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## American Art Today: Night Paintings

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

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# American Art Today: Night Paintings

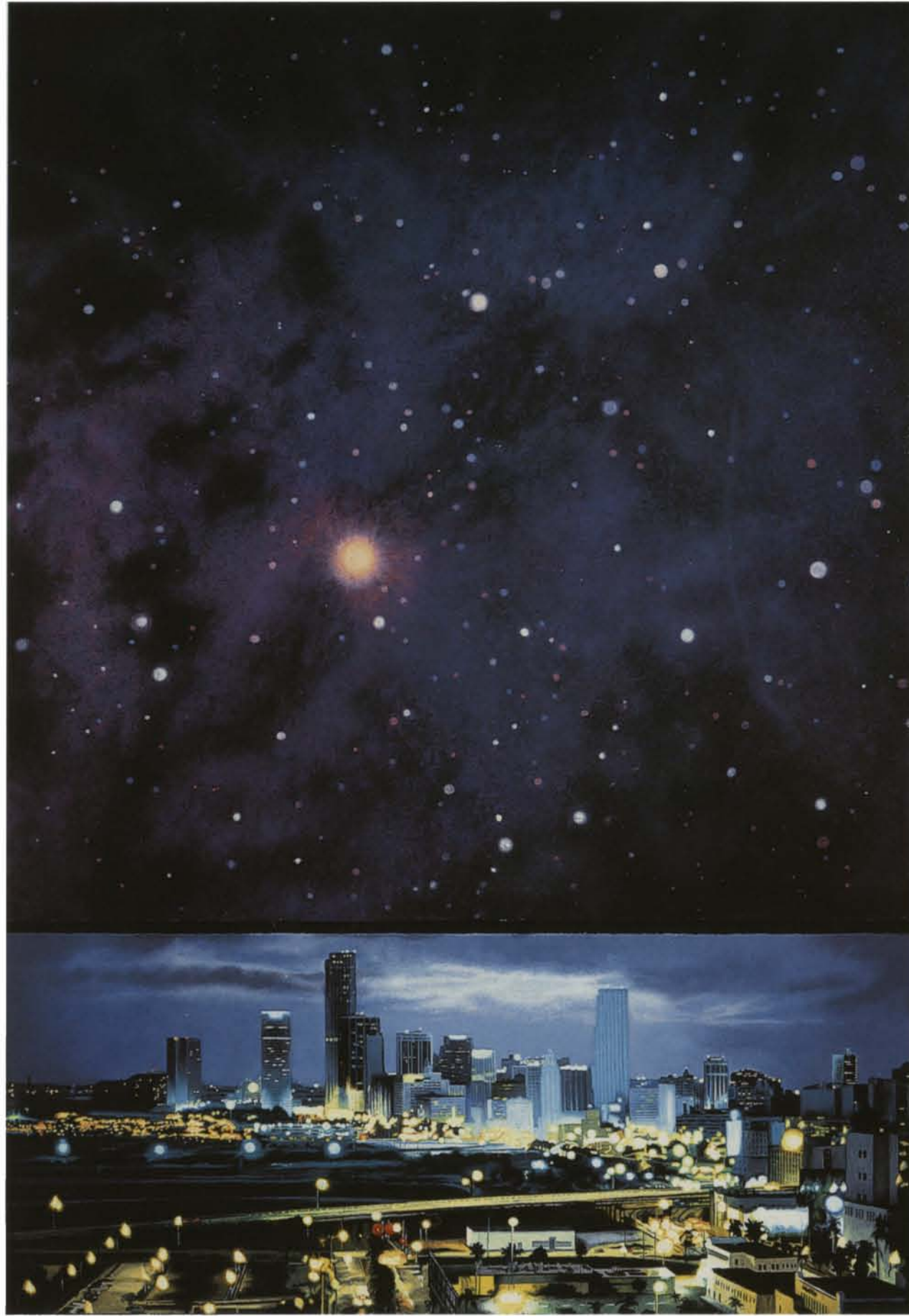


**The Art Museum**  
AT FLORIDA INTERNATIONAL UNIVERSITY  
Miami, Florida

**Yvonne Jacquette**, *Tokyo Street with Pachinko Parlor II*, 1985,  
Oil on canvas, 86 1/2" x 55 1/4",  
Courtesy of Brooke Alexander Gallery, New York, NY

# American Art Today: Night Paintings

January 13 - February 18, 1995



Leigh Behnke, *Shadow Image*, 1992, Oil on canvas, 34 1/4" x 24", Courtesy of Fischbach Gallery, New York, NY

Essay by Barbara Dayer Gallati

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.

Night Paintings have a long history, and include works by Goya, Rembrandt and Delacroix. I was fascinated by their interpretations. For example, paintings that capture the moonlight are thought to be touched by romance and fantasy. They are inherently dramatic.

The artistic effects in these works range from the moodiness of dark tonalities to the jazziness of neon streets. The use of artificial light such as neon or street light is a contemporary technique, whereas natural light such as moonlight has been used for centuries.

