

1-8-1993

American Art Today: Clothing as Metaphor

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: Clothing as Metaphor" (1993). *Frost Art Museum Catalogs*. Book 19.
<http://digitalcommons.fiu.edu/frostcatalogs/19>

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: *Clothing as Metaphor*



The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
MIAMI, FLORIDA

Front Cover: Suzan Etkin, *Dryclean II*, 1991,
Conveyor belt, fabric, wire hangers, 75" x 180" x 64",
Courtesy of Paul Kasmin Gallery, New York, NY

American Art Today: *Clothing As Metaphor*

January 8 - February 20, 1993



Rebecca Smith, *Broomstick Skirt*, 1991, Mixed media, 97" x 40" x 43", Courtesy of LedisFlam, New York, NY

Essay by Kay Larson

Curated by
Dahlia Morgan
for

The Art Museum

AT FLORIDA INTERNATIONAL UNIVERSITY

University Park, PC 110

S.W. 107th Ave. & 8th St., Miami, Florida 33199

(305)348-2890

Director's Forward

Since 1985, I have attempted to identify and examine significant aspects of contemporary art. In past years I have focused on the contemporary response to traditional themes in exhibitions of *The City* ('90); *Contemporary Landscape* ('89); *Narrative Painting* ('88); *The Portrait* ('87); *Figure in the Landscape* ('86); and *Still Life* ('85).

Both *New Directions* ('91) and *Surface Tension* ('92) exemplify the degree of critical and scholarly focus which a small specialized institution like The Art Museum can contribute to a specific topic.

Clothing as Metaphor coincides with a broad shift in the values and direction of American Art by drawing attention to the use of clothing as a figurative language. It not only creates powerful icons, but illustrates a renewed interest in the spiritual potential of material.

These objects may now serve as both fetishes or highly-charged personifications and are often imbued with anthropological powers. Then too, the world of style and fashion are evoked in reaction to commodity materialism. In all cases, clothing functions both as allegory and parable for

political, psychological, or personal issues.

I would like to thank our small and dedicated staff, Regina C. Bailey, Coordinator of Museum Programs; Eva Van Hees, Community Relations; Glen Gentele, Registrar/Preparator; and Franklin Elsea, Program Assistant, for their skills, both scholarly and organizational. I am sincerely indebted to Kay Larson for writing a revealing and perceptive essay.

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 Affairs Council and the Metropolitan Dade County Board of County Commissioners, the Student Government Association of FIU, 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 Acknowledgments

Florida International University

Modesto A. Maidique
President

James Mau
*Provost and Vice President
Academic Affairs*

The Staff of The Art Museum

Dahlia Morgan
Director

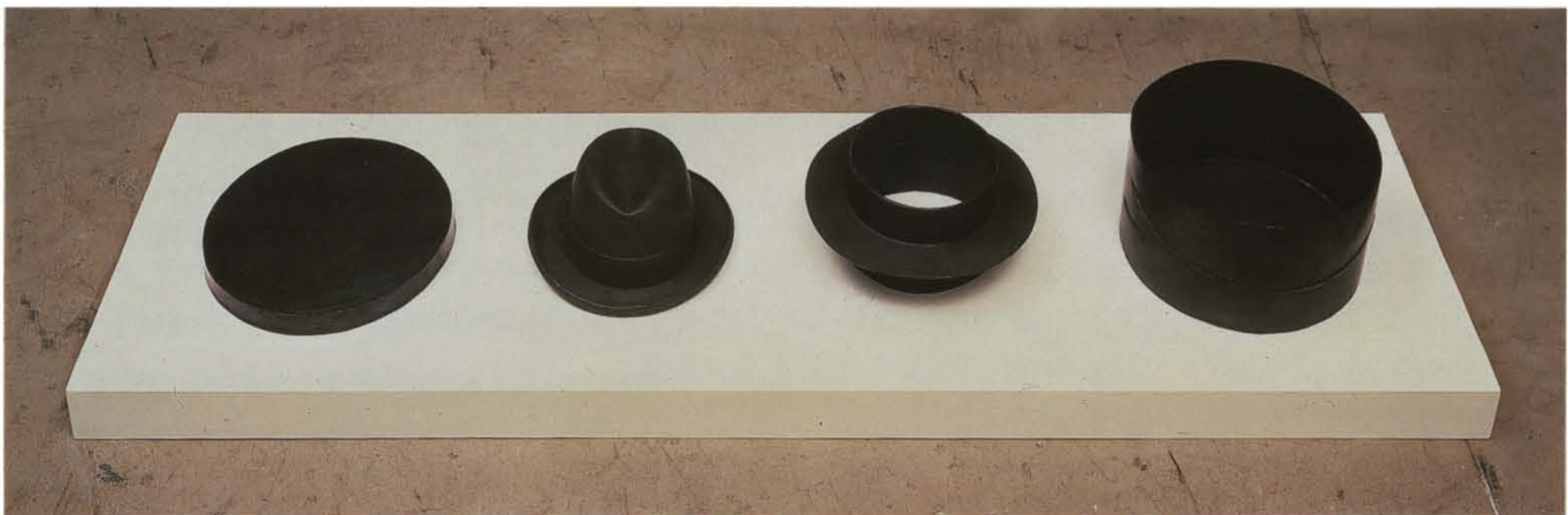
Regina C. Bailey
Coordinator of Museum Programs

Artists

Joseph Beuys
Michele Blondel
Katee Boyle
Mary Carlson
~~Kevin Carter~~
Colette
Peggy Diggs
Lesley Dill
Suzan Etkin
Sylvie Fleury
Ferran Garcia Sevilla
Kenneth Goldsmith & Sylvia Heisel
Annette Lemieux
Donald Lipski
Elizabeth Newman
Nicola
Marilyn Pappas
Maurizio Pellegrin
Jason Reed
Elaine Reichek
Beverly Semmes
Judith Shea
Elise Siegel
Lorna Simpson
Rebecca Smith
Jana Sterbak
Kathleen Sullivan

Lenders

Brooke and Carolyn Alexander, New York, New York
Josh Baer Gallery, New York, New York
Katee Boyle, New York, New York
Louis Branco/Louis. Inc., New York, New York
Mary Carlson, New York, New York
Cohen Gallery, New York, New York
Eileen Cohen Bronx New York
Peggy Diggs, Williamstown, Massachusetts
Heidi Fleiss, New York, New York
Paul Kasmin Gallery, New York, New York
Michael Klein Inc., New York, New York
Carter Kustera, New York, New York
LedisFlam, New York, New York
John Post Lee Gallery, New York, New York
Galerie Lelong, New York, New York
Annette Lemieux, New York, NY
Susan and Lewis Manilow, Chicago, Illinois
The Margulies Family Collection, Coconut Grove, Florida
Miami-Dade Community College, Gallery North, Miami, Florida
Private Collection
Max Protetch Gallery, New York, New York
Elaine Reichek, New York, New York
Rempire Fine Art and Gallery, New York, New York
Judith Shea, New York, New York
Robert J. Shiffler, Bradford, Ohio
Elise Siegel, New York, New York
Phillipe Staib Gallery, New York, New York
Kathleen Sullivan, New York, New York
Elga Wimmer Gallery, New York, New York
Ira and Lori Young, Woodland Hills, California



Annette Lemieux, *Formal Wear*, 1987, Bronze, 10" x 69" x 23 1/4", Courtesy of Brooke and Carolyn Alexander, New York, NY

Clothing as Metaphor

"The painter 'takes his body with him,' say Valery. Indeed we cannot imagine how a mind could paint." -- Maurice Merleau-Ponty.¹

If we correct for the 32 years since the French philosopher Merleau-Ponty published "Eye and Mind" -- the essay in which he sets out to reconcile Cezanne (and Cezanne's project as a painter) with the "first questions" of philosophy -- then we can justify rephrasing his observations in a slightly different tone of voice.

The painter "takes her body with her," and so does the sculptor and the installation artist. Merleau-Ponty continues:

"It is by lending his body to the world that the artist changes the world into paintings. To understand these transubstantiations we must go back to the working, actual body -- not the body as a chunk of space or a bundle of functions but that body which is an intertwining of vision and movement."²

To "lend one's body to the world" is to re-cast the world in terms of what the body knows. How else could the artist make art, indeed? The question is, what does the body know?

The task of this exhibition is to understand the observations that artists are offering us about the "working, actual body." It's not the same body described 32 years ago. Merleau-Ponty, concerned with defining a whole human being, nevertheless limited himself to the two categories of vision and movement. He was thinking about Cezanne and those piles of apples on a table -- apples that are riddled with a body-consciousness and spatial sense obviously intriguing to a phenomenologist.

But Cezanne's perceptual collision with apples and tables in the waning nineteenth century doesn't confront the issues that press in us today.

The artist of the 1990s has "lent her body to the world" and is likely to be far more aware of it than her predecessors

come by, and they are not easily shed. They have imprinted themselves on us -- on what we know -- in ways that can be amended slightly with a lot of hard work (and perhaps some psychoanalysis), but can never be completely eliminated.

She is a woman, so she knows very well that she can be punished or rewarded for having the "wrong" or the "right" body or body-concept. The punishment or reward, she is convinced, is more extreme for a woman than for a man. The great thing about being a man is the freedom to forget self-consciousness. A man does; a woman acts. Or so she thinks. (But men who don't fit into the "man's role" tell her they feel just as hyper-conscious as she does.)

"In fact, as Kant himself said profoundly, we can only think the world because we have already experienced it." Merleau-Ponty, *The Primacy of Perception*.³

The unnerving aura of *déjà vu* in this exhibition comes from the feeling that we have already worn these clothes, somehow; we have already experienced what they can tell. These ghostly remnants of prior knowledge create a sense of recognition. We are given license to think about ourselves at a distance.

None of these artists regard clothing as a simple abstract shape. Clothing has become the skin's "second skin," the body's outer zone, a region of acute sensitivities. We who live in modern culture are made forcibly aware that there is no ideal or perfect self apart from society. So being alive is in the deepest sense being clothed.

