallery, New York, NY

Suzan Etkin

Born: 1955, New York, NY

Lives and Works: New York, NY

Recent One Person Exhibitions:

1991 Retrospective, Mari Mura Museum, Tokyo, Japan
Paul Kasmin Gallery, New York, NY
1990 Massimo Audiello Gallery, New York, NY
Carl Solway Gallery, Cincinnati, OH
Galerie Yvon Lambert, Paris, France
1989 Aquilon, Cleveland, OH
1988 Massimo Audiello Gallery, New York, NY
Dance Theater Workshop, New York, NY
Anderson Gallery, Richmond, VA
1986 Postmasters Gallery, New York, NY
1985 Virtual Garrison, New York, NY
1984 Windows on White, New York, NY

Recent Group Exhibitions:

1991 "Beyond the Frame: 30 Years of American Art," Osaka
National Museum, Osaka, Japan
"Per Barclay, Susan Etkin, Robin Kahn, Rudolf
Stingel," Massimo Audiello Gallery, New York, NY
"Outside America: Going Into the 90's," Fay Gold
Gallery, Atlanta, GA
1990 "All Quiet on the Western Front?" Galerie Antoine
Candau, Paris, France
"Deceptively Simple," Schmidt/Markow, Gallery 1709,
St. Louis, MO
"In the Beginning," Center for Contemporary Art,
Cleveland, OH
1989 "Pre-Pop/Post-Appropriation," Stux Gallery, New
York, NY
"Melencolia," Galerie Grita Insam, Vienna, Austria
"In the Center of Doubt," Massimo Audiello Gallery,
New York, NY
"Works on Paper," David Nolan Gallery, New York, NY
Group Show, Tom Cugliani Gallery, New York, NY
"Buena Vista," John Gibson Gallery, New York, NY
"Isotopy," Tomasulo Gallery, Union County College,
Cranford, NJ
"Urrealism," Paul Kasmin Gallery, New York, NY
"Mythic Moderns," Real Art Ways, Hartford, CT
"Riscos: Boochever/Etkin/Le Moine," Museu
Nacional Machado de Castro, Coimbra, Portugal;
Museu de Aveiro, Portugal
1988 "Media Post Media," Scott Hanson Gallery, New
York, NY
"Off White," John Gibson Gallery, New York
"Art at the End of the Social," The Frederick Roos
Museum, Malmö, Sweden
"A Deer Manger, a Dress Pattern, Farthest Sea Water,
and a Signature," 303 Gallery, New York, NY
"Hybrid Neutral," J. B. Speed Museum, Louisville, KY;
University of North Texas, Denton, TX;
Contemporary Arts Center, Cincinnati, OH; Alberta
College of Art, Calgary, Canada
"Michele Zalopany, Suzan Etkin, Claudia Hart, Josef
Ramaseder, Holt Quentel, Pat Steir," Massimo
Audiello Gallery, New York, NY
"Route 27," John Gibson Gallery, New York, NY
"New Poverty II," Meyers/Bloom Gallery, Santa
Monica, CA

Christian Haub

Born: 1952, Miami, FL

Lives and Works: New York, NY

Education: BA Princeton University, Princeton, NJ

Recent One Person Exhibitions:

1990 Anne Plumb Gallery, New York, NY

1989 Anne Plumb Gallery, New York, NY

Recent Group Exhibitions:

1990 "nonrePRESENTATION," Security Pacific Corporation, Los Angeles, CA

1989 "Nonrepresentation: The Show of the Essay," Anne Plumb Gallery, New York, NY

"Coordinate della Ricerca," Centro Sociale Culturale dei Sardi in Milano, Milan, Italy

1988 "Geometric Abstraction," Green Gallery, Coral Gables, FL

"Black in the Light" Genovese Gallery, Boston, MA

"Out of Order," Anne Plumb Gallery, New York, NY

"Christian Haub, Ludwig Sander, Robert Peterson," Greene Gallery, Coral Gables, FL

Anton Henning

Born: 1964, Berlin, Germany

Lives and Works: New York, NY

Recent One Person Exhibitions:

1991 Lawrence Oliver Gallery, Philadelphia, PA

Richard Green Gallery, Santa Monica, CA

Vrej Baghoomian Gallery, New York, NY

Galerie Hilger, Vienna, Austria

Galerie Hilger, Frankfurt, Germany

Galerie Brinkman, Amsterdam, The Netherlands

1990 Vrej Baghoomian Gallery, New York, NY

University Art Museum, University of Oklahoma, Norman, OK

1989 Galerie Hilger, Vienna, Austria

Galerie Holtmann, Cologne, Germany

Galerie Thomas, Munich, Germany

Galerie Hilger, Frankfurt, Germany

Recent Group Exhibitions:

1991 "Figuring Abstraction," Vrej Baghoomian Gallery, New York, NY

1990 "Works on Paper," Galerie Holtmann, Cologne

"Summer Group Show," Vrej Baghoomian Gallery, New York, NY

Korrespondenzen, Berlinische Galerie, Berlin, Germany

Bill Kane

Born: 1951, Holden, MA

Lives and works: New York, NY

Education:

1978 MA San Francisco State University, San Francisco, CA

1973 BA University of Massachusetts, Amherst, MA

Recent One Person Exhibitions:

1989 Foster Goldstrom Gallery, New York, NY

Recent Group Exhibitions:

1990 "The Wall, an Installation of German and American Artists," Foster Goldstrom Gallery, New York, NY