I would like to thank our small and dedicated staff, Regina C. Bailey, Assistant Director, for her skills, both scholarly and organizational; Ivan F. Reyes, Program Assistant, for assisting with

financial concerns; Charlotte Moore for her typing and editing skills; Lisa Gil de Lamadrid, Community Relations, who saw the catalog through to completion; and Mercy Advocat, Office Manager, for her overseeing all events related to the exhibit. I am sincerely indebted to Barbara Dayer Gallati for writing a revealing and perceptive essay.

Especially, I would like to thank the James Deering Danielson Foundation; Charles Cowles Charitable Trust; American Airlines; The Travelers Foundation; 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

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Regina C. Bailey  
*Assistant Director*

Mercy Advocat  
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Ivan F. Reyes  
*Program, Assistant*

Lisa Gil de Lamadrid  
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*Dade County Public Schools Museum Educator*

John A. Boyett  
*Museum Assistant*

## Artists

Milton Avery  
Leigh Behnke  
Nell Blaine  
Ross Bleckner  
Roger Brown  
Vija Celmins  
Micheal Chapman  
Susan Crile  
Lois Dodd  
Peter Drake  
Patterson Ewen  
Rafael Ferrer  
Janet Fish  
Mary Frank  
Jane Freilicher  
April Gornik  
Mark Greenwold  
Phillip Guston  
Mark Innerst  
Keith Jacobshagen  
Yvonne Jacquette  
Alex Katz  
Julio Larraz  
Michael Mazur  
Silvio Merlino  
John Moore  
Paul Resika  
Alexis Rockman  
Hollis Sigler  
Pat Steir  
Adam Straus  
Wayne Thiebaud  
Helen Miranda Wilson  
Jane Wilson  
Michael Zwack

## Lenders

Hirschl Adler Modern, New York, NY  
Brooke Alexander, New York, NY  
Phyllis and Rick Aron, Stamford, CT  
Babcock Galleries, New York, NY  
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Salander O'Reilly Galleries, New York, NY  
Rose and Fred Roven, Tiburon, CA  
Micael H. Schwartz, New York, NY  
Richard Segal, White Plains, NY  
Edward Thorp Gallery  
Elizabeth A. Vetell



Keith Jacobshagen, *Cut Brush Fires At Night Fall All Hallows Eve*, 1994, Oil on Paper, 8" x 28", Courtesy of Babcock Gallery, New York, NY

# American Art Today: Night Painting

*Presentiment--is that long Shadow--on the Lawn--  
Indicative that Suns go down--  
The Notice to the startled Grass  
That Darkness--is about to pass*

Emily Dickinson

The alternating rhythm of light to dark--day to night--and return of the light is a pattern embedded in our consciousness, one that each of us takes for granted out of our superficial understanding of the workings of the physical world. To be sure, the presentiment of oncoming darkness seldom holds the terrors that it once held for our ancient ancestors, who feared that the long rays of each setting sun might be their last glimpse of the life-giving source of heat and light. Indeed, recent research suggests that Stonehenge, long thought to be oriented to greet the return of the sun at summer solstice, should now be interpreted as a site connected with the winter solstice.<sup>1</sup> The weakening light of the winter sun and the lengthening darkness it boded may no longer play active roles in our daily consciousness, yet echoes of the ancients' beliefs and fears resonate in the calendars of the world's religions to mark the metaphorical coming of light and banishment of darkness. And, yes, our responses to the cyclical movements of the planets are still there, sometimes cloaked in the scientific identification of, for instance, the numbing depression growing out of the seasonal disease of light deprivation syndrome.

Regardless of belief or scientific enlightenment, the fact of the human response to the onset of night and its transformation of the seeable world into a realm of shadow is undeniable. In the absence of the "cold light" of day that somehow grounds us in the logic of mundane activity, we become more vulnerable to a range of moods that flourish in the suspension of the rational. Night, therefore, invites a subjective, emotional response conjured from the regions of poetry, romance, and dreams, mystery, isolation, and fear.

Within the western art-historical tradition, the nocturnal theme may be considered a subgenre in that night itself is not necessarily the subject, but is, rather, and alembic tool from

which content is constructed. Thus, as in the case of Gentile da Fabriano's nativity predella panel from the *Strozzi Altarpiece* (1423, Uffizi Gallery, Florence), the innovative naturalistic use of light pouring from the heavens over the shepherds in the darkened fields functions primarily to emphasize the mystery of the event and only secondarily to demonstrate the artist's ability to produce a night scene.<sup>2</sup> The paintings in this exhibition should be viewed in much the same way inasmuch as they represent the treatment of a variety of themes by contemporary artists who employ darkness for its interpretive value. In this sense, then, the works assembled here cannot be seen as products of a discrete school comparable, for example, to the Caravaggisti, for their methods and outlooks differ drastically and defy the identification of a common source of inspiration. Despite these differences, all of the artists whose works are included here participate in the continuation of the visual expression of the eternal dichotomy established in the opposition of light and dark, often reiterating persistent associations in nonetheless contemporary and personal formal vernaculars.