Women know this and have been taught it as a birthright. For women clothing is a game, often deadly serious, having to do with sexuality and attractiveness, even (in the days when women were scolded out of the workforce) the desperate survival game of winning a man's support through marriage. Women regard clothing as fun, and shopping as play, but we should not underestimate the potency of the metaphor. Except for Playboy bunnies and strippers, women meet the world not at a skin level but one or two layers further out. Body-consciousness begins there, in silk, cotton,

degrees. The outer trappings of an artist's imagination identify these "uni"-forms with a single social form of historic transfiguration: poetry, witchcraft, religious exaltation . . . and in one case, shopping.

Clothing is a vehicle of transformation. Most of the time, it achieves its alchemical effects subliminally. The soldier who puts on the uniform also "puts on" the rules, the obligations, and the culture of the organization he has identified himself with. The choir girl may assume her role for only an hour or two, but in that moment she has achieved what she set out to do, which is to distinguish herself by her participation in the culture of the church, which promises to set aside her ordinary cares.

Within this group of artists are subtle variations that spell out, with careful attentiveness, the different forms of socialization experienced by men and women. The women artists, in general, are more concerned with forms of fantasy: taking liberties with the structure of clothing to fine-tune a set of intellectual and emotional issues about role playing and manipulation.

The men tend, naturally enough, toward the kinds of clothes men wear. (If they preferred the clothes women wear, that would send a different kind of signal.) The clothes men wear are more likely to be uniforms, that is, garments relatively undifferentiated from each other. A suit is a suit is . . . In fact, these suits are less personal than women's garments, but they remain indexed to strong emotions. Their immediate affiliation with a certain class of men—workers in blue shirts, for instance, or men who wear ties—is so obvious that we barely register the information. Perhaps because they seem relatively neutral and impersonal, these garments are likely to experience other more extreme transformations at the hands of male artists. There are several survival suits (including one by a woman). Is this what men truly worry about—"saving their skins"—? Less conscious of role-playing, are they perhaps more attentive than women to the possibility of absolute failure?

There are no true nudes in the exhibition. Women artists, attempting to correct centuries of biased observation of studio models by male artists, have generally, in the last three decades, stopped regarding women's bodies as passive objects of slightly lascivious delectation. The nude as it was known to Cezanne (who invested it with open sexuality as well as pseudo-objectivity) is not interesting to women.

When female bodies do appear here, they curiously take on many of the aspects of clothing. A latex "skin" that has been folded carefully on the floor is the outcome,

presumably, of what happens when the woman removes her private self from the physical container. A woman's rather ordinary, non-heroic torso is cast in the role of Venus, the goddess of female perfection: Is the ordinary being exalted, or is it being welcomed as an escape from the obligation of perfection?

What the body knows is certainly more complex than just an "intertwining of vision and movement." Looking back on Merleau-Ponty's great essay, and on Cezanne and his fellow artists, we might venture to guess that "vision and movement" -- the formalist position -- fascinated Merleau-Ponty because there was no female voice to contradict him. A woman could have told him that the body is more than eyes and kinesthetic sense. Every time she paints her nails or dresses up for a date, she consciously re-positions her body in the social sphere, if indeed she ever left it.

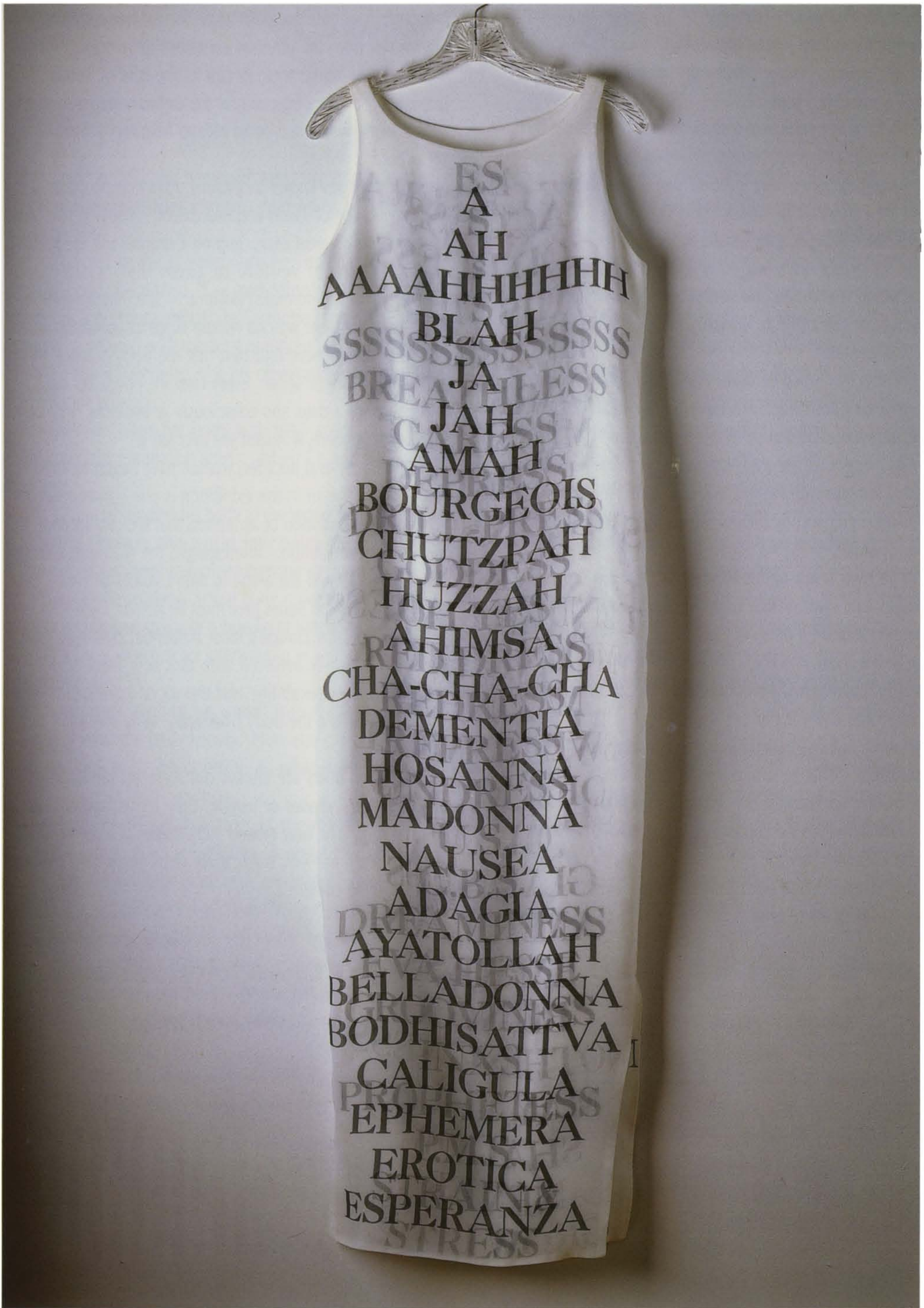
In the last several decades, women have begun to listen to themselves. The art in this exhibition is one consequence; it testifies to an evolution of awareness that we can attribute to the feminist revolution. Interestingly, the dialogue among women has opened the arena to men's voices as well. The presence of Joseph Beuys here must be noted: Even after his death, he remains Europe's most influential post-war artist. His art is intensely involved with precisely these issues of survival, self, vulnerability, and the social construct. Men and women share the body's horizon. Why shouldn't they talk about it?

Somehow artists are always out there on the edge. By opening new avenues of insight, they let us take the next obvious step. The new ground soon comes to seem familiar. It's only when we look back, thirty years or so, that we see how far we've come.

Kay Larson - Art Critic, *New York* magazine

FOOTNOTES

1. Maurice Merleau-Ponty, "Eye and Mind," *The Primacy of Perception*, Northwestern University Press, 1964, p. 162.
2. *Ibid*, p. 162.
3. *bid*, p. 17.



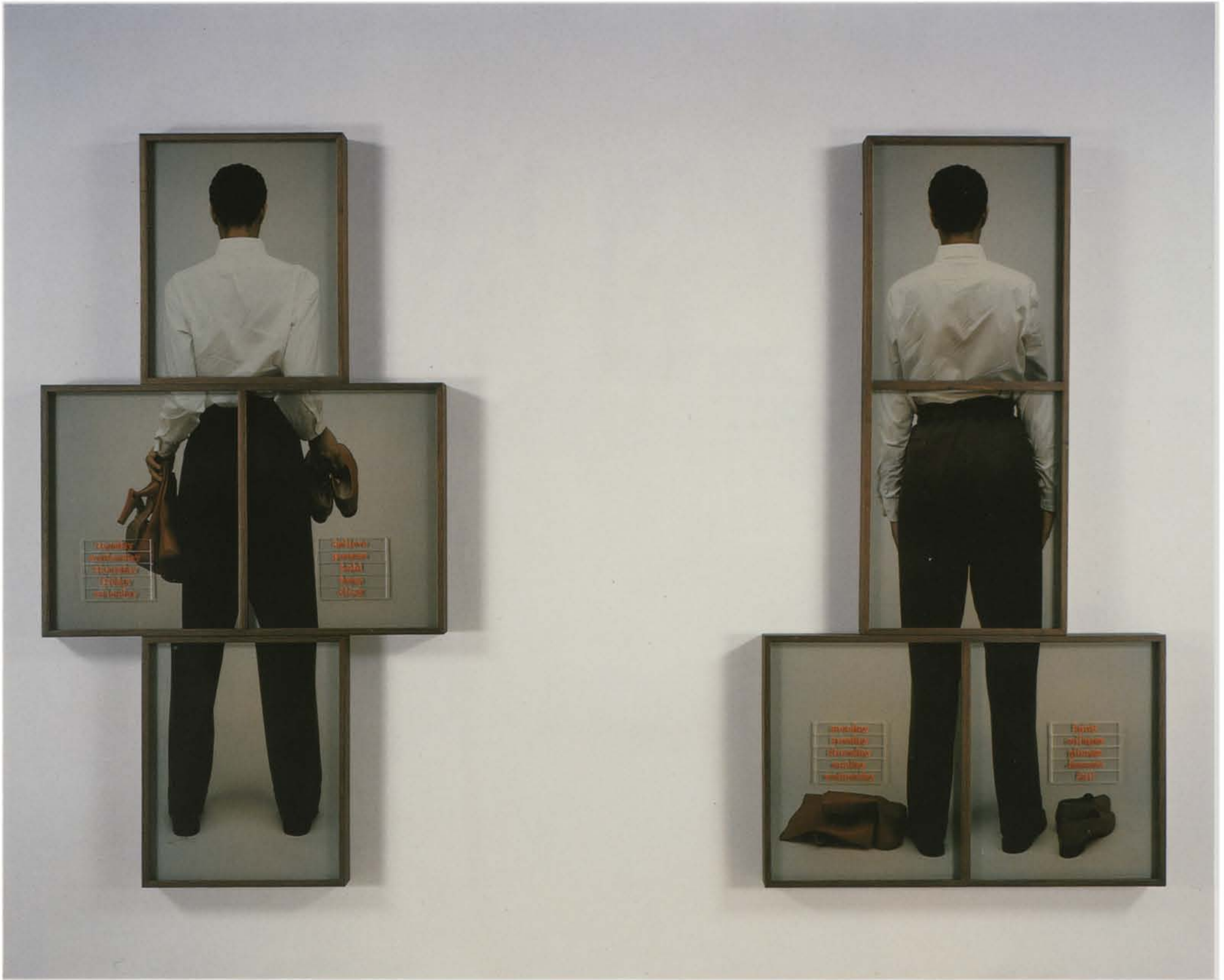
Kenneth Goldsmith & Sylvia Heisel, *Chiffon Dress Based on 73 Poems*, 1992, Size 6, Courtesy of John Post Lee Gallery, New York, NY