"Contemporary Icons and Explorations," Robeson

Center for the Arts & Sciences, Binghamton, NY

Sunrise Museum, Charleston, WV

Mint Museum, Charlotte, NC

1989 Simon Lowinsky Gallery, New York, NY

"Contemporary Icons and Explorations," Scottsdale

Center for the Arts, Scottsdale, AZ

Arkansas Arts Center, Little Rock, AR

Center for the Arts, Vero Beach, FL

1988 "Contemporary Icons and Explorations," Wichita Art Museum, Wichita, KS

Davenport Museum of Art, Davenport, IA

Museum of Neon Art, Los Angeles, CA

Awards:

1984 The Eyes and Ears Foundation, San Francisco, CA.

1980 National Endowment for the Arts, Washington, D. C.

1979 The Eyes and Ears Foundation, San Francisco, CA

Selected Public Collections:

Museum fur Moderne Kunst, Frankfurt, Germany

San Francisco Museum of Modern Art, San Francisco, CA

Carnegie Mellon Institute, Pittsburgh, PA

The Oakland Museum, Oakland, CA

Dennis Kardon

Born: 1950, Des Moines, IA

Lives and Works: New York, NY

Education:

Whitney Museum Independent Study Program

BA Yale University, New Haven, CT

Recent One Person Exhibitions:

1991 Dennis Kardon: A Conversation with Rococo Mirrors, A/D, New York, NY

1990 "Studio Space," Simon Watson, New York, NY

1989 Barbara Toll Fine Arts, Inc., New York, NY

1986 "New Paintings," Barbara Toll Fine Arts, New York, NY

1984 "The Science of Beauty," Barbara Toll Fine Arts, New York, NY

Recent Group Exhibitions:

1991 Kardon, Brokish, Kliavana, Wingate Gallery, New York, NY

1990 "Fragments, Parts, Wholes; The Body and Culture," White Columns, NY

"Spellbound," Marc Richards Gallery, Los Angeles, CA

"Portraits," Althea Viafora Gallery, New York, NY

"Body and Soil," Fernando Alcolea Gallery, Barcelona, Spain

1989 "Erotophobia," Simon Watson, New York, NY

"The 1980's: Prints from the Collection of Joshua P.

Smith," National Gallery of Art, Washington, D. C.

1988 "Figuration," General Electric Headquarters, Fairfield, CT

"Life-Like," Lorence-Monk Gallery, New York, NY

"Untitled - (Ooze)," Simon Watson, New York, NY

Awards:

New York Foundation on the Arts

Selected Public Collections:

Museum of Fine Arts, Boston, MA

Metropolitan Museum of Art, New York, NY

Brooklyn Museum, Brooklyn, NY

University of Iowa Museum of Art, Iowa City, IA

Chase Manhattan Bank, New York, NY

Thomas Lanigan-Schmidt

Born: 1948, Elizabeth, NJ

Lives and Works: New York, NY

Education: 1967 School of Visual Arts, New York, NY

1966 Pratt Institute, Brooklyn, NY

Recent One Person Exhibitions:

1988 "Half Way Paradise," Holly Solomon Gallery, New

York, NY; University Gallery, University of

Massachusetts at Amherst, Amherst, MA; Laumeier

Sculpture Park, St. Louis, MO

Recent Group Exhibitions:

- 1991 "Bedrooms," Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY
 "Biennial Exhibition," The Whitney Museum of American Art, New York, NY
 "Of Performance and Installations in the 70's," Mary Delahoyd Gallery, New York, NY
- 1990 "Concept—Decoratif - Anti-Formalist Art of the 70's," Nahan Contemporary, New York, NY
 "American Art Today: The City," The Art Museum at Florida International University, Miami, FL
 "American Pop Culture Today 3," Tokyo, Japan
 "Images of Death in Contemporary Art," Milwaukee, WI
 "Garbage Out Front: A New Era of Public Design," The Municipal Art Society of New York, New York, NY
 "Art on Paper," Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC
- 1989 "The Nature of the Beast," The Hudson River Museum, Yonkers, NY
 "Mother Stonewall and the Golden Rat 1969-1989," The Lesbian and Gay Community Service Center, NY
- 1988 "100 Years: A Tradition of Social and Political Art on the Lower East Side," P.P.O.W., New York, NY
 "Narrative Art," Mark Twain Gallery, St. Louis, MO
 "American Baroque," Holly Solomon Gallery, New York, NY

David Levinthal**Born:** 1949, San Francisco, CA**Lives and Works:** New York, NY**Education:** MS Massachusetts Institute of Technology, Cambridge, MA

MFA Yale University, New Haven, CT

BA Stanford University, Palo Alto, CA

Recent One Person Exhibitions:

- 1991 Janet Borden, Inc. New York, NY
 Jack Glenn Gallery, Los Angeles, CA
 Laurence Miller Gallery, New York, NY
 Museum für Gestaltung, Zurich, Germany
 Forum Bottcherstrasse, Bremen, Germany
- 1990 Pence Gallery, Santa Monica, CA
 Laurence Miller Gallery, Santa Monica, CA
- 1989 University Art Museum, California State University, Long Beach, CA
 Jan Kesner Gallery, Gallery, Los Angeles, CA
 Pence Gallery, Santa Monica, CA
- 1988 C.E.P.A. Gallery, Buffalo, NY
 Clarence Kennedy Gallery, Cambridge, MA
 Allied Arts Gallery, Las Vegas, NV

Recent Group Exhibitions:

- 1992 Museum Moderner Kunst, Vienna, Austria
- 1991 "Devil on the Stairs," Institute of Contemporary Art, Philadelphia, PA
 La Botanique, Brussels, Belgium
 Palais de Tokyo-Le Centre National de la Photographie, Paris, France
 Amon Carter Museum, Fort Worth, TX
- 1990 "Odalisque," Jayne H. Baum Gallery, New York, NY
 "Rethinking American Myths," University of Connecticut, Storrs, CT
- 1989 "Surrogate Selves: David Levinthal, Cindy Sherman, Laurie Simmons," The Corcoran Gallery of Art, Washington, D. C.