The black unknown from which our creation myths stem is felt especially in the work of Micheal Zwack and Pat Steir. Absent overt formal references, both artists in their own distinct ways call to mind the primal nothingness that gave birth to light and life. Zwack's *History of the World* (page 22) (part of a series of paintings so titled) announces his connection to the universal scheme in the tree-like form that emerges from the murky depths of a dark ground. His statements describing his aesthetic process are redolent with the ideas of primal origin that ultimately equate creation with the image. ("Basically, I put an image down and then cover it up, and put an image down and cover it up, then put another one down...until finally it forms this world.")<sup>3</sup> The world that Zwack conjures is that which existed prior to man's intervention in the natural order--an organic, pure zone of energy where spirit and material are still one. The idea of the vital essence of creation is present as well in Steir's *Tropical Summer Night Waterfall*, (page 23) one of a series of

reductive compositions in which she reaffirms the priority of the image while maintaining a modernist aesthetic stance. The limited palette and vertical rhythms of the paint-dripped surface produce a hypnotic effect that owes its source to Steir's study of Asian art. Like Zwack's, Steir's visual language is based in nature, where form is poised in the evocative, essential space of the dark void.

As opposed to Zwack and Steir, who discover the world in the microcosm, others, like Patterson Ewen and Helen Miranda Wilson, look to the cosmos for inspiration. Yet despite the suggestion of the limitless reaches of space, both artists remain intentionally earthbound in their references. In Wilson's case she deliberately establishes the floating cloud formations of *Continental Drift for Robert Bordo* (page 21) as equivalents to the geological movements of the earth. The seemingly contrary choice of the small format for this work further emphasizes the notion that all things in the universe are connected by imposing a contradictory intimacy on the viewer's experience of what would ordinarily signify the idea of the infinite. Ewen's *Earthshine*, (page 17) although it, too, conveys a similar message, assumes a more oblique attitude in that it is unclear whether the glowing orb is meant to be the familiar nocturnal vision of the full moon, or instead, a view of our own planet, seen from a distant perspective. In both works, however, the artists rely on the viewer's tendency to "locate" him/herself within the ambiguity of pictorial space (or dark unknown) by anchoring meaning to the apparently constant point of reference, Earth.

The existential nature of these images is more overtly stated in Milton Avery's *White Moon*, (page 17) in which the earthly and heavenly domains are united. For Avery the depths of the "wine dark" sea were as compelled as the mysterious reaches of the heavens and his reliance on Homeric epithets in his descriptions of the ocean waters to which his eye was habitually drawn reveals the epic grandeur he perceived in the subject.<sup>4</sup> The aggressive division of the vertically oriented canvas provides the horizon line separating sea and sky, yet the two are linked by the white swathe of paint at once denies the idea of illusionistic space, stressing the two-dimensional reality of the canvas, and also acknowledges the ineluctable power of the moon over the tidal movements of the sea. Avery's romantic vision places him

squarely in the tradition of the nineteenth-century artists Winslow Homer and Albert Pinkham Ryder, whose paintings of the moonlit sea (although vastly different in technique) evoke similar questions concerning man's relationship to nature. The same questions are posed in Leigh Behnke's *Shadow Image*, (page 1) a painting that inevitably provokes a play on the words "cosmos" and "cosmopolitan" in its witty, albeit obvious, juxtaposition of a star-filled sky and the glittering artificiality of the city below. Unlike Avery, whose intent was to express a single, unified energy that surges through the universe, Behnke's painting, with its abrupt separation of sky and earth, embodies the sense of dislocation that accomplished urban living by ironically alluding to the fact that few city dwellers can even see the stars above them because their celestial brilliance is overpowered by the man-made illumination below.

Yvonne Jacquette, Mark Innerst, and Wayne Thiebaud addressed a similar content in their depictions of urban streets, where night is turned to day by the glare of neon signs, traffic, and street lights. While these painters exploit the formal potential of the same subject, each achieves a highly personalized result, with Jacquette focusing on the decorative, Innerst on the lyrical, and Thiebaud on the abstract. Yet, they are joined in their concentration on a theme that marks man's efforts to thwart the natural diurnal rhythms by transforming the world into a tract of perpetual light and activity.

Other artists glorify nature's elemental powers on a grand scale, choosing to portray the darker, chthonian aspects of a timeless landscape. April Gornik's sublimely operatic *Lighting at Twilight* (page 16) captures the mindless and dreadful purity of natural phenomena in a mode grounded in the tradition of Bierstadt and Church. But unlike these nineteenth century practitioners of the grand manner landscaper formula, Gornik frees her image of the taint of Manifest Destiny or Darwinian progress and reinstates the primacy of the pre-Edenic world. This sublime sensibility is echoed in Silvio Merlino's *Montagne di Cerezze*, (page 11) but it is carried out with a brittle clarity that accentuates the frigid stillness of the mountain peaks. While Susan Crile also monumentalizes the landscape, she communicates a horrific message of destruction in *Burning Lake* (page 16). Here, in a manner recalling that of J.M.W. Turner,



Crile offers up a politicized commentary in a apocalyptic vision-- in this case, one rooted in environmental tragedy that predicts that darkness will again prevail once the fire dies.