Mary Carlson, *Latex Figure*, 1989, Latex, 2" x 18" x 18", Lent by the artist; courtesy of Max Protetch Gallery, New York, NY



Michele Blondel, *Concues...Baptisee...Communiante*, 1987, Steel, opal crystal, fabric, 57" x 24" x 72", Courtesy of Elga Wimmer Gallery, New York, NY



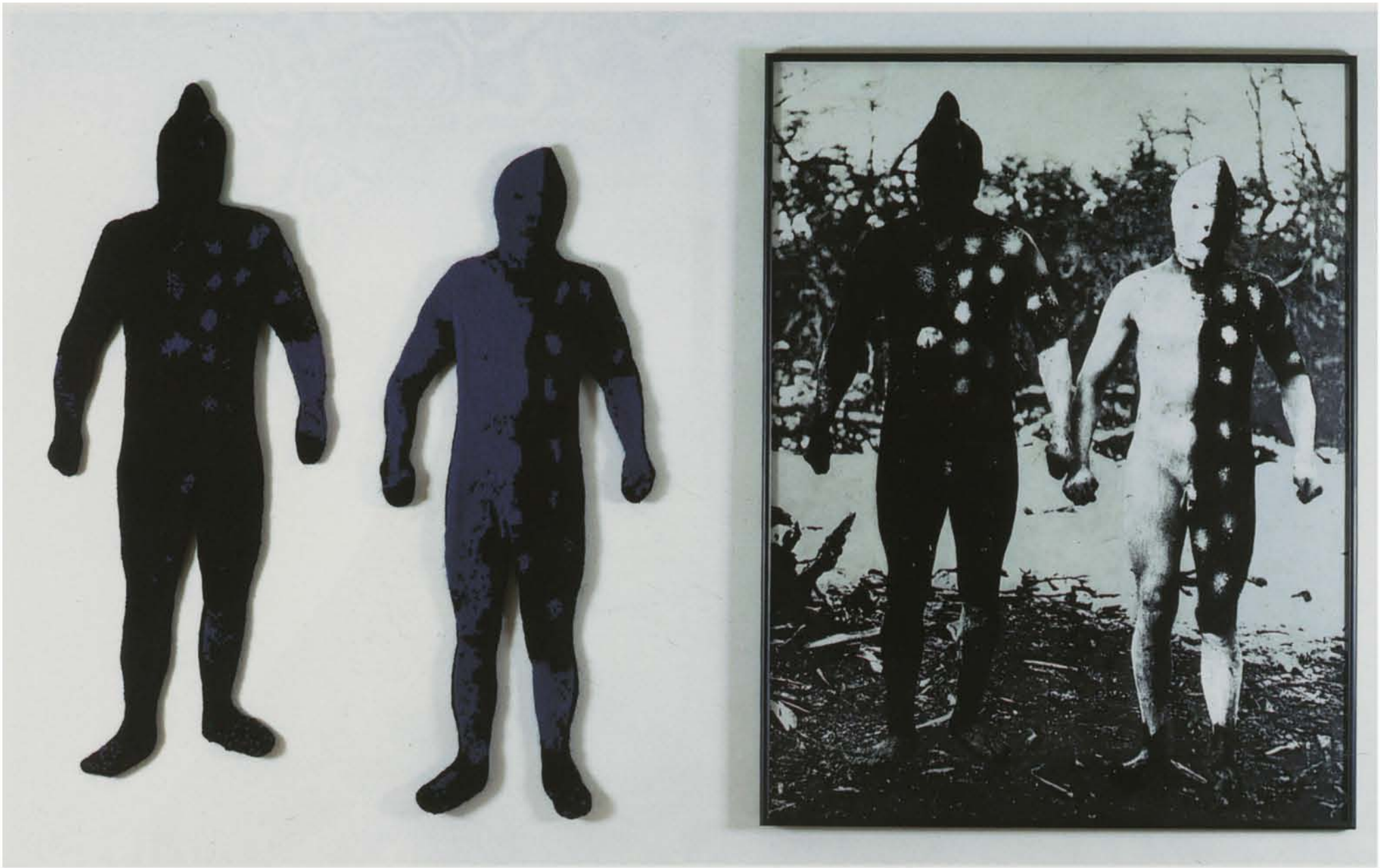
Lorna Simpson, *Untitled*, 1992, Edition 3 of 4, 8 color Polaroid prints with plastic plaques, 74 1/2" x 113", Collection of Robert J. Shiffler, Bradford, OH



Kevin Carter, *Dead Cat Bounce*, Oct. 17, 1987, 1989, Copper tubing, fabrics and steel wool, 70" x 108" x 4", Collection of the artist



Peggy Diggs, *Reminder for Survivors*, 1991, Taffeta, hair, graphite, rubber, 42" x 46", Courtesy of the artist



Elaine Reichek, *Blue Men*, 1986, Painted photograph and knitted wool on metal armatures, 63" x 96",
Courtesy of Elaine Reichek and Michael Klein Inc., New York, NY



Nicola, *Night Thing*, 1972 - reworked 1992, Multiple-person black tarp suit, 12' x 7', Courtesy of Rempire Fine Art and Gallery, New York, NY



Sylvie Fleury, *If*, 1992, Shopping bags, 20" x 55" x 20", Collection of Robert J. Shiffler, Bradford, OH



Colette, *Love in the Closet* from *Secret Lives of Count and Countess Reichenbach*, Munich, N.Y., 1986 - 1991, Mixed media with embedded lighting, 114" x 92" x 15", Courtesy of Louis Branco/Louis. Inc., New York, NY



Donald Lipski, *The Belles* from the series *The Bells*, 1991, (1 of 8 pieces together titled *The Belles*),
Bronze carillon bells, line, silk chiffon, tulle, mixed media, 5'6" x 4' x 4', Courtesy of Galerie Lelong, New York, NY



Beverly Semmes, *Yellow Gowns*, 1991, Mohair, wood/metal hangers, 4' x 6' x 4" each,
Left: Courtesy of Michael Klein Inc., New York, NY, Right: Collection of Eileen Cohen, Bronx, NY



Elise Siegel, *Sunskirt*, 1991, Wire mesh, acrylic modeling paste, 27" x 56" x 56", Courtesy of the artist



Jason Reed, *Anonymous (Entropy)*, 1992, Shirt, fan, 65" x 30" x 15", Courtesy of Cohen Gallery, New York, NY



Lesley Dill, *Hinged White Poem Dress*, 1992, Mixed media on metal armature, 64" x 40" x 38", Collection of Heidi Fleiss, New York, NY



Judith Shea, *Venus*, 1989, Cast stone, cloth, 68" x 15" x 15", Lent by the artist; courtesy of Max Protetch Gallery, New York, NY

Exhibition Checklist

Joseph Beuys

Felt Suit 1970

Felt

99/100, Edition issued by René Block, Berlin, Germany

67" x 39 3/8"

Collection of Miami Dade Community College, Gallery North, Miami, FL

Michele Blondel

Concue...Baptisee...Communiante, 1987

Steel, opal crystal, fabric

57" x 24" x 72"

Courtesy of Elga Wimmer Gallery, New York, NY

Michele Blondel

Ma Paire, 1989

Leather, crystal

10" x 3" x 8 1/2"

Courtesy of Elga Wimmer Gallery, New York, NY

Katee Boyle

Size Small Dress I, 1992

Gesso, plaster, china marker on dress

17" x 17"

Courtesy of the artist

Katee Boyle

Size Small Dress II, 1992

Gesso, plaster, china marker on dress

17" x 17"

Courtesy of the artist

Mary Carlson

Latex Figure, 1989

Latex

2" x 18" x 18"

Lent by the artist; Courtesy of Max Protetch Gallery, New York, NY

Kevin Carter

Dead Cat Bounce, Oct. 17, 1987, 1989

Copper tubing, fabrics and steel wool

70" x 108" x 4"

Collection of the artist

Colette

Love in the Closet From the Secret Lives of Count and Countess Reichenbach, Munich, N.Y., 1986 - 1991

Mixed media with embedded lighting

114" x 92" x 15"

Courtesy of Louis Branco/Louis. Inc., New York, NY

Peggy Diggs

Reminder for Survivors, 1991

Taffeta, hair, graphite, rubber

42" x 46"

Courtesy of the artist

Lesley Dill

Hinged White Poem Dress, 1992

Mixed media on metal armature

64" x 40" x 38"

Collection of Heidi Fleiss, New York, NY

Lesley Dill

Leaning Man with Poem Sleeve, 1991

Mixed media on metal armature

74" x 56" x 11"

Courtesy of Phillipe Staib Gallery, New York, NY

Suzan Etkin

Dryclean II, 1991

Conveyor belt, fabric, wire hangers

75" x 180" x 64"