"Photography of Invention," National Museum of American Art, Washington, D. C.

"The New Concept," Forum Stadpark, Graz, Austria

"The Mediated Imagination," SUNY, Purchase, NY

"Abstraction in Contemporary Photography,"

Hamilton College, Clinton, NY

"Constructed Realities," Kunstverein, Munich, Germany

1988 "The Return of the Hero," Burden Gallery, New York, NY

"The Constructed Image II," Jones Troyer Gallery, Washington, D. C.

"Selections 4," Photokina 88, Cologne, Germany

Selected Public Collections:

The Art Institute of Chicago, Chicago, IL

The Brooklyn Museum, Brooklyn, NY

International Museum of Photography at George Eastman House, Rochester, NY

Los Angeles County Museum of Art, Los Angeles, CA

National Gallery of New Zealand, Wellington, New Zealand

Kim MacConnel**Born:** 1946, Oklahoma City, OK**Lives and Works:** New York, NY**Education:** MFA University of California, San Diego, CA

BA University of California, San Diego, CA

Lives and Works: New York, NY**Recent One Person Exhibitions:**

1990 "Deco Terra Africano: Early Modernism Springing from Africa," Aspen Art Museum, Aspen, CO

1989 "New Paintings and Furniture," Holly Solomon Gallery, New York, NY

Furniture Issola," Cappelleni International Arts, Milan, Italy

1988 "Souvenir de Arte," Holly Solomon Gallery, New York, NY

Recent Group Exhibitions:

1990 "Concept — Decoratif: Anti-formalist Art of the 70's," Nahan Contemporary, New York, NY

"Re-entry into Painting, 1969-1974," Holly Solomon Gallery, New York, NY

1989 "H2O," Tom Solomon's Garage, Beverly Hills, CA

1988 "Cultural Camouflage," Holly Solomon Gallery, New York, NY

"Fun and Games," SSC&B Lintas Worldwide, Inc., New York, NY

"Narrative Art," Mark Twain Gallery, St. Louis, MO

"American Baroque," Holly Solomon Gallery, New York, NY

Frank Majore**Born:** 1948, Richmond Hill, NY**Lives and Works:** New York, NY**Education:**

1969 BS Philadelphia College of Art, Philadelphia, PA

Recent One Person Exhibitions:

1991 "Dreamville," The John and Mable Ringling Museum of Art, Sarasota, FL, Blancpain/Stepczynski Galerie d'Art Contemporain, Geneva, Switzerland

Holly Solomon Gallery, New York, NY

LaForet Museum, Tokyo, Japan

1990 Rena Bransten Gallery, San Francisco, CA

Josh Baer Gallery, New York, NY

1989 Holly Solomon Gallery, New York, NY

Recent Group Exhibitions:

1990 "Constructed Reality," New Jersey Center for Visual

- Arts, Summit, NJ
 "Exchange of Information," The Museum of Modern Art, Art Advisory Service, New York Telephone, New York, NY
- 1989 "Three Photographers: James Casebere, David Levinthal, Frank Majore," Visual Arts Gallery, Purchase, NY
 "The Modernist Still Life-Photographed," Gallery 210, University of Missouri, St. Louis, MO; Kansas City Gallery of Art, Kansas City, MO; University of Missouri, Columbia, MO
 "The Photography of Invention," National Museum of American Art, Washington, D. C.
 "Summer Group Exhibition," Holly Solomon Gallery, New York, NY
 "Social Fiction," Tavelli Gallery, Aspen, CO
 "Image World," Whitney Museum of American Art, New York, NY
 "Contemporary Art From New York, The Collection of The Chase Manhattan Bank, New York, NY
 "The Road Show: The Automobile in Contemporary Art," John Michael Kohler Arts Center, Sheboygan, WI
 "Bellevue," Museum Moderner Kunst, Vienna, Austria
- 1988 "Photography on the Edge," Patrick and Beatrice Haggerty Museum of Art, Milwaukee, WI
 "Acceptable Entertainment," Alberta College of Art, Calgary, Alberta; Los Angeles Municipal Art Gallery, City of Los Angeles, Cultural Affairs Department, Los Angeles, CA; Everson Museum of Art, Syracuse, New York, NY
 "Dwellings," 56 Bleeker Gallery, New York, NY
 "Narrative Art," Mark Twain Bank, St. Louis, MO

Gerry Morehead

Born: 1949, Columbus, OH

Lives and Works: New York, NY

Resides: New York, NY

Education:

- Eastern Illinois College, Charleston, IL
- University of Wisconsin, Madison, WI
- Nova Scotia School of the Arts, Halifax, Nova Scotia

Recent One Person Exhibitions:

- 1991 Michael Klein, Inc., New York, NY
- Espaco Mustang, Oport, Portugal
- 1989 Michael Klein, Inc., New York, NY

Recent Group Exhibitions:

- 1990 "Exotism," Zilkha Center for The Arts, Wesleyan University, Middleton, CT
- Lawrence Oliver Gallery, Philadelphia, PA
- Michael Klein, Inc., New York, NY
- "Preview," Michael Klein, Inc., New York, NY
- 1989 "Songlines," Michael Klein, Inc., New York, NY
- 1988 Gloria Luria Gallery, Miami, FL
- "The New Romantic Landscape," Whitney Museum of American Art, Stamford, CT