The landscape is used to different ends in the work of Keith Jacobshagen, whose intimate panorama, *Cut Brush Fires at Night Fall, All Hallow's Eve*, (page 3) exudes a sense of homecoming. Here darkness enfolds the land in a gentle embrace, signaling that day has relinquished its hold on man's activities and that an introspective mood of quietude now rules. The feeling of relief bred by the return to the familiar is also part of the effects of Paul Resika's *Lights*, (page 14) Jane Frelicher's *Bluish Horizons*, (page 19) and Rafael Ferrer's *Luna de Marzo* (page 10). In these the ruling calm is established not only in the motifs (uncomplicated, open views that eschew thoughts of mortal or moral challenge), but also in the soothing rhythms of the paint, the finely balanced compositions, and the harmony of color. Resika's *Lights* captures a magical moment of stillness in the city in the symmetries of form and light. The gentle passing of time is announced in the gradations of color as the yellow of the sun transmutes to rose pink and finally registers below in the reflections on the water. The steady movement of time is also felt in the realization that the perfect equilibrium achieved in the parallel massing of the silhouetted barge as it is centered on the dark line of the city will soon break as a result of the continuing flow of the water. The simple, but important formal order of Resika's composition confirms that the world rhythms, too, continue in an orderly fashion. Jane Frelicher's *Bluish Horizon* elicits much the same response through similar means, although the image shifts from an urban to rural landscape setting. The golden light that bathes the scene and the stagelike repousoir arrangement of the trees betray Frelicher's debt to the classic Claudian landscape formula and thereby align her art with the aesthetic philosophies that introduced landscape into the higher ranks of the subject hierarchy for the fine arts.<sup>5</sup> Like Resika, Frelicher also depicts a fleeting moment in a peaceful setting, for we know that the precisely placed glowing orb holds its position for only a brief time. The somnolent, poetic quality of this group of paintings is perhaps best exemplified in Jane Wilson's *Near Night, Water Mill*, (page 11) a large canvas possessing a tonal reductiveness that recalls the Whistlerian nocturnes of the prior

century. Here mood takes precedence over place and the narrative urge dissolves into the simple recognition of nightfall.

The narrative tendency is, however, encouraged in John Moore's *Slow Moving Cold Front*, (page 19) where the chill white light of the moon illuminates the peaceful scene of a rural home. Again, the evening hours of darkness have shifted human activity to the domestic sphere, as the electric light streaming across the yard and blazing in the windows attests. On one level the scene raises simple, but profound issues inasmuch as it resonates with the ideas of man's basic need for shelter and light. Yet an underlying cynicism (perhaps only mine) shapes the reception of this image of rural comfort, opening the way to speculation as to what is happening behind the pristine facades of middle American existence. A comparable unease pervades Alex Katz's *Wet Evening*, (page 18) remaining us that this is an artist whose ostensibly simple imagery may not always have clearcut meaning.<sup>6</sup> In *Voice of Casaurina*, (page 13) however, Julio Larraz brings mystery, and perhaps treachery, into the narrative foreground. However, no question exists as to the meaning of the wryly nostalgic message of Roger Brown's monumental *The Great American Farmer*, (page 12) a painting that speaks to the demise of the ever industrious independent farmer (who works from day to night) at the hands of the agricultural conglomerate.

The majority of the works in this exhibition and those discussed thus far deal largely with nocturnal views of nature. The dominance of this type of imagery most likely reflects the general direction taken by artists producing the nighttime subgenre. However, a number of paintings in the present grouping bear witness to the existence of artists focusing on interior spaces, the temporal backdrop of which is the night, and artists whose energies are devoted primarily to the figure.

Michael Chapman's *Night Rooms* (page 8) engages a magic realist vision that transports us from the province of the rational into that of possibility. The solid reality of the sterile, spare setting (where one might easily expect to find the ghost of Edward Hopper) provides an effective foil for the locomotive that speeds across the carpeted floor. At first glance nothing seems amiss. But, with a closer look, the smoke issuing from the engine establishes that this train is no toy, but rather, it is a symptom of a

dream or hallucinatory state. Chapman's spooky portrayal of an interior that shuts out the night, but simultaneously frees the apparitions of the mind underscores the catalytic role that darkness plays in shaping moods and thoughts. This is hinted at in Nell Blaine's *White Lilies, Pink Cloth* (page 15) in which a vase of flowers and colorful accents of a table set for one are poised against a window looking out onto the night. While this image lends itself to an ambiguous reading--(Does this arrangement for one forecast an evening of painful loneliness or one of needed introspection?), its narrative structure depends on Blaine's declaration of the evening hour. In contrast, Janet Fish's rendition of the familiar tabletop still-life format denies any semblance of introspective comforts in *Broken Bowl, Night Window* (page 15). The threatening figure at the window, silhouetted in the harsh moonlight, is almost unnecessary for understanding this as a site of invasive violence, for the atmosphere is established in the luridly colored, eclectic array of sexually suggestive objects of the still life itself.