Courtesy of Paul Kasmin Gallery, New York, NY

Sylvie Fleury

If, 1992

Shopping bags

20" x 55" x 20"

Collection of Robert J. Shiffler, Bradford, OH

Kenneth Goldsmith & Sylvia Heisel

Chiffon Dress Based on 73 Poems, 1992

Size 6

Courtesy of John Post Lee Gallery, New York, NY

Annette Lemieux

Formal Wear, 1987

Bronze

10" x 69" x 23 1/4"

Courtesy of Brooke and Carolyn Alexander, New York, NY

Annette Lemieux

Torso After Trockel, 1991

Brassier form, wood pedestal

58 3/4" x 18" x 13 3/4"

Courtesy of the artist and Josh Baer Gallery, New York, NY

Donald Lipski

The Belles from the series *The Bells*, 1991

(1 of 8 pieces together titled *The Belles*)

Bronze carillon bells, line silk chiffon, tulle

5'6" x 4' x 4'

Courtesy of Galerie Lelong, New York, NY

Elizabeth Newman

Untitled, 1991

Mixed media

41" x 21" x 12 1/4"

Collection of Susan and Lewis Manilow, Chicago, IL

Nicola

Night Thing, 1972 - 1992

Multiple-person black tarp suit

12' x 7'

Courtesy of the artist

Marilyn Pappas

In Love, If Love be Love, c. 1960

Deconstructed wedding dress on linen with embroidery and collage

3' x 6'

Private Collection

Maurizio Pellegrin

Colori di una folla (Colors of a Crowd), 1991

Mixed media, wood, and cloth

55" x 104" x 8"

Collection of The Margulies Family Collection, Miami, FL

Jason Reed

Anonymous, 1992

Pants, fan

12" x 216" x 16"

Courtesy of Cohen Gallery, New York, NY

Jason Reed

Anonymous (Entropy), 1992

Shirt, fan

65" x 30" x 15"

Courtesy of Cohen Gallery, New York, NY

Elaine Reichek

Blue Men, 1991

Painted photograph and knitted wool on metal armatures

63" x 96"

Courtesy of Elaine Reichek and Michael Klein Inc., New York, NY

Beverly Semmes

Yellow Gown, 1991

Mohair, wood/metal hangers

4' x 6' x 4'

Courtesy of Michael Klein Inc., New York, NY

Beverly Semmes

Yellow Gown, 1991

Mohair, wood/metal hangers

4' x 6' x 4'

Collection of Eileen Cohen, Bronx, NY

Ferran Garcia Sevilla

Sama II, 1990

Oil on canvas

63 3/4" x 51 1/4"

Courtesy of Elga Wimmer Gallery, New York, NY

Judith Shea

Venus, 1989

Cast stone, cloth

68" x 15" x 15"

Courtesy of Max Protetch Gallery, New York, NY

Elise Siegel

Sunskirt, 1991

Fabric, wire mesh, and acrylic

27" x 56" x 56"

Courtesy of the artist

Lorna Simpson

Untitled, 1992

Edition 3 of 4

8 color Polaroid prints with plastic plaques

74 1/2" x 113"

Collection of Robert J. Shiffler, Bradford, OH

Rebecca Smith

Broomstick Skirt, 1991

Mixed media

97" x 40" x 43"

Courtesy of LedisFlam, New York, NY

Jana Sterbak

Shrinking Lenin

Leather glove, glass shelf

glove: 1" x 4 6/8" x 2"

shelf: 1/2" x 16 1/2" x 6 3/4"

Collection of Lori & Ira Young, Woodland Hills, CA

Kathleen Sullivan

Fashion, 1992

Acrylic and collage on canvas

60" x 42"

Courtesy of the artist

Artist's Biographies

JOSEPH BEUYS

Born: 1921, Krefeld, Germany

Died: 1986, Germany

Education: State Academy of Art, Dusseldorf, Germany

Exhibitions:

- 1986 Palazzo Regale, Museo di Capodimonte, Naples, Italy
- 1984 Various Works, Selbu Museum of Art, Tokyo, Japan
- 1983 Palm Room, Galerie Konrad Fischer, Dusseldorf, Germany
- 1981 Stadtische Galerie, Lenbachhaus, Munich, Germany
- 1979 *Retrospective*, Solomon R. Guggenheim Museum, New York, NY
- 1977 *Honey Pump at the Workplace*, Documenta 6, Kassel, Germany
- 1976 *Tram Stop*, Venice Biennale, Venice, Italy
- 1975 *Drawings, Pictures, Sculptures, Objects, Action Photographs*, Kunstverein, Freiburg, Germany
- 1974 *I Like America and America Likes Me*, Rene Block Gallery, New York, NY
Drawings 1946-1971, Haus Lange Museum, Krefeld, Germany
The Secret Block for a Secret Person in Ireland, Museum of Modern Art, Oxford, England
- 1973 *Drawings from the Karl Stroher Collection*, Kunsthalle, Tübingen, Germany
Joseph Beuys—Multiples, Grafikmeyer Gallery, Karlsruhe, Germany
Joseph Beuys—Drawings 1947-1972, Ronald Feldman Fine Arts Gallery, New York, NY
- 1972 *Arena and Anarcharis Cloots*, L'attico, Rome, Italy
Information Action, Tate Gallery, Whitechapel Gallery, London, England
- 1971 *The Party: Dictator Finally Conquers*, Dusseldorf, Germany
Drawings, Watercolors, Gouaches, Thomas Gallery, Munich, Germany
The Cycle of His Work, Modern Art Agency, Naples, Italy
Isolation Unit, Rene Block Gallery, Berlin, Germany
Voglio Vedere I Miei Montagne, Stedelijk van Abbe Museum, Eindhoven, Germany
- 1970 *Friday's Object 'la Fried Fish Bones'*, Eat Art Gallery, Dusseldorf, Germany
We Enter the Art Market, Cologne, Kunstmarkt, Germany
Celtic (Kinloch Rannoch), Scottish Symphony, Edinburgh College of Art, Edinburgh, Germany
- 1969 *Fat Room*, Kunstmuseum, Lucerne, Switzerland
Iphigenia/Titus Andronicus, German Academy of Dramatic Arts, Frankfurt, Germany
- 1968 *Vacuum <—> Mass, Simultaneous Iron Chests, Halved Cross, Contents 100 kg of Fat, 100 Pneumatic Pumps*, Art Intermedia, Cologne, Germany
Prospect '68, Dusseldorf, Germany

Room 563 x 491 x 563, Corners of Fat and Ripped Apart Pneumatic Pumps, Kunstlerhaus, Nurnberg, Germany
Drawings, Fat Sculptures, Wide White Space Gallery, Antwerp, Germany

1967 -

- 1964 *Felt Objects*, Stroher Collection, Hesseiches Landesmuseum, Darmstadt, Germany

MICHELE BLONDEL

Birthdate & Place: 1948, Paris, France

Lives & Works: Paris, France and New York, NY

Education: Licencie de Philosophie, Ecole des Beaux Arts, Paris, France

Recent One Person Exhibitions:

- 1992 Locks Gallery, Philadelphia, PA
Temple Gallery, Tyler School of Art, Philadelphia, PA
Maier Hahn Gallery, Dusseldorf, Germany
Contemporary Art Forum, Santa Barbara, CA
Galerie Claude Fain, Paris, France
Elga Wimmer Gallery, New York, NY
- 1991 Galerie Langer Fain, Paris, France
Laureate du Prix Leonard de Vinci, USA
- 1990 Hotel de Ferraris, Nancy,
- 1989 *La Foi, le Sexe, le Crime*, Chappelle Saint Louis de la Pitie Salpetriere, Paris
- 1988 Galerie Gutharc Ballin, Paris, France

KATEE BOYLE

Birthdate & Place: 1971, Chadds Ford, Pennsylvania

Lives & Works: New York, New York

Education: BFA School of Visual Arts, New York, NY
AAS Fashion Institute of Technology, NY, NY

Recent One Person Exhibitions:

- 1991 *It Takes a Small Needle to Sew a Suit*, School of Visual Arts Gallery, New York, NY

Recent Group Exhibitions:

- 1992 *Paintoleum*, Visual Arts Gallery, New York, NY
The Artist as Outsider, Newark, NJ

MARY CARLSON

Birthdate & Place: 1951, Stevens Point, WI

Lives & Works: New York, NY

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

Recent One Person Exhibitions:

- 1992 Max Protetch Gallery, New York, NY

Recent Group Exhibitions:

- 1992 *Getting to Know You*, Kunstlerhhaus Bethanien, Berlin, Germany
A New American Flag, Max Protetch Gallery, New York, NY

- 1991 *The Interrupted Life*, The New Museum, New York, NY
 1990 *Something Strange*, White Columns, New York, NY
Blood Remembering, Newhouse Gallery, Snug Harbor,
 Staten Island, NY
Death and Desire, Tom Cugliani Gallery, New York, NY

Grants & Awards:

- 1988 National Endowment for the Arts (Sculpture)

KEVIN CARTER

Birthdate & Place: 1962, Sault Saint Marie, Ontario, Canada

Lives & Works: New York, NY

Education: Ontario College of Art, Toronto, Ontario, Canada
 Algonquin College, Ottawa, Ontario, Canada

Recent One Person Exhibitions:

- 1993 *Based On A True Story*, Josh Baer Gallery, New York, NY
 1992 *Domicide*, Josh Baer Gallery, New York, NY
 1991 *Death of a Signature*, Josh Baer Gallery, New York, NY
 1990 *Root of Influence/Verify Your Understanding*, Pat Hearn
 Gallery, New York, NY

Recent Group Exhibitions:

- 1993 *Fall From Fashion*, Aldrich Museum of Contemporary Art,
 Ridgefield, CT
PROSPECT 93, Eine internationale Ausstellung aktueller
 Kunst, Frankfurter Kunstverein, Schirn Kunsthalle
 Frankfurt, Germany
 1992 *Ikebana: Contemporary Artists and The Japanese Art of
 Flower Arranging*, Jack Tilton Gallery, New York, NY
Multiplicity, Robbin Lockett Gallery, Chicago, IL
Ecstasy, Dooley Le Cappellaine Gallery, New York, NY
Three or More, Spiral Gallery, Wacoal Art Center, Tokyo,
 Japan
Water Bar, Galerie Metropol, Wein, Austria
 1991 Josh Baer Gallery, New York, NY
The Imperative Dream, Circulo de Bellas Artes, Madrid,
 Spain
Monnaie de Singe, Ecole de Nimes, Nimes, France
Rope, Lino Silverstein Gallery, Barcelona, Spain
*Videos and a film about some schmoes who are trying to
 conform (yet miss)*, Robbin Lockett Gallery, Chicago, IL
Vertigo II, Thaddaeus Ropac Gallery, Salzburg, Austria
Shared Skin: Sub-Social Identifiers, Dooley Le Cappellaine
 Gallery, New York, NY
*Value: Something Old, Something New, Something
 Borrowed, Something Blue*, 93 Crosby Street, New York,
 NY
 1990 *Spellbound*, Marc Richards Gallery, Los Angeles, CA
Round Trip, Fernando Alcolea Gallery, New York, NY
Root of Influence/Verify Your Understanding, Projects
 Room, Institute for Contemporary Art, P.S. 1, Long Island
 City, NY
 Paula Allen Gallery, New York, NY
Work on Paper, Paula Allen Gallery, New York, NY
Detritus: Transformation and Reconstruction, Jack Tilton
 Gallery, New York, NY
 Ihara-Ludens Gallery, New York, NY

- Collectors Choice of Emerging Artists*, Vered Gallery, East
 Hampton, NY
All Quiet on the Western Front?, Antoine Candau Espace
 Dieu, Paris, France
Round Trip, Lino Silverstein Gallery, Barcelona, Spain
Vertigo, Thaddaeus Ropac Gallery, Paris, France
State of Siege, Jorge Albero Gallery, Madrid, Spain

Grants & Awards:

- 1992 Artists Grant, Puffin Foundation, Ltd. for the exhibition
Domicide, Josh Baer Gallery, New York, NY
 1989 Fund for Performance Art, Franklin Furnace (Jerome
 Foundation), New York, NY
 Explorations Grant, Canada Council, for the performance
Ipsodefacto
 Travel Grant, Canada Council, for the performance of
Road to Regina
 Artists Grant, Artists Space, New York, NY, for the
 performance *Ipsodefacto*
 1988 Artists Grant, Artists Space, New York, NY
 1987 Artists Grant, Artists Space, New York, NY

COLETTE

Lives & Works: New York, NY

Recent One Person Exhibitions:

- 1993 *Broken Records*, Carol Johnssen Gallery
 1992 *Love in ruins - the artist and her muse*, Rempire Gallery
Selected Works, Weatherspoon Gallery, North Carolina
 1991 *à la Plage*, Renée Fotouhi, East Hampton, NY
Made in Germany, 1984-90, Bodenschatz Gallery, Basel,
 Switzerland
The Aristocrats, Carol Johnssen Gallery, Munich, Germany
Through the Looking Glass, Rempire Gallery, New York,
 NY
The Figures Look at Art, Dorsky Gallery, New York, NY
 1990 *Platforms Are Back And So Am I*, Palais de Beauté, New
 York, NY
Visits to the Normal World, Carol Johnssen Gallery,
 Munich, Germany

Recent Group Exhibitions:

- 1993 *U.S.A. Today*, Tillburg-Museum, Holland
 1992 *Anti-Masculine*, Kim Light Gallery, Los Angeles, CA
Kitsch-en, Flamingo East, NY
Shape Shifters, Amy Lipton Gallery, New York, NY
Unlearning, New York, NY
 1991 *Gallery Artists Show*, Carol Johnssen Gallery, Munich,
 Germany
The Invisible Body, New York, NY
Box Art, Renée Fotouchi, East Hampton, NY
Photo Group Show, Langer Fain Gallery, Paris, France
The Nude Photograph, Uwe Shield Collection, traveling
 exhibition Ludwig Museum, Cologne, Munich, Hamburg,
 Berlin, Germany
 1990 *Hommages to Clifford Still*, Philippe Briet Gallery, New
 York, NY

The Constructed Photograph, (Traveling exhibition)
The Erotic Image, Bennet-Siegel Gallery, New York, NY
The Fifth Sense, Gracie Mansion Gallery, New York, NY

PEGGY DIGGS

Birthdate & Place: 1946, Alexandria, VA

Lives & Works: Williamstown, MA

Education: MFA Cranbrook Academy of Art, Bloomfield, MI
Tamarind Institute of Lithography Workshop,
Albuquerque, NM
BA George Washington University (with Corcoran
School of Art), Washington, D.C.

Recent One Person Exhibitions:

- 1992 *The Domestic Violence Projects*, Alternative Museum, New York, NY
- 1990 *Us/Them: Promises*, Franklin Furnace Archive, New York, NY

LESLEY DILL

Birthdate & Place: 1950, Bronxville, NY

Lives & Works: New York, NY

Education: MFA Maryland Institute of Art, Baltimore, MD
MA Smith College, North Hampton, MA
BA English Trinity College

Recent One Person Exhibitions:

- 1992 Sandler-Hudson Gallery, Atlanta, GA
- 1991 Gracie Mansion Gallery, New York, NY
- 1990 G.H. Dalsheimer Gallery, Baltimore, MD
- 1989 Carlo Lamagna Gallery, New York, NY

Recent Group Exhibitions:

- 1992 *Transparency*, Luise Ross Gallery, New York, NY
Body & Soul, Philippe Staib Gallery, New York, NY
The Word-Image in Contemporary Art, Kean College, NJ
WAR, Trenkmann Gallery, New York, NY
Sense and Sensibility, Solo Press, New York, NY
FASHION, Trenkmann Gallery, New York, NY
- 1991 *Bronze*, Frumkin Adams Gallery, New York, NY
Cheap Theatrics, Prudential Life Insurance, NJ
Burning in Hell, Franklin Furnace, New York, NY
American Art Today: New Directions, The Art Museum at Florida International University, Miami, FL
Stark Contrast, Trenkmann Gallery, New York, NY
- 1990 *Sense of Self*, Triplex Gallery, Manhattan Community College, New York, NY
Sculptors' Drawings, The East Hampton Center for Contemporary Art, Long Island, NY
The Art of Drawing, Lehman College, The City University of New York, New York, NY
World AIDS Day, Manhattan Community College, New York, NY
Sculpture Faculty, Parsons School of Design, New York, NY
Landscape/Mindscape, Carlo Lamagna Gallery, New York, NY
Small Works-Cast Iron, Sculpture Center, New York, NY

Life Before Art: Images from the Age of AIDS, Carlo Lamagna Gallery New York, NY

Grants & Awards:

- 1990 National Endowment for the Arts, Sculpture Fellowship
- 1984 Artist in Residence, Altos de Chavon, Dominican Republic

SUZAN ETKIN

Birthdate & Place: 1955, New York, NY

Lives & Works: New York, NY

Recent One Person Exhibitions:

- 1992 Paul Kasmin Gallery, New York, NY
Earl McGrath Gallery, Los Angeles, CA
- 1991 *Retrospective*, Mari Mura Museum, Tokyo, Japan
Paul Kasmin Gallery, New York, NY
Tony Shafrazi 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 (drawings), New York, NY
Anderson Gallery, Richmond, VA

Recent Group Exhibitions:

- 1992 *American Art Today: Surface Tension*, The Art Museum at Florida International University, Miami, FL
Behind Bars, Thread Waxing Space, New York, NY
Outdoor Sculpture Project, Wanas, Sweden
- 1991 *Beyond the Frame: 30 Years of American Art*, traveling exhibition
Outside America: Going Into the '90s, Fay Gold Gallery, Atlanta, GA
The Spirit of the Shaman: Art Against AIDS, Anders Tornberg Gallery, Sweden
Just What Is It That Makes Today's Homes So Different, So Appealing?, Hyde Collection, NY
The Invisible Body, Rempire Fine Art & Gallery, New York, NY
- 1990 *All Quiet on the Western Front?*, Galerie Anotine Candau, Paris, France
Deceptively Simple, Schmidt/Markow-Gallery 1709, St. Louis, MO
In the Beginning, Center for Contemporary Art, Cleveland, OH

SYLVIE FLEURY

Birthdate: 1961

Lives & Works: Geneva, Switzerland and New York, NY

Recent One Person Exhibitions:

- 1992 Galerie van Gelder, Amsterdam
Postmasters Gallery, New York, NY
- 1991 Galerie Philomene Magers, Bonn, Germany
Galerie Rivolta, Lausanne

Recent Group Exhibitions:

- 1992 *Theoretically Yours*, Chiesa di San Lorenzo, Aosta, Italy

Shedhalle, Zurich, Switzerland
Galerie Tanit, Munich, Germany
Galerie Gilbert Brownstone, Paris, France
1991 *Objets Trouves d' Artistes*, Galerie du Jour, Paris, France
Plastic Fantastic Lover, Blum Helman Warehouse, New York, NY
Galerie van Gelder, Amsterdam
Fondation Deutsch, Belmonts/Lausanne
Home for June, Home for Contemporary Theater and Art, New York, NY
No Man's Time, Villa Arson, Nice, France

KENNETH GOLDSMITH

Birthdate & Place: 1961, Freeport, NY

Education: BFA Rhode Island School of Design, Providence, RI

Recent One Person Exhibitions:

1992 John Post Lee Gallery, New York, NY
1990 Mincher/Wilcox Gallery, San Francisco, CA
Roy Boyd Gallery, Santa Monica, CA
Paula Allen Gallery (project), New York, NY

Recent Group Exhibitions:

1992 *Multiples*, Galerie van Orsouw, Zurich, Switzerland
Culture Bites, Cummings Arts Center Gallery, Connecticut College, New London, CT, traveling exhibition
Under Thirty, Galerie Metropole, Vienna, Austria
Group Show, Blum Helman Warehouse, New York, NY
Collector's Choice of Emerging Artists, Vered Gallery, East Hampton, NY
The Beauty in Breathing, The Ruth and Marvin Sackner Archive for Visual and Concrete Poetry, Miami Beach, FL.
Ballots or Bullets: You Choose, Sally Hawkins Gallery, New York, NY
The Wall Project, The Sculpture Center, New York, NY
Volumination, The Edwin A. Ulrich Museum of Contemporary Art, Wichita State University, Wichita, KS
Water Bar, 303 Gallery, New York, NY
Abstract, Geoffrey Young Gallery, Great Barrington, MA
White Columns Benefit, White Columns, New York, NY
1991 *Rhyme and Reason: Kenneth Goldsmith & Georgia Marsh*, Blum Helman Gallery, New York, NY
The Good, The Bad, and The Ugly: Knowledge and Violence in Recent American Art, Ezra and Cecile Zilkha Gallery, Center For The Arts, Wesleyan University, Middletown, CT
Comments on Nomos, Penine Hart Gallery, New York, NY
HOME for June, HOME For Contemporary Art and Theater, New York, NY
On Arrival: A Live Exhibition, 101 Thompson Street, New York, NY
Ornament, John Post Lee Gallery, New York, NY
White Columns Inaugural Exhibition/Benefit, New York, NY
1990 *All Quiet On The Western Front?*, Espace Dieu, Paris, France
Stendahl Syndrome: The Cure, Andrea Rosen Gallery,

New York, NY
Emerging Artists 1990: Commodities Corp. Collection, New Jersey State Museum, Trenton, NJ
Blind Date, Fernando Alcolea Gallery, New York, NY
Membership Has It's Privileges, Lang and O'Hara, New York, NY
Stux Invitational, Stux Gallery, New York, NY
Societal Images, White Columns, New York, NY
Brute '90, White Columns, New York, NY
White Columns 20th Anniversary Show, White Columns, New York, NY
Works on Paper Invitational, Althea Viafora Gallery, New York, NY
ACT-UP Auction For Action, Paula Cooper Gallery, New York, NY
Works on Paper, Paula Allen Gallery, New York, NY

Grants & Awards:

1991 NEA/Mid Atlantic Visual Arts Fellowship, Sculpture
1988 Artistic Grant, Artist Space, New York, NY
1985 Banff Center for the Arts, Canada, Residency Fellowship

SYLVIA HEISEL

Lives & Works: New York, NY

Recent Achievements:

1992 Working as an established designer, presenting three collections a year under the label Sylvia Heisel
1988 Opened first collection for Spring 1989, received reviews in *Vogue*, *Harper's Bazaar*, *Mademoiselle*, and *Interview* magazines

ANNETTE LEMIEUX

Birthdate & Place: 1957, Norfolk, Virginia

Lives & Works: New York, NY

Education: BFA Hartford Art School, University of Hartford, West Hartford, CT

Recent One Person Exhibitions:

1992 Stichting De Appel, Amsterdam, Holland
Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli, Italy
1991 Josh Baer Gallery, New York, NY
Galerie Montenay, Paris, France
1990 Galerie Monika Sprüth, Köln, West Germany
Rhona Hoffman Gallery, Chicago, IL
La Maquina Espanola, Seville, Spain
Mario Diacono Gallery, Boston, MA
1989 Josh Baer Gallery, New York, NY
The John and Mable Ringling Museum, Sarasota, FL
Center for the Fine Arts, Miami, FL
The New Museum, New York, NY
1988 Lisson Gallery, London, England
Matrix Gallery, Wadsworth Atheneum, Hartford, CT
Rhona Hoffman Gallery, Chicago, IL

Recent Group Exhibitions:

1993 Washington University Gallery of Art, St. Louis, MO

- 1992 *Drawings*, Brooke Alexander, New York, NY
Annette Lemieux and Annette Messager, Josh Baer Gallery, New York, NY
Beyond Glory: Re-Presenting Terrorism, Maryland Institute, College of Art, Baltimore, MD
Gifts of Compassion, Miller/Block Fine Art, Boston, MA
Blast Art Benefit, 568-578 Broadway, New York, NY
Theoretically Yours, Regione Autonoma Della Valle D'Aosta, Aosta, Italy
Material Matters, Fisher Landau Center, Long Island City, NY
15th Anniversary Exhibition, Rhona Hoffman Gallery, Chicago, IL
More Than One Photography, The Museum of Modern Art, New York, NY
Group Show, Brooke Alexander, New York, NY
The Exuberant Eighties, The Forum for Contemporary Art, St. Louis, MO
Three Choices: Annette Lemieux, Ellen Rothenberg, Lisa Young, Barbara Krakow Gallery, Boston, MA
Who's Afraid of Duchamp, Minimalism, and Passport Photography?, Annina Nosei Gallery, New York, NY
 Josh Baer Gallery, New York, NY
Les Iconodules, La Question de L'image, Musée des Beaux-Arts, Le Havre, France
Functional Objects by Artists and Architects, Rhona Hoffman Gallery, Chicago, IL
- 1991 Josh Baer Gallery, New York, NY
The Sibylline Eye, Munich Kunsthalle, Munich, Germany
Word as Image: American Art 1960 -1990, Contemporary Arts Museum, Houston, TX
Word & #s, Museum of Contemporary Art, Wright State University, Dayton, OH
Who Framed Modern Art or The Quantitative Life of Roger Rabbit, Sidney Janis Gallery, New York, NY
The Lick of the Eye, Shoshana Wayne Gallery, Santa Monica, CA
Sophie Calle, Annette Lemieux, Lorna Simpson, Carrie Mae Weems, National Gallery, Pittsburgh Center for the Arts, Pittsburgh, PA
Vertigo II, Galerie Thaddaeus Ropac, Salzburg, Austria
Inscapes, Foundation De Appel, Amsterdam, Holland
Cruciformed: Images of the Cross Since 1980, Cleveland Center for Contemporary Art, Cleveland, OH, traveling exhibition
Constructed Images: Synapse Between Photography and Sculpture, Lieberman & Saul Gallery, New York, NY, traveling exhibition
Object Lessons, Portland Art Museum, Oregon Art Institute, Portland, OR
- 1990 *This Land Is Our Land*, Zoe Gallery, Boston, MA
Selected Works from the Avant Garde, Kent Fine Art, New York, NY
OBJECTives: The New Sculpture, Newport Harbor Art Museum, Newport Beach, CA

- On The Edge: Between Sculpture and Photography*, Cleveland Center for Contemporary Art, Cleveland, OH
All Quiet on the Western Front?, Galerie Antoine Candau, Paris, France
A Vint Minuts De Paris, Galeria Joan Prats, Barcelona, Spain
Aperto '90, The Venice Biennale, Arsenale Corderie, Venice, Italy
Woman Artists of the Day, IMPO, Osaka, Japan
The Children's AIDS Project: A Benefit Exhibition, Daniel Weinberg Gallery, Santa Monica, CA
Word As Image: American Art 1960 -1990; traveling exhibition: Milwaukee Art Museum, Milwaukee, WI; Oklahoma City Art Museum, Oklahoma City, OK; Contemporary Arts Museum, Houston, TX
The Last Decade: American Artists of the 80's, Tony Shafrazi Gallery, New York, NY
Culture in Pieces: Other Social Objects, Beaver College Art Gallery, Glenside, PA
Mind over Matter: Concept and Object, Whitney Museum of American Art, New York, NY

Grants and Awards:

- 1992 Mies van der Rohe Spipendium, Kaiser-Wilhelm Museum, Krefeld, Germany
 1991 National Endowment for the Arts
 1987 New York Fellowship for Painting
 National Endowment for the Arts
 1986 Pollack/Krasner Foundation Grant

DONALD LIPSKI

Birthdate & Place: 1947, Chicago, Illinois

Lives & Works: New York, NY

Education: BA University of Wisconsin, Madison, WI

MFA Cranbrook Academy of Art, Bloomfield Hills, MI

Recent One Person Exhibitions:

- 1992 Galerie Lelong, New York, NY
 Anders Tornberg, Lund, Sweden
- 1991 *Donald Lipski: Glass*, New York Experimental Glass Workshop, Brooklyn, NY
The Bells, The Contemporary Arts Center, Cincinnati, OH, traveling exhibition to Museum of Contemporary Art, Chicago, IL
 Carl Solway Gallery, Cincinnati, OH
 Anselmo Alvarez Galerie de Arte, Madrid, Spain
 Rhona Hoffman Gallery, Chicago, IL
- 1990 *Donald Lipski: Poetic Sculpture*, Freedman Gallery, Albright College, Reading, PA, traveling exhibition
Waterlilies, Lennon/Weinberg Gallery, New York, NY
 Paul Kasmin Gallery, New York, NY
Who's Afraid of Red, White and Blue?, The Fabric Workshop, The Philadelphia College of Art & Beaver College, Philadelphia, PA
 Lorence Monk Gallery, New York, NY
- 1989 Dorothy Goldeen Gallery, Santa Monica, CA
 Danforth Museum of Art, Framingham, MA

Davis/McClain Gallery, Houston, TX

Evanston Art Center, Evanston, IL

1988 Germans van Eck Gallery, New York, NY

Rhona Hoffman Gallery, Chicago, IL

Recent Group Exhibitions:

1992 *Wanås* Exhibition, Knislinge, Sweden

1991 *1991 Biennial Exhibition*, The Whitney Museum of American Art, New York, NY

1990 Corcoran Gallery of Art, Washington, D.C.

Grants & Awards:

1990 National Endowment for the Arts

1988 Guggenheim Fellowship

1986 New York Foundation on the Arts Fellowship

1984 Awards in the Visual Arts

National Endowment for the Arts

1978 National Endowment for the Arts

ELIZABETH NEWMAN

Birthplace: Michigan

Lives & Works: Connecticut

Education: MFA School of the Art Institute of Chicago, Chicago, IL

BFA Michigan State University, East Lansing, MI

Ludwig-Maximilians Universitat, Munich, Germany

Recent One Person Exhibitions:

1992 Galerie Lelong, New York, NY

Currents, Institute of Contemporary Art, Boston, MA

Museum of Contemporary Art, Chicago, IL

1990 *Elizabeth Newman/Bill Cass*, Macquarie Galleries, Sydney, Australia

CompassRose Gallery, Chicago, IL

1989 Galerie Eric Franck, Geneva, Switzerland

Recent Group Exhibitions:

1992 *Focus*, 13th Annual Chicago International Art Exposition, University of Chicago, Chicago, IL

1991 *Places with a Past*, Spoleto Festival USA, Charleston, SC
With Nature: Goldsworthy, Laib, Laudi, Lipski, Long, Mendieta, Newman, (Summer Group Show) Galerie Lelong, New York, NY

Grants & Awards:

1989 Illinois Arts Council, Individual Artists Fellowship, Visual Arts

1988 National Endowment for the Arts, Visual Artists Fellowships

Chicago Artists Abroad, Individual Artists Fellowship

1987 Illinois Arts Council, Individual Artists Fellowship

1986 Illinois Arts Council, Individual Artists Fellowship

NICOLA

Birthdate & Place: 1939, Africa

Lives & Works: New York, NY

Education: Ecole des Beaux-Arts, Paris, France

Recent One Person Exhibitions:

1991 *12 Recent Paintings & 25 Years of Collage*, Rempire Fine Art & Gallery, New York, NY

1989 *The Story of Heads*, Art et Industrie, New York, NY

Retrospective 1965 - 1975, 56 Bleeker Gallery, New York, NY

Recent Group Exhibitions:

1990 *The Universal Language*, Rempire Fine Art & Gallery, New York, NY

MARILYN R. PAPPAS

Birthdate & Place: 1931, Brockton, MA

Lives & Works: Belmont, MA

Education: MS The Pennsylvania State University, University Park, PA

BS Massachusetts College of Art, Boston, MA

Recent Solo Exhibitions:

1989 Watson Gallery, Wheaton College, Norton, MA

Recent Group Exhibitions:

1992 *Artists at Work*, The Creative Process Made Visible, Newton Arts Center, Newton, MA

1991 *Between a Brick and a Hard Place*, City Place Gallery, Boston, MA

1990 *Classicism Reconsidered*, Fuller Museum of Art, Brockton, MA

MAURIZIO PELLEGRIN

Birthdate & Place: 1956, Venice, Italy

Lives & Works: Venice, Italy and New York, NY

Education: University of Venice, Venice, Italy
Academy of Fine Arts, Venice, Italy

Recent Solo Exhibitions:

1992 Corcoran Gallery of Art, Gallery One Series, Washington
Jack Shainman Gallery, New York, NY

Valentina Moncada, Rome, Italy

1991 Feigen Inc., Chicago, IL

Venice Art Gallery, Venice, Italy

Tony Shafrazi, New York, NY

1990 San Diego Museum of Contemporary Art, La Jolla, CA

Jack Shainman Gallery, New York, NY

Paolo Vitolo, Rome, Italy

Galleria Tommaseo, Trieste, Italy

1989 A 11 Art Forum, Gallerie Thomas, Munich, Germany

Wessel O'Connor, New York, NY

1988 Universita degli Studi, Venice, Italy

American Academy, Rome, Italy

Recent Group Exhibitions:

1991 *Le Plaisir de la Raison*, Jack Shainman Gallery, New York, NY

Feigen Incorporated, Chicago, IL ,

Remembrances, Barbara Krakow Gallery, Boston, MA

Distribution-Random and Deliberate, Davis-McClain

Gallery, Houston, TX

1990 *Diptych*, Arts Yahia Gallery, Tunisi, Tunisia

Jounout, Exposition Room, Moscow, USSR

Picture Gallery, Athens, Greece

Institute of Italian Culture, Copenhagen, Denmark

Klagenfurt Art Museum, Klagenfurt, Germany
Shoshana Wayne Gallery, Los Angeles, CA

JASON REED

Birthdate: 1955, Chicago, IL

Lives & Works: Brooklyn, NY

Recent One Person Exhibitions:

1993 Cohen Gallery, New York, NY

1990 Paula Allen Gallery, New York, NY

Recent Group Exhibitions:

1992 *The Radio Show*, WFMU and Artist's Space, New York, NY

The Neurotic Art Show, 4 Walls, New York, NY

1991 *Warp and Woof/Comfort and Dissent*, Artist Space, New York, NY

ELAINE REICHEK

Birthplace: New York, NY

Lives & Works: New York, NY

Education: BFA Yale University, New Haven, CT
BA Brooklyn College, Brooklyn, NY

Recent One Person Exhibitions:

1992 *Native Intelligence*, Grey Art Gallery, New York University, New York, NY

Akron Art Museum, Akron, OH

1990 Braunstein Quay Gallery, San Francisco, CA

The War Room, Carlo Lamagna Gallery, New York, NY

1989 *Fatal Passage*, Everson Museum of Art, Syracuse, NY

Visitations, Carlo Lamagna Gallery, New York, NY

1988 *Desert Song*, Barbara Brathen Gallery, New York, NY

Revenge of the Coconuts: A Curiosity Room, 56 Bleecker Street Gallery, New York, NY

Recent Group Exhibitions:

1992 *Dark Decor*, De Pree Art Center, Hope College, Holland, MI, traveling exhibition

1991 *American Art Today: New Directions*, The Art Museum at Florida International University, Miami, FL

World Disorder, The Cultural Space, New York, NY

Site Seeing: Travel and Tourism in Contemporary Art,

Whitney Museum of American Art Downtown at the Federal Plaza, New York, NY

Totem, Boca Raton Museum of Art, Boca Raton, FL

Inherent Vice, The Center for Photography, Woodstock, NY

The Subversive Stitch, Simon Watson, New York, NY

The Interrupted Life, New Museum of Contemporary Art, New York, NY

Michael Klein Inc., New York, NY

Burning in Hell, Franklin Furnace, New York, NY

Constructing Images: Synapse Between Photography and Sculpture, Lieberman & Saul Gallery, New York, NY (traveling)

Constructions of Meaning, University Galleries, Illinois State University, Normal, IL

1990 *Words and Images With A Message*, Women's Studio

Workshop, Rosendale, NY

Landscape/Mindscape, Carlo Lamagna Gallery, New York, NY

Menagerie, Pfizer Corporation and General Electric Corporation, New York, NY

Cultural Artifacts, Ehlers Caudill Gallery, Chicago, IL

Exotism, Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, CT

The New School Collects: Recent Acquisitions, New School for Social Research, New York, NY

Grants & Awards:

1988 New York Foundation Grant

1983 New York State Council on the Arts, Creative Artists Public Service Grant

BEVERLY SEMMES

Lives & Works: New York, NY

Education: MFA Yale School of Art, Yale University, New Haven, CT

New York Studio School, New York, NY

Skowhegan School of Painting and Sculpture, Skowhegan, ME

BA, BFA Boston Museum School, Tufts University, Boston, MA

Recent One Person Exhibitions:

1993 *Beverly Semmes*, I.C.A., Philadelphia, PA

1992 *Beverly Semmes - Installation*, Sculpture Center, New York, NY

1990 *Special Projects*, P.S. 1 Museum, Long Island City, NY
Beverly Semmes, Artist's Space, New York, NY

Recent Group Exhibitions:

1993 *First Sightings*, Denver Art Museum, Denver, CO
Interzone, John Post Lee Gallery, New York, NY

1992 *Invitational*, Stux Gallery, New York, NY

Pop Body, Sally Hawkins Gallery, New York, NY

In Praise of Folly, Kohler Arts Center, Sheboygan, WI

Susan Watkins Award Exhibition, New Langton Arts, San Francisco, CA

Photoworks, Michael Klein Inc., New York, NY

Installations and Constructions, Tavelli Williams, Aspen, CO

1991 *Ornament*, John Post Lee Gallery, New York, NY

Emerging Sculptors, Sculpture Center, New York, NY

Plastic Fantastic Lover, Blum Helman Warehouse, New York, NY

1990 *Drawings*, Althea Viafora Gallery, New York, NY

Grants & Awards

1991 Mid Atlantic/NEA Fellowship in Sculpture

1989 Artist's Space Grant

1988 Art Matters Grant

1987 Alice Kimball English Traveling Fellowship
Yale School of Art Fellowship

FERRAN GARCIA SEVILLA**Birthdate & Place:** 1949, Mallorca, Spain**Lives & Works:** Spain and New York**Recent One Person Exhibitions:**

- 1990 Galería Fernando Alcolea, Barcelona, Spain
 Galería Eburne, Madrid, Spain
Sama, Galerie Lelong, New York, NY
 Galerie Lelong, Paris, France
- 1989 FIAC, Galerie Lelong, Paris, France
La Torre de Papel, Palacio de Velázquez, Madrid, Spain
- 1988 *Ferran García Sevilla*, Storrer Gallery, Zurich, Switzerland
Cien, Galerie Lelong, Paris, France
Paintings, Galerie Aesback, Copenhagen, Denmark
Paintings, Galerie Wanda Reiff, Maastricht, The Netherlands
Mosaic, Antic Hospital de Santa Monica, Barcelona, Spain
Polígan i Tecla, Casa de la Caritat, Barcelona, Spain
Ferran García Sevilla: Paintings 1982-84, Cankarjev Dom, Ljubljana, Obalne Galerije, Piran, Yugoslavia

Selected Group Exhibitions:

- 1991 *Materworks of Contemporary Sculpture, Painting and Drawing: The 1930s to the 1990s*, Bellas Artes Gallery, Santa Fe, NM

JUDITH SHEA**Birthdate & Place:** 1948, Philadelphia, PA**Lives & Works:** Housatonic, MA, and New York, NY**Education:** BFA Parsons School of Design, New York, NY**Recent One Person Exhibitions:**

- 1991 Max Protetch Gallery, New York, NY
- 1990 John Berggruen Gallery, San Francisco, CA
 Greenberg Gallery Annex, St. Louis, MO
 The National Museum of Women in the Arts, Washington, D.C.
- 1989 The Nelson-Atkins Museum of Art, Kansas City, MO
- 1988 La Jolla Museum of Contemporary Art, La Jolla, CA
 Curt Marcus Gallery, New York, NY

ELISE SIEGEL**Birthdate & Place:** 1952, Newark, NJ**Lives & Works:** New York, NY**Education:** Emily Carr College of Art, Vancouver, British Columbia
 Vancouver School of Art, Vancouver, Canada
 University of Chicago, Chicago, IL**Recent Group Exhibitions:**