Matt Mullican

Born: 1951, Santa Monica, CA

Education: BFA California Institute of the Arts, Valencia, CA

Lives and Works: New York, NY

Recent One Person Exhibitions:

- 1991 Galerie Fahnemann, Berlin, Germany
- Kunststichting De Appel, Amsterdam, The Netherlands
- Rijksmuseum Kroeller-Mueller, Otterlo, The Netherlands
- Brooke Alexander Inc., New York, NY

- Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC
- 1990 "Ecole Regionale Superieur d'Expression Plastique," Tourcoign, France
- "Matt Mullican: The MIT Project," List Art Center, MIT, Boston, MA
- Galeria Atlantica, Porto, Portugal
- Magasin, Grenoble, France
- Portikus, Frankfurt am Main, Germany
- 1989 Mario Dicaono Gallery, Boston, MA
- Galerie Albert Baronian, Brussels, Belgium
- Galerie Bruges La Morte, Bruges, Belgium
- Oregon Art Institute, Portland; travelled to Western Gallery, Western Washington State University, Bellingham, WA
- "Projects: Matt Mullican," Museum of Modern Art, New York, NY
- Galerie Ghislaine Hussenot, Paris, France
- Richard Kuhlenschmidt Gallery, Los Angeles, CA
- Fuller-Gross Gallery, San Francisco, CA
- "Matt Mullican Works," Hirshhorn Museum and Sculpture Garden, Washington, D. C.
- 1988 Lawrence Oliver Gallery, Philadelphia, PA
- "Untitled, 1986-87," Winnipeg Art Gallery, Winnipeg, Manitoba, Canada; travelled to: Manufrance, St. Etienne, France; The Brooklyn Museum, Brooklyn, NY; University Gallery, San Diego State University, San Diego, CA
- "Matt Mullican," Bath International Festival Artiste Gallery, Bath, England
- "Matt Mullican," Carl Solway Gallery, Cincinnati, OH
- Michael Klein, Inc., New York, NY

Selected Public Collections:

- Los Angeles County Museum of Art, Los Angeles, CA
- Museum of Contemporary Art, Los Angeles, CA
- Tate Gallery, London, England
- Haags Gemente Museum, The Hague, Netherlands
- Metropolitan Museum of Art, New York, NY
- FRAC Nord Pays de Calais, Lille, France
- Chase Manhattan Bank, New York, NY
- Hirshhorn Museum & Sculpture Garden, Washington, D. C.

Jim Napierala

Born: 1956 Buffalo, New York

Education: BFA University of Buffalo, SUNY, Buffalo, NY

Recent One Person Exhibitions:

- 1991 Luise Ross Gallery, New York, NY

Recent Group Exhibitions:

- 1990 "With the Grain: Contemporary Panel Painting," Whitney Museum, Fairfield County, Stamford, CT and Whitney Museum at Philip Morris, New York, NY
- "Jim Napierala and Paul H-O-Recent Paintings," Luise Ross Gallery, New York, NY
- "Material Evidence," Luise Ross Gallery, New York, NY
- 1989 "Collector's Choice," Arkansas Art Center, Little Rock, AK
- "Small Paintings," Nina Freudenheim Galley, Buffalo, NY
- "The Case of Plywood," Luise Ross Gallery, New York, NY
- 1988 "Formation," Wessel O'Connor Ltd., New York, NY
- "20/20," Helio Galleries, New York, NY (Juror's Award)
- "The Other New York," Galveston Arts Center, Galveston, TX
- "The Small Works Show," BACA Downtown, Brooklyn,

NY

"Chain Paintings of Love," P.S. 122, New York, NY

Selected Public Collections:

J.P. Morgan Company, Inc., New York, NY

Champion International Corporation, Stamford, CT

Barbara Nessim

Born: New York, NY

Lives and Works: New York, NY

Education: Pratt Institute, Brooklyn, NY

Recent One Person Exhibitions:

- 1991 "Random Access Memories," Rempire Fine Art and Gallery, New York, NY
"Random Access Memories," Sangre de Cristo Arts Center, Pueblo, CO
"Similar But Not the Same - Part II" Verbum Gallery, San Diego, CA
"Random Access Memories," Fine Arts Museum of Long Island, Long Island, NY
1989 Grace Gallery, New York, NY
Artware/Kunst Electronic, Hannover, Germany

Recent Group Exhibitions:

- 1991 "Confluence," Reina Sofia Arts Center, Madrid, Spain
1990 "Exhibition of Works on Paper," Berkshire Art Association, Rempire Gallery, New York, NY
2nd Digitart International Competition, Ernst Museum, Budapest, Hungary
"Flux 90," Muskegon Museum, Muskegon, MI
"Trans-Art," Galerien im Kreishaus, Cologne, Germany
"Imagine Tokyo '89," Verbum, Japan
"Siggraph," Traveling Art Show, Adelaide Arts Festival, Australia
1989 "New American Talent - 89/90" Laguna Gloria Art Museum, Austin, TX
"Siggraph '89 Art Show," Boston, MA
"WYSIWYG," Johnstown Art Museum, Johnstown, PA
1988 "WYSIWYG," Blair Art Museum, Hollidaysburg, PA
"C.R.A.S.H.," Wright Museum of Art, Beloit, WI
"Post Industrial Expression," Sordini Art Gallery, Wilkes Barre, PA
"Imagine," Computer Art Museum, Boston, MA
"Siggraph '88 Art Show," Atlanta, GA
"Art & The Computer Age," I.B.M. Museum, New York, NY

Awards:

- 1990 2nd International Digitart Competition - Ernst Museum First Prize
1989 New American Talent '89/'90 Jurors Choice Award
1988 Hearst Gallery "Art from the Computer" - Honorable Mention