Threat comes in other guises in the night as well, as shown in Mark Greenwold's fantastical *The Addiction of Innocence* (page 12) and the grotesqueries of Phillip Guston's *Wave* (page 10). Each of these, though disparately conceived and produced, provides a literalness to the image that Peter Drake avoids, as demonstrated here in *The Acolyte* (page 8). Instead, he deals with a symbol-laden imagery drawn from the preserve of dreams. Although Drake's dreams may not be the same as ours, it is possible to recognize in his paintings the commonality of experience attached to trying to rebuild and decipher our own. It is possible to "understand" Drake's compelling iconography only insofar as it exists as the product of the unconscious. It is his process of deciphering that we are invited to participate in as he "brings to light" the signs and events of his dreams.<sup>7</sup> Our failure to understand fully this provocative visual coding invests our experience of Drake's art with foreboding because we are focused to admit that we may never understand aspects of ourselves.

What remains to be explored is the idea of the ultimate night, or death. Although the notion of death is a tactically understood subtext in the discussion of the cyclical shift of day to night, for example, few of the artists represented here have chosen to

incorporate the "unspoken" association of night and death into their art. (This is said merely as a point of observation and is not intended to be taken as judgemental statement.) The sole exception to this generality is Hollis Sigler. Her *Wishing She Could Take a Vacation from Her Disease* (page 14) pointedly examines the psychological ramifications of contending with a life-threatening illness born out of her own experience as a breast-cancer patient. Sigler's anecdotal approach and quirky, pseudo-naive technique go far in making her difficult, highly charged statements on the isolating effects of the disease palatable to viewers who might otherwise be deterred by the subject matter. Sigler has been forced to confront the presentiments that darkness is indeed about to pass on a personal level. But she is not alone. As this group of paintings demonstrates, the long shadows on the lawn are there for all of us to see, whether we choose to or not.

**Barbara Dayer Gallati**

*Associate Curator American Painting and Sculpture  
at the Brooklyn Museum, Brooklyn, New York*

#### Notes

1. Eric Fernie, "Stonehenge as Architecture," *Art History*, vol. 17, no. 2 (June 1994), pp. 147-59.
2. This is the general interpretation of Gentile's use of nocturnal imagery. See, for instance, Frederick Hartt, *History of Italian Renaissance Art*. (New Jersey: Prentice-Hall, Inc. and New York: Harry N. Abrams, Inc., 1974) p. 150.
3. Michael Zwack quoted in "Excerpts from a Conversation with Michael Zwack" in Michael Zwack, exh. cat., text by Douglas Blau (Curt Marcus Gallery, New York, Galerie Thaddaeus Ropac, Salzburg, 1990), unpaginated.
4. Milton Avery quoted in *Milton Avery: Sun and Moon Paintings*, exh. cat., Grace Borgenicht Gallery, New York, January-February, 1992.
5. The standard hierarchy of subject matter in art that permeated academic training in the west was enumerated for an American audience by critic Daniel Fanshaw in "The Exhibition of the National Academy of Design, 1827. The Second. New York," *United States Review and Literary Gazette*, vol. 2, July 1827, pp. 243-5. In it Fanshaw praised intellectual prowess over technical accomplishment in the production of art and elevated the genre of historical landscape subjects to position three on a tenpoint descending scale of aesthetic importance. Landscape compositions were classified as four and landscape views (topographical view) and common portraits as six.
6. Katz has stated, in essence, that he looks for images that are real symbols that can have many different meanings. (Alex Katz, Lecture, November 3, 1994, The Brooklyn Museum.)
7. I place the phrase "brings to light" in quotations in order to signal a double meaning. First, it should be taken to mean "reveal." Second, it refers to Drake's process of working subtractively; he arrives at the image by sanding away layers of paint surface so as to free the image from darkness. (See "A Dialogue between Friedhelm Mennekes and Peter Drake," in *Peter Drake*, exh. cat., Kunst-Station Sankt Peter Koln, 1989, n.p.).



Peter Drake, *Acolyte*, 1992, Acrylic and oil on canvas, 72 3/4" x 78", Courtesy of The Greenville County Museum of Art, Greenville, SC, Museum purchase, 1992



Michael Chapman, *Night Rooms*, 1993, Oil on canvas, 12" x 16", Collection of Richard Segal, Courtesy of Tatistcheff & Co., New York, NY



Alexis Rockman, *Biosphere Bats*, 1993, Oil on wood, 18" x 24", Collection of the artist, Courtesy of Jay Gorney Modern Art, New York, NY



Mary Frank, *On The Horizon*, 1991-92, Oil on board, 36 1/2" x 40", Courtesy of Midtown Payson Galleries, New York, NY



Rafael Ferrer, *Luna De Marzo*, 1985, Oil on canvas, 36 1/2" x 72", Collection of Phyllis and Rick Aron, Stamford, CT