- 1992 *Fashion*, Trenkman Gallery, New York, NY
Largerscale, Bill Bace, New York, NY
War, Trenkman Gallery, New York, NY
- 1991 *CoVariants: Abstract Painting & Sculpture*, Tribeca 148 Gallery, OIA, New York, NY
Artists at Home, Bill Bace Gallery, New York, NY

LORNA SIMPSON**Birthdate & Place:** 1960, Brooklyn, NY**Lives and Works:** New York, NY**Education:** MFA University of California, San Diego, CA
 BFA School of Visual Arts, New York, NY**Recent One Person Exhibitions:**

- 1992 *Lorna Simpson*, Temple Gallery, Tyler School of Art, Philadelphia, PA, traveling exhibition
 Josh Baer Gallery, New York, NY
 Rhona Hoffman Gallery, Chicago, IL
Lorna Simpson: For The Sake of the Viewer, Museum of Contemporary Art, Chicago, IL
- 1991 Josh Baer Gallery, New York, NY
Lorna Simpson, Center for Exploratory and Perceptual Art, Buffalo, NY
Lorna Simpson, Colgate University, The Gallery of the Department of Art and Art History, Hamilton, NY
- 1990 *Lorna Simpson: Recent Phototexts, 1989-1990*, The Denver Art Museum, Denver, CO
Perspectives 15: Lorna Simpson, The Portland Art Museum, Portland, OR
Lorna Simpson: Projects 23, Museum of Modern Art, New York, NY
- 1989 *Matrix Gallery Show*, Wadsworth Atheneum, Hartford, CT
- 1988 Jamaica Arts Center, Queens, NY
 Mercer Union, Toronto, Canada

Recent Group Exhibitions:

- 1992 *Somewhere Between Image and Text*, Barbara Krakow Gallery, Boston, MA
HomeFront: Comprehending a Common Language, Falkirk Cultural Center, San Rafael, CA
15th Anniversary Exhibition, Rhona Hoffman Gallery, Chicago, IL
The Fortune Teller, Rochdale Art Gallery, Lancashire, England, Traveling exhibition
Selected Works by African American Artists, Philadelphia Museum of Art, Philadelphia, PA
Recent Aquisitions, The Whitney Museum of American Art, New York, NY
Dirt and Domesticity: Constructions of the Feminine, The Whitney Museum of American Art at Equitable Center, New York, NY
New Aquisitions/New Work/New Directions, Los Angeles County Museum of Art, Los Angeles, CA
Paradise Europe, Biz Art, Ny Carlsberg Glyptotek, Copenhagen, Denmark
Dream Singers, Story Tellers: An African-American Presence, Fukai Fine Arts Museum, Fukai City, Japan, traveling exhibition
Mis/Taken Identities, University Art Museum, University of California, Santa Barbara, CA, traveling exhibition
Means of Betrayal/ Betrayal of Means, Southeast Museum of Photography, Daytona Beach, FL, traveling exhibition
Songs of Innocence/ Songs of Experience, Whitney Museum of American Art, New York, NY

- 1991 Josh Baer Gallery, New York, NY
Original Sin, Hillwood Art Museum, C.W. Post Campus, Long Island University, Brookville, NY
The Sibylline Eye, Munich Kunsthalle, Munich, Germany
Outside America: Going Into the 90's, Fay Gold Gallery, Atlanta, GA
Word as Image: American Art 1960-1990, Contemporary Arts Museum, Houston, TX
The Human Circumstance, Minority Management Association of NYNEX, New York, NY
de-Persona, The Oakland Museum, Oakland, CA
Word & #s, Museum of Contemporary Art, Wright State University, Dayton, OH
 1991 Biennial Exhibition, Whitney Museum of American Art, New York, NY
Places With a Past: Site-Specific Art in Charleston, Spoleto Festival, Charleston, SC
Desplazamientos, Centro Atlantico de Arte Moderno, Canary Islands, Spain
Devil on the Stairs: Looking Back on the 80's, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA traveling exhibition
Power: Its Myths, Icons, & Structures in American Culture, 1961-1991, Altrove, Museo D'Arte Contemporanea Luigi Pecci, Prato, Italy
Schwarze Kunst: Konzepte zur Politik and Identiat, Neue Gesellschaft fur Bildende Kunst, Berlin, Germany
American Artists of the 80's, Museo D'Arte Contemporanea, Trento, Italy
Artists of Conscience: Sixteen Years of Social and Political Commentary, Alternative Museum, New York, NY
The Abortion Project, Artists' Space, New York, NY and Simon Watson Gallery, New York, NY, traveling exhibition
- 1990 *Word As Image: American Art 1960-1990*, traveling exhibition
Aperto '90, The Venice Biennale, Arsenale Corderie, Venice, Italy
A Force of Repetition, New Jersey State Museum, Trenton, NJ
Constructive Anger, Barbara Krakow Gallery, Boston, MA
The Decade Show, The New Museum of Contemporary Art, New York, NY
All Quiet on the Western Front?, Galerie Antoine Candau, Paris, France
Reconnaissance, Simon Watson Gallery, New York, NY
The Clinic, organized by Steven Evans and Simon Watson Gallery, New York, NY
Selections from the Permanent Collection, San Diego Museum of Contemporary Art, traveling exhibition
Art That Happens To Be Photography, Texas Gallery, Houston, TX

Grants & Awards:

- 1991 The Christian A. Johnson Endeavor Foundation, Distinguished Artist-in-Residence, Colgate University,

- Hamilton, NY
 1990 Louis Comfort Tiffany Award, Louis Comfort Tiffany Foundation, New York, NY
 1989 Artists Space Board of Directors, New York, NY
 AVA 9, Awards in the Visual Arts, Winston Salem, NC
 1988 Polaroid Corporation, 20x24 Camera, New York, NY
 1987 Workspace Grant, Jamaica Arts Center, Queens, New York
 1986 Artists Advisory Board, The New Museum of Contemporary Art, New York, NY
 National Studio Program, P.S.1, New York, NY
 1985 National Endowment for the Arts, Arts Management Fellowship, Washington, D.C.

REBECCA SMITH

Birthdate & Place: 1954, Glens Falls, NY

Lives & Works: New York, NY

Education: New York Studio School, New York, NY
 BA Sarah Lawrence College, Bronxville, NY

Recent One Person exhibitions:

- 1992 *Rebecca Smith: Recent Work*, LedisFlam, New York, NY
 1990 *Rebecca Smith: Bronzes*, LedisFlam, New York, NY
 1989 *Rebecca Smith*, LedisFlam, New York, NY
 1988 *With S. Peter Stevens*, Arnold & Porter, Washington, DC
Max Gimblett: Paintings, Rebecca Smith: Sculpture, LedisFlam, New York, NY

Recent Group Exhibitions:

- 1992 *Arts At Friends*, S. Bitter-Larkin, New York, NY
 1991 *The Tree*, Elysium Arts, New York, NY
Gallery Artists, LedisFlam, New York, NY
Summer Studios, Lake George Arts Project, Lake George, NY
 1990 *From Earth to Archetype*, LedisFlam, New York, NY

JANA STERBAK

Birthdate & Place: 1955, Prague, Czechoslovakia

Lives and Works: Montreal, Canada and New York, NY

Recent One Person Exhibitions:

- 1992 Galerie Crousel - Robelin Bama, Paris, France
 1991 *Power Play*, The School of the Art Institute of Chicago, Chicago, IL
Sisyphé, 11, Galerie Rene Blouin, Montreal, Canada
 1990 *Jana Sterbak: States of Being*, National Gallery of Canada, Ottawa, Canada
 Donald Young Gallery, Chicago, IL
 The New Museum, New York, NY
 1989 *The Western Front*, Vancouver, Canada
 Mackenzie Art Gallery, Regina, Canada
 Galerie Rene Blouin, Montreal, Canada

Recent Group Exhibitions:

- 1992 Donald Young Gallery, Seattle, WA
 1991 Galerie Rene Blouin, Montreal, Canada
Un-Natural Traces: Contemporary Art from Canada, Barbican Art Gallery, London, England
 Galerie Crousel-Robelin, Paris, France

1990 *Body As Container*, Art Gallery of York University,
Toronto, Canada
Aperto '90, XLIV Venice Biennale, Venice, Italy
Figuring the Body, Museum of Fine Arts, Boston, MA

KATHLEEN SULLIVAN

Birthdate & Place: New York, NY and Paris, France

Lives & Works: New York, NY and Paris, France

Education: MA, BA University of Wisconsin, Madison, WI
Rhode Island School of Design, Providence, RI
Boston Museum School/Tufts University, Boston, MA

Recent One Person Exhibitions:

- 1993 NOHO Gallery, New York, NY
- 1992 *In Memory: New Collages & Paintings*, Pindar Gallery,
New York, NY
- 1991 *Passageways: Recent Paintings*, Atlantic Gallery, New
York, NY
- 1990 *Corridors*, Tompkins Square Gallery, New York, NY

Recent Group Exhibitions:

- 1992 *America 500: 500 Years of Rediscovery of America*,
Buenos Aires, Argentina
Works on Paper, Atlantic Gallery, NY
1.5 Show, Art Initiatives, New York, NY
The Persistence of Subject: Selections from the Slide File,
New York, NY
Personal Mythology, Atlantic Gallery, New York, NY
The Changing World, Pindar Gallery, New York, NY
- 1991 *Salon '91 Show*, Organization of Independent Artists, New
York, NY
Meet the Artist: Self-Portraits, Atlantic Gallery, New York,

NY

- Director's Choice Show*, Pindar Gallery, New York, NY
- National '91 Small Works Exhibition*, Schoharie County
Arts Council Gallery, Schoharie, NY
- Black and White and . . .*, Atlantic Gallery, New York, NY
- New in NOHO*, NOHO Gallery, New York, NY
- Four at the Phoenix*, Phoenix Gallery, New York, NY
- Tompkins Square Arts Festival, New York, NY
- June Show: Emerging Artists*, New York, NY



Maurizio Pellegrin, *Colori di una folla (Colors of a Crowd)*, 1991, Mixed media, wood, and cloth, 55" x 104" x 8",
Collection of The Margulies Family Collection, Miami, FL