Selected Public Collections:

The National Gallery, Budapest, Hungary
The Museum of Modern Art, Lund Kunsthall Lund-Sweden
The Smithsonian Institution, Washington, D. C.
The World Trade Center, New York, NY

Nam June Paik

Born: 1932 Seoul, Korea

Lives and Works: New York, NY

Recent One Person Exhibitions:

- 1991 "Nam June Paik," Galerie Berndt + Krips, Cologne, Germany
"Nam June Paik: Video Time - Video Space," traveling exhibition Kunsthalle Basel, Basel, Switzerland; Kunsthhaus Zurich, Zurich, Switzerland; Städtische Kunsthalle Düsseldorf, Düsseldorf, Switzerland; Museum Moderener Kunst Stiftung Ludwig,

Cologne, Germany through 1992

"New Video Works: 1991," Carl Solway Gallery, Cincinnati, OH

- 1990 Galerie Beaubourg, Paris, France
Galerie Maurice Keitelman, Brussels, Belgium
"Vol de Nuit," Banque CSIA, Paris, France
Galerie Fontanella Borghese, Rome, Italy
"Robots: Moby Dick and Edgar Allen Poe," Holly Solomon Gallery, New York, NY
Galerie Hans Mayer, Düsseldorf, Germany
1989 "Nam June Paik," Galerie du Genie, Paris, France
"Nam June Paik," Weisses Haus, Hamberg, Germany
"Bogie & Beuys," Holly Solomon Gallery, New York, NY
"Oeuvres Recents," Galerie Esperanza, Quebec, Canada
"Nam June Paik: Three Video Installations," San Francisco Museum of Modern Art, San Francisco, CA
1988 "Nam June Paik: Color Bar Paintings," Holly Solomon Gallery, New York, NY
"Bogie & Beuys - Two Hats," Dorothy Goldeen Gallery, Santa Monica, CA
"Nam June Paik: Video Works 1963-83," Hayward Gallery, South Bank Center, London, England

Recent Group Exhibitions:

- 1990 "Not Painting," S. Bitter Larkin Gallery, New York, NY
"China: June 4 . . .," Institute for Contemporary Art at P.S. 1, Long Island City, NY
"New Projects/New Acquisitions," Carl Solway Gallery, New York, NY
"Conspicuous Display," Stedman Art Gallery, Rutgers, The University of New Jersey at Camden, Camden, NJ
"Minimalism Now," International Center of Photography, New York, NY
"Images of Rock," Kunsthallen Brandts Klædefabrik, Odense, Denmark
1989 "Science/Technology/Abstraction - Art at the End of the Decade," University Art Galleries, Wright State University, Dayton, OH
"China" Asian American Art Center, New York, NY
"The Arts for Television," Museum of Modern Art, New York, NY
"The 'Junk' Aesthetic - Assemblage of the 1950's & Early 1960's," Whitney Museum of American Art, Stanford, CT
"Wirklichkeit Als Konzept," Galerie Inge Baecker, Cologne, Germany
"The 'Junk' Aesthetic," Whitney Museum at Equitable Center, New York, NY
"Evolving Abstractions in Photography," Anita Shapolsky Gallery, New York, NY
"Abstraction Science/Technology," Wright State University, Dayton, OH
"China," Asian American Art Center At Blum Helman Warehouse, New York, NY
"Fluxus and Co.," Emily Harvey Gallery, New York, NY
"The Arts for Television," Museum of Modern Art, New York, NY
"Wirklichkeit Als Konzept," Galerie Inge Baecker, Cologne, Germany
"Artistes Des Happening et de Fluxus 1958-88," Palais des Etudes, Ecole Nationale des Beaux-Arts, Paris, France
1988 "1988: The World or Art Today," Milwaukee Art Museum, Milwaukee, WI

“Video Art: Expanded Forms,” Whitney Museum of American Art at the Equitable Center, New York, NY
 “ARCO ‘88,” Madrid, Spain
 “On Track - Art in Technology,” Olympic Arts Festival, Calgary, Canada
 “Interaction: Light/Sound/Motion,” The Aldrich Museum of Contemporary Art, Ridgefield, CT
 “Art After Silence,” Rutgers University, Walters Hall Art Gallery, New Brunswick, NJ
 “American Baroque,” Holly Solomon Gallery, New York, NY
 “Malmö Konsthall: Matris,” Malmö, Sweden
 “Narrative Art,” Mark Twain Gallery, St. Louis, MO
 “L’Immagine Electronica,” Biennale di Venezia, Venice, Italy
 “The Turning Point: Art & Politics in 1968,” Lehman College Art Gallery, Bronx, NY
 “Fluxus Moment and Continuum,” Stux Gallery, New York, NY

Steve Parrino

Born: 1958, New York, NY

Education: BFA Parson’s School of Design, New York, NY
 AAS SUNY, Farmingdale, NY

Recent One Person Exhibitions:

1991 Galerie Arnaud Lefebvre, Paris, France
 Daniel Newburg Gallery, New York, NY
 1990 Galerie Rolf Ricke, Cologne, Germany
 Massimo De Carlo Art Contemporanea, Milan, Italy
 Pierre Huber, Geneva, Switzerland
 1989 Metro Pictures, New York, NY
 1988 Galerie Sylvana Lorenz, Paris, France
 Massimo De Carlo Art Contemporanea, Milan, Italy

Recent Group Exhibitions:

1991 “Le Consortium Collectionne,” Chateau d’Oiron, Oiron, France
 “Histoires d’Oeil,” Musée d’Art Contemporain, Lyon, France
 “HOME for June,” HOME for Contemporary Theatre and Art, New York, NY
 “Valses Nobles Et Sentimentales,” Ancienne Douane, Musée de la Ville de Strasbourg, Strasbourg, France
 Daniel Newburg Gallery, New York, NY
 Kees Van Gelder Gallery, Amsterdam, The Netherlands
 “The Painted Desert,” Renos Xippas Gallery, Paris, France
 1990 “Information,” Terrain Gallery, San Francisco, CA.
 “Red,” Galerie Isy Brachot, Brussels, Belgium
 “Recent Acquisitions,” Museum of Nimes, Nimes, France
 “Collaborations,” Back Gallery, Andrea Rosen Gallery, New York, NY
 1989 Gallery 1709, St. Louis, MO
 Daniel Newburg Gallery, New York, NY
 “Red,” Le Consortium, Dijon, France
 “Amerikarma,” Hallways, Buffalo, NY
 1988 “Works-Concepts-Processes-Situations-Information,” Hans Meyer, Düsseldorf, Germany
 Galerie 121, Antwerp, Germany
 “The Color Alone, The Monochrome Experiment,” Musée Saint Pierre Art Contemporain, Lyon, France
 “Derniere Station Avant L’Autoroute,” Le consortium, Dijon, France
 Metro Pictures, New York, NY
 “Mutations,” Annina Nosei Gallery, New York, NY

Izhar Patkin

Born: 1955, Israel

Lives and Works: New York, NY

Education: Corcoran School of Art, Washington, D.C.
 Museum of African Art, Smithsonian Institution, Washington, D.C.

Independent Study Program, Whitney Museum of American Art, New York, NY

Recent One Person Exhibitions:

1990 “Palagonia,” Holly Solomon Gallery, New York, NY
 “Four Piece Suit,” The Stedelijk Museum, Amsterdam, The Netherlands
 “Palagonia,” Blacpain Stepczynski Galerie d’Art Contemporain, Geneva, Switzerland
 1989 “Don Quijote Segunda Parte,” Holly Solomon Gallery, New York, NY
 Romeo Gigli, Milan, Italy
 “Don Quijote Segunda Parte,” Center for the Arts, Muhlenberg College, Allentown, PA
 “Grotesques,” M Galleria d’arte, Florence, Italy
 “Don Quijote Segunda Parte,” The John and Mable Ringing Museum of Art, Sarasota, FL
 1988 “The Perfect Existence in the Rose Garden,” Rena Bransten Gallery, San Francisco, CA
 Winnipeg Art Museum, Winnipeg, Manitoba, Canada

Recent Group Exhibitions:

1991 “II Party de Invasori,” Castello di Rivera, Turin, Italy
 “AnniNovanta: The Nineties,” Galleria Comunale d’Arte Moderna, Bologna, Italy
 “Rope,” Fernando Alcolea Gallery, Barcelona, Spain
 1990 “American Pop Culture Today,” Tokyo, Japan
 “Critical Mass,” Strathmore Hall Arts Center, North Bethesda, MD
 “Menagerie,” General Electric Company, New York, NY
 “Reflections and Mirror Images,” Steven Scott Gallery, Baltimore, MD
 “Selections 1990,” The Contemporary Museum, Honolulu, HI
 1989 “Summer Group Exhibition,” Holly Solomon Gallery, New York, NY
 1988 “American Baroque,” Holly Solomon Gallery, New York, NY
 “Narrative Art,” Mark Twain Bank, St. Louis, MO

Awards:

National Endowment for the Arts, Fellowship Grant

Selected Public Collections:

The Museum of Modern Art, New York, NY
 The Brooklyn Museum, Brooklyn, NY
 The Contemporary Museum, Honolulu, HI

Milo Reice

Born: 1952, New York, NY

Lives and Works: New York, NY

Education: MFA Tyler School of Art, Temple University, Philadelphia, PA and Rome, Italy

BFA Tyler School of Art, Temple University, Philadelphia, PA

Recent One Person Exhibitions:

1991 Nohra Haime Gallery, New York, NY

Recent Group Exhibitions:

1991 “Art Miami,” Nohra Haime Gallery, Miami, FL
 “Salon de Mars,” Nohra Haime Gallery, Paris, France
 “Selections,” Nohra Haime Gallery, New York, NY
 1990 “Homage to the Square,” Nohra Haime Gallery, New York, NY
 1989 “Works on Paper,” Lillian Heidenberg Gallery, New York, NY

1988 "Altar, Altar," Carlo Lamagna Gallery, New York, NY

Awards:

1976 The MacDowell Colony, Peterborough, NH

Selected Public Collections:

The Dannheiser Foundation, New York, NY

The Jewish Museum, New York, NY

The Lannan Foundation, Los Angeles, CA

American Medical Association

Chase Manhattan Bank, New York, NY,

Chemical Bank, New York, NY

Prudential Insurance Company, NJ

Holly Roberts

Born: 1951, Boulder, Colorado

Lives and Works: Chicago, IL

Education:

MFA Arizona State University, Tempe, AZ

BA University of New Mexico, Albuquerque, NM

University of New Mexico at Quito, Ecuador

Bellas Artes de Mexico, San Miguel de Allende, Mexico

Recent One Person Exhibitions:

1992 Presentation House, North Vancouver, British Columbia

1991 "Strata/Substrata," Jayne H. Baum Gallery, New York, NY

Joe and Emily Lowe Art Gallery, Syracuse University, Syracuse, NY

Linda Durham Gallery, Santa Fe, NM

Benteler-Morgan Gallery, Houston, TX

Robert Koch Gallery, San Francisco, CA

Etherton/Stern Gallery, Tuscon, AZ

1990 Friends of Photography, San Francisco, CA

1989-90 Jayne H. Baum Gallery, New York, NY

1989 Yellowstone Art Center, Billings, MT

Light Factory, Durham, NC

Ehlers/Caudill Gallery, Chicago, IL

Ginny Williams/Photographs Inc., Denver, CO

Linda Durham Gallery, Santa Fe, NM

1988 "Holly Roberts: Animals," Film in the Cities, St. Paul, MN

Recent Group Exhibitions:

1991 "Influences," The Art Center, Waco, TX

"Spirit of the Self: Four Women Photographers," Fine Arts Gallery, Indiana University, Bloomington, IN

"La Photographie en Miettes," Musée National D'Art Moderne, Centre Georges Pompidou, Paris, France

"At One/At War with Nature," Pratt Manhattan and Schafler Gallery, Pratt Institute, Brooklyn, NY

1990 "Northwest by Southwest: Painted Fictions," Palm Springs Museum, Palm Springs, CA

"Personal/Mechanical: Photographs as Support," Graham Modern Gallery, New York, NY

1989 "Fictive Strategies: Actuality and Originality in Contemporary Photography," The Squibb Gallery, Princeton, NJ

"Nature and Culture: Conflict and Reconciliation in Recent Photography," The Friends of Photography, San Francisco, CA

"Borderline: Photography in the 150th Year," Artspace, New Haven, CT

"Holly Roberts, Michael Berman," Blue Sky Gallery, Portland, OR

"Jeffery Silverthorne and Holly Roberts," Edna Carlsten Gallery, University of Wisconsin, Stevens Point, WI

"Surface Appearances: The Painted Photograph," John Michael Kohler Art Center, Sheboygan, WI

1988 "New Room: Holly Roberts," Fahey/Klein Gallery,

Los Angeles, CA

"Photography on the Edge," The Haggerty Museum of Art, Marquette University, Milwaukee, WI

"Transform: Judith Golden and Holly Roberts," Museum of Contemporary Photography, Chicago, IL

Michael Scott

Born: 1958, Paoli, PA

Lives and Works: New York, NY

Education:

MFA Hunter College, New York, NY

BA Hamilton College, Clinton, NY

Skowhegan School of Painting & Sculpture, Skowhegan, ME

Recent One Person Exhibitions:

1991 Le Consortium, Dijon, France

1990 Tony Shafrazi Gallery, New York, NY

Brent Sikkema Gallery, New York, NY

1989 Tony Shafrazi Gallery, New York, NY

Recent Group Exhibitions:

1991 "The Painted Desert," Renos Xippas Gallery, Paris, France

Le Consortium Collection, Chateau d'Oiron, France

"Invitational," Tony Shafrazi Gallery, New York, NY

"Idiosyncrasies in the Expanded Field," Postmasters Gallery, New York, NY

1990 "Emerging Art," New Jersey State Museum, Trenton, NJ

"Red," Galerie Christine & Isy Brachot, Brussels, Belgium

"Gambler," Freedman-Sellman, Building One, London, England

"Summer Show," Tony Shafrazi Gallery, New York, NY

"Stendhal Syndrome: The Cure," Andrea Rosen Gallery, New York, NY

Galerie Tanya Grunert, Cologne, Germany

"Information," Terrain, San Francisco, CA

Schmidt Markow Gallery 1709, St. Louis, MO

1989 "Une Autre Affaire," Le Consortium, Dijon, France

Lorence-Monk Gallery, New York, NY

American Fine Arts, New York, NY

David Smith

Born: 1950, Portland, OR

Lives and Works: Pennsylvania

Education: BA Pomona College, Claremont, CA

Reed College, Portland, OR

Monterey Institute of Foreign Studies, Monterey, CA

Recent One Person Exhibitions:

1990 Hood Museum of Art, Dartmouth College, Hanover, MA

1989 "Stochastic Simulations of the Vietnam War," P.P.O.W., New York, NY

Recent Group Exhibitions:

1991 "Dark Decor," Travelling Group Exhibition

1990 "Spellbound," Marc Richards Gallery, Los Angeles, CA

"Brut 90," White Columns, New York, NY

"Selections from P.P.O.W.," The Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC

1989 "Material Engagements," Milford Gallery, New York, NY

"Strange Attractors: Signs of Chaos," The New Museum of Contemporary Art, New York, NY

"Art on Paper 1989," Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC

"Art on Paper 1989," Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC

1988 "The Gold Show," Maloney Gallery, Santa Monica, CA
"24 Karat Gold," Ruth Siegel Gallery Ltd., New York, NY

Rudolf Stingel

Born: Merano, Italy

Lives and Works: New York, NY

Recent One Person Exhibitions:

1991 Daniel Newburg Gallery, New York, NY
1990 Interim Art, London, England
Richard Kulenschmidt Gallery, Los Angeles, CA
1989 Galerie Tanja Grunert, Cologne, Germany
Galleria Massimom de Carlo, Milan, Italy

Recent Group Exhibitions:

1991 "The Painted Desert," Galerie Renos Xippas, Paris, France
"Daniel Buren/Ken Lum/Stephen Prina/Rudolf Stingel HOME for Contemporary Theatre and Art, New York, NY
"Per Barclay/Suzan Etkin/Robin Kahn/Rudolf Stingel," Massimo Audiello Gallery, New York, NY
1990 "Common Market," Richard Kulenschmidt Gallery, Los Angeles, CA
Galerie Tanja Crunert, Cologne, Germany
"Koln Show," Cologne, Germany
Andrea Rosen Gallery, New York, NY
"Stendhal Syndrome: The Cure," Andrea Rosen Gallery, New York, NY
1989 P. S. 1 Project Room, New York, NY
1988 Galerie Ralph Wernicke, Stuttgart, Germany