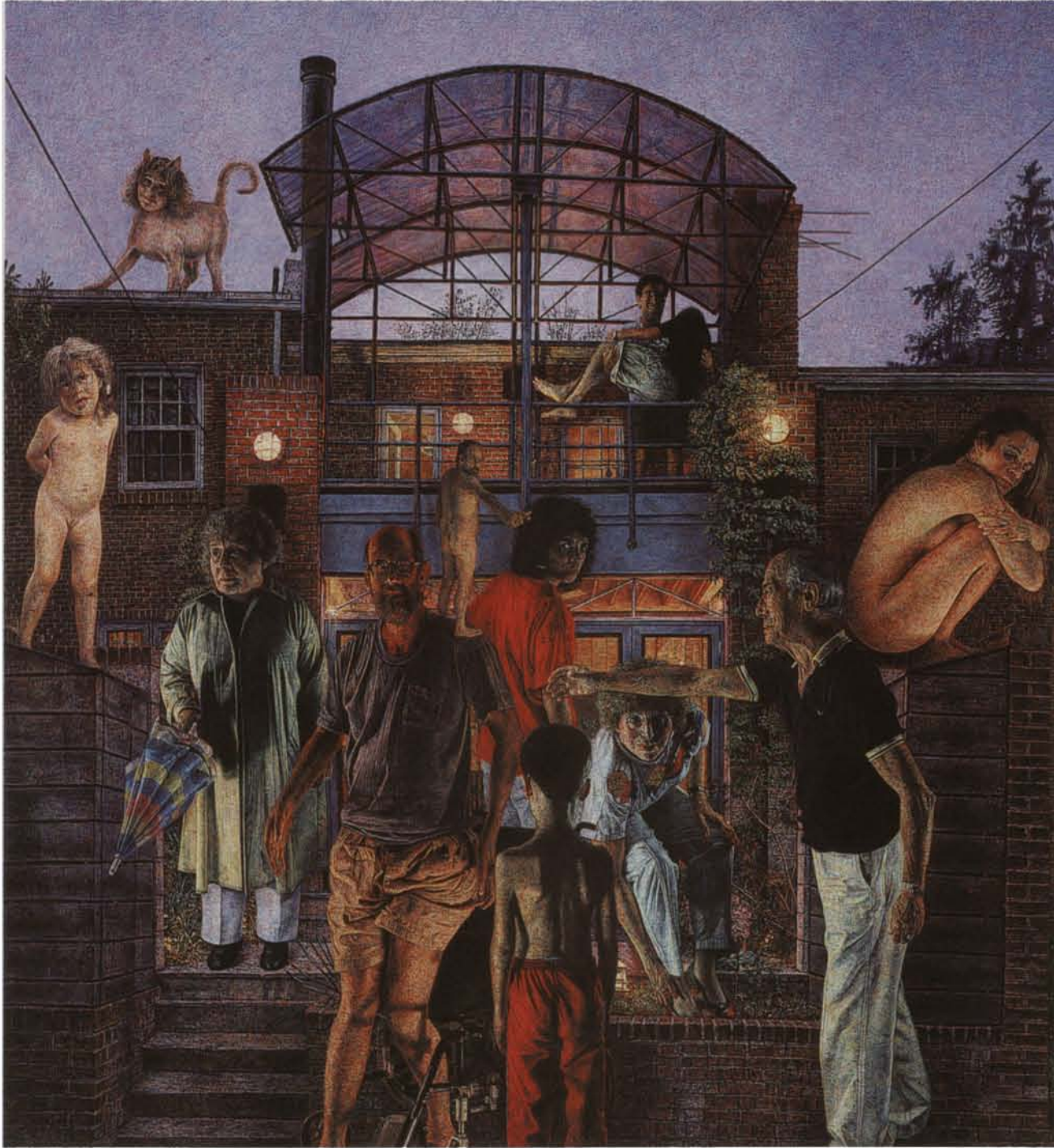
Phillip Guston, *Wave*, 1979, Oil on canvas, 48" x 60", Estate of Philip Guston, Courtesy of McKee Gallery, New York, NY



**Silvio Merlino**, *Montagne di Carezze*, 1990, Mixed media on canvas, 55" x 83", Courtesy of Nohra Haime Gallery, New York, NY



**Jane Wilson**, *Near Night Water Mill*, 1985, Oil on canvas, 60" x 80", Courtesy of the Fischbach Gallery,



Mark Greenwold, *The Addiction of Innocence*, 1992-93, Gouache and watercolor on board, 12 1/2" x 11 1/2", Courtesy of Phyllis Kind Gallery, New York, NY and Chicago, IL



Roger Brown, *The Great American Farmer*, 1990, Oil on canvas, 72" x 72", Courtesy of Phyllis Kind Gallery, New York, NY and Chicago, IL



Julio Larraz, *Voice of Casaurina*, 1985, Oil on canvas, 60 1/2" x 60 1/2", Private Collection, Courtesy of Nohra Haime Gallery, New York, NY



Wayne Thiebaud, *Night Street*, 1992, Oil on board, 20 1/2" x 12 1/4", Private Collection, Courtesy of Campbell-Thiebaud Gallery, San Francisco, CA





Paul Resika, *Lights*, Oil on canvas, 20" x 24", Courtesy of Salander O'Reilly Galleries, New York, NY



Hollis Sigler, *Wishing She Could Take a Vacation from Her Disease*, 1994, Oil pastel on paper, 34 1/2" x 29 1/2",  
Collection of Rose and Fred Roven, Courtesy of Susan Cummins Gallery, Mill Valley, CA



Janet Fish, *Broken Bowl/Night Window*, 1990, Oil on canvas, 58" x 36", Courtesy of Grace Borgenicht Gallery, New York, NY



Nell Blaine, *White Lilies, Pink Cloth*, 1990, Oil on canvas, 24" x 27", Collection of Elizabeth A. Vetell



Susan Crile, *Burning Lake*, 1994, Oil and pumice on canvas, 42" x 84", Courtesy of the artist



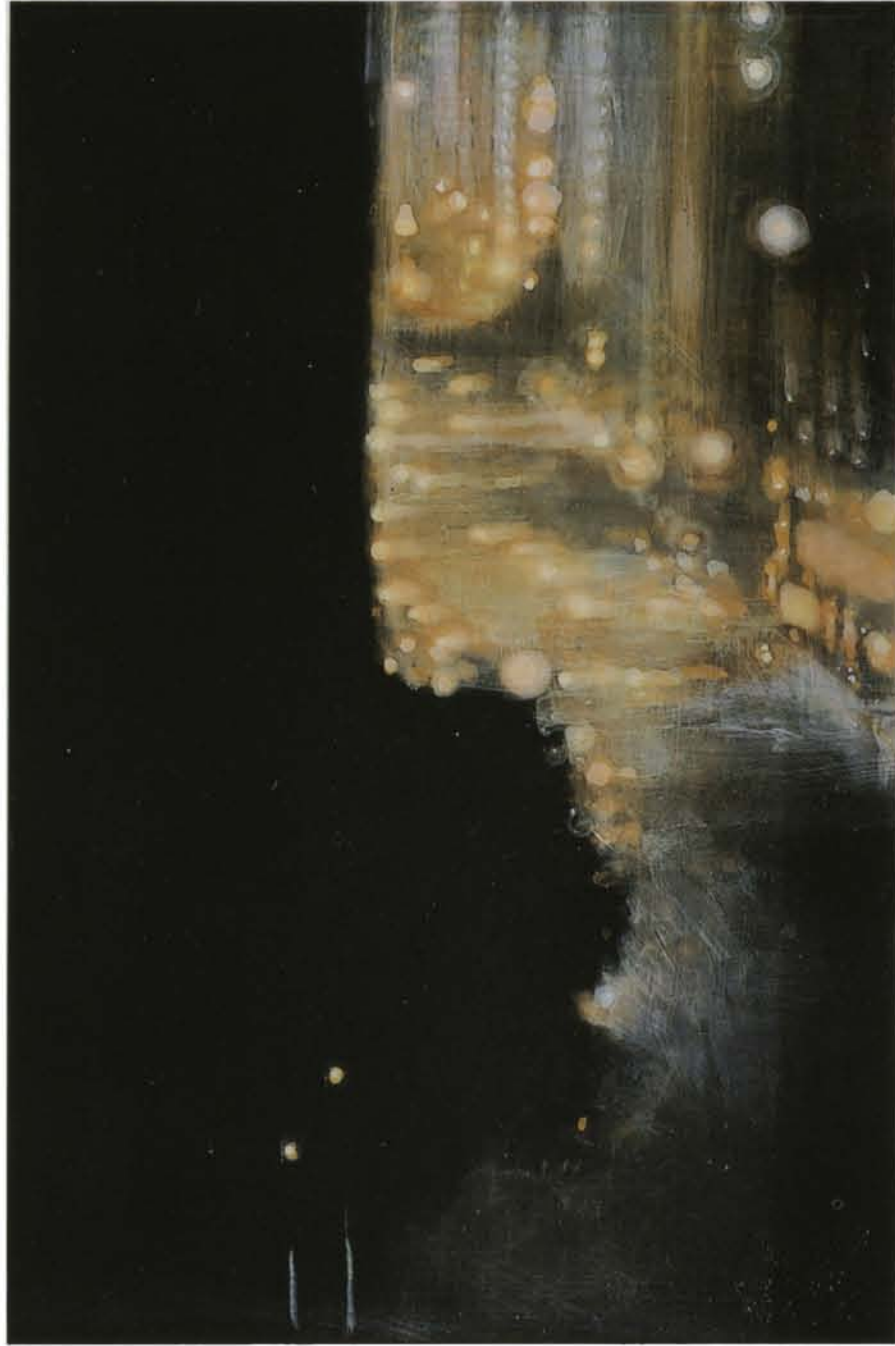
April Gornik, *Lightning at Twilight*, 1993, Oil on linen, 67" x 120", Courtesy of Edward Thorp Gallery, New York, NY



Patterson Ewen, *Earth Shine*, 1993, Acrylic and galvanized iron on gouged plywood, 90" x 89", Courtesy of Paolo Baldacci Gallery, New York, NY