John R. Thompson

Born: 1947, Schenectady, NY

Lives and Works: New York, NY

Education:

MA University of Iowa, Iowa City, IA
BA Depauw University, Greencastle, IN

Recent One Person Exhibitions:

1991 Luise Ross Gallery, New York, NY
1990 "Panel Paintings," Luise Ross Gallery, New York, NY

Recent Group Exhibitions:

1990 "With the Grain: Contemporary Panel Painting," Stamford, CT; Whitney Museum at Philip Morris, New York, NY
1989 "Small Works," Parsons School of Design Gallery, New York, NY
"The Case for Plywood," Luise Ross Gallery, New York, NY
"Poetry and Process," Schafner Gallery/Pratt Institute, New York, NY and Brooklyn, NY
1988 "Collector's Exhibition," Arkansas Arts Center, Little Rock, AR
"Works on Paper," Gabrielle Bryers Gallery, New York, NY
"Paintings," Rostovski Gallery, New York, NY

Awards:

1988 New York Foundation for the Arts, Artist's Fellowship, New York, NY
1986 New York, Artists Space, New York, NY
1982 Residency, Artpark, Lewiston, NY

Donald Traver

Born: 1957, Poughkeepsie, NY

Lives and Works: New York, NY

Education:

SUNY, New Paltz, NY
Empire State College, New York, NY

Art Students League, New York, NY

Recent One Person Exhibitions:

1989 Krieger/Landau Contemporary Art, Los Angeles, CA
Elizabeth MacDonald Gallery, New York, NY
1988 Elizabeth MacDonald Gallery, New York, NY

Recent Group Exhibitions:

1989 Barbara Toll Gallery, New York, NY
1988 "Twelve Painters from New York" Grey Art Gallery, New York, NY

Awards:

1987 National Endowment for the Arts
New York State Foundation for the Arts

Ismael Vargas

Born: 1947, Jalisco, Mexico

Lives and Works: Mexico

Recent One Person Exhibitions:

1991 "Memories," Jansen-Perez Gallery, San Antonio, TX
"Cerámica y Pintura," Arte Actual Mexicano, Monterrey, Nuevo León, Mexico
1989 Museo de Monterrey, Monterrey, Nuevo León, Mexico

Recent Group Exhibitions:

1991 "Young Latin Americans: German Gargano, Arturo Rodriguez, Ismael Vargas," CDS Gallery, New York, NY
"Aspects of Contemporary Mexican Painting," Americas Society, New York, NY
1990 "Bookworks from the Edge of the Pacific," College of Creative Studies Gallery, University of California, Santa Barbara, CA
Osaka Triennale '90, Osaka, Japan
1989 "Pintura Mexicana de Hoy: Tradición e Innovación," Centro Cultural Alfa, Monterrey, Nuevo León, Mexico

Darryl Zeltzer

Born: 1959, Boston, MA

Lives and Works: Beverly Farms, MA

Education: MFA Rhode Island School of Design, Providence, RI
BFA Bennington College, Bennington, VT

Recent One Person Exhibitions:

1990 Bess Cutler Gallery, New York, NY
Zöe Gallery, Boston, MA
1988 Zöe Gallery, Boston, MA

Recent Group Exhibitions:

1991 Bess Cutler Gallery, Santa Monica, CA
1990 "James Biederman, Lydia Dona, James Hansen, Mary Heilmann, David Kelley, Ed Moses, Louis Risoli & Darryl Zeltzer," Zöe Gallery, Boston, MA
1989 "Shelley Weiss and Darryl Zeltzer," Zöe Gallery, Boston, MA
"Summer Review: Gallery Artists," Zöe Gallery, Boston, MA
"1989 Fellowship Awards Recipients," Artists Foundation Gallery, Boston, MA
"Selections from the Permanent Collection," DeCordova Museum, Lincoln, MA
"Common Roots/Diverse Objectives: RISD Alumni in Boston," Brockton Art Museum, Brockton, MA
1988 "Six Artists," Symphony Hall, Boston, MA
"Summer Review: Gallery Artists," Zöe Gallery, Boston, MA

Joe Zucker

Born: 1941, Chicago, IL

Education: MFA, BFA The Art Institute of Chicago, Chicago, IL

Lives and Works: New York, NY

Recent One Person Exhibitions:

- 1991 "kMirage," Hirschl & Adler Modern, New York, NY
- 1989 Hirschl & Adler, New York, NY
- 1988 The Arts Club of Chicago, Chicago, IL
- "Paintings 1965-88," The Texas Gallery, Houston, TX
- "Selections from the Eighties," Carol Getz Gallery,
Coconut Grove, FL

Recent Group Exhibitions:

- 1988 "Artschager: His Peers and Persuasion, 1963-1988,"
Daniel Weinberg Gallery, Los Angeles, CA
- "Porcelain: Past Forms, Present Tense," Artisan Space,
FIT, New York, NY

Selected Public Collections:

- Australian National Gallery, Canberra, Australia
- The Chase Manhattan Bank, N.A., New York, NY
- The Metropolitan Museum of Art, New York, NY
- Museum Moderner Kunst/Palais Liechtenstein, Vienna, Austria
- Museum of Modern Art, New York, NY
- Philadelphia Museum of Art, Philadelphia, PA
- Museum of Contemporary Art, La Jolla, CA
- Saatchi Museum, London, England
- Walker Art Center, Minneapolis, MN
- Whitney Museum of American Art, New York, NY