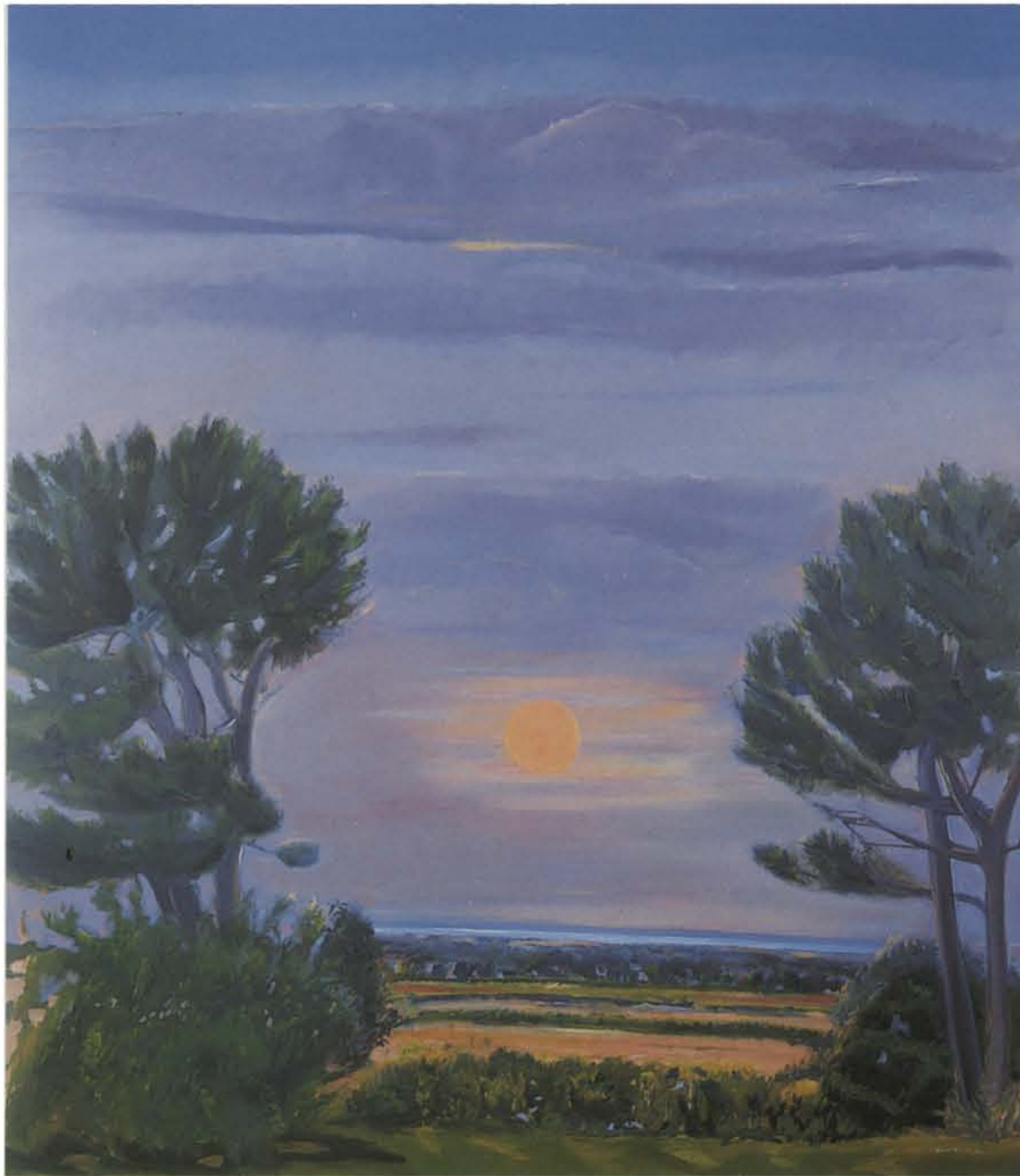
Milton Avery, *White Moon*, 1957, Oil on canvas, 50" x 38", Courtesy of Grace Borgenicht, Inc., New York, NY



Mark Innerst, *Sixth Avenue at Jefferson Street*, 1993, Acrylic on canvas and wood frame, 11 1/4" x 9 1/2", Collection of Justin Frankel



Alex Katz, *Wet Evening*, 1987, Oil on canvas, 121" x 121", Courtesy of Marlborough Gallery, New York, NY



Jane Freilicher, *Bluish Horizon*, Oil on linen, 80" x 70", Courtesy of The Neuberger & Berman Collection, New York, NY



John Moore, *Slow Moving Cold Front*, 1993, Oil on canvas, 24" x 24", Courtesy of Hirschl Adler Modern, New York, NY



Michael Mazur, *Large Nocturne*, 1994, 78" x 71", Courtesy of The Barbara Krakow, Boston, MA



Adam Straus, *McStop*, 1993, Oil on canvas, 84" x 60" x 2", Private Collection, New York, Courtesy of Nohra Haime Gallery, New York, NY



Helen Miranda Wilson, *Continental Drift for Robert Bordo*, 1991, Oil on masonite panel, 13 5/8" x 12 7/8", Courtesy of Jason McCoy Gallery, New York, NY

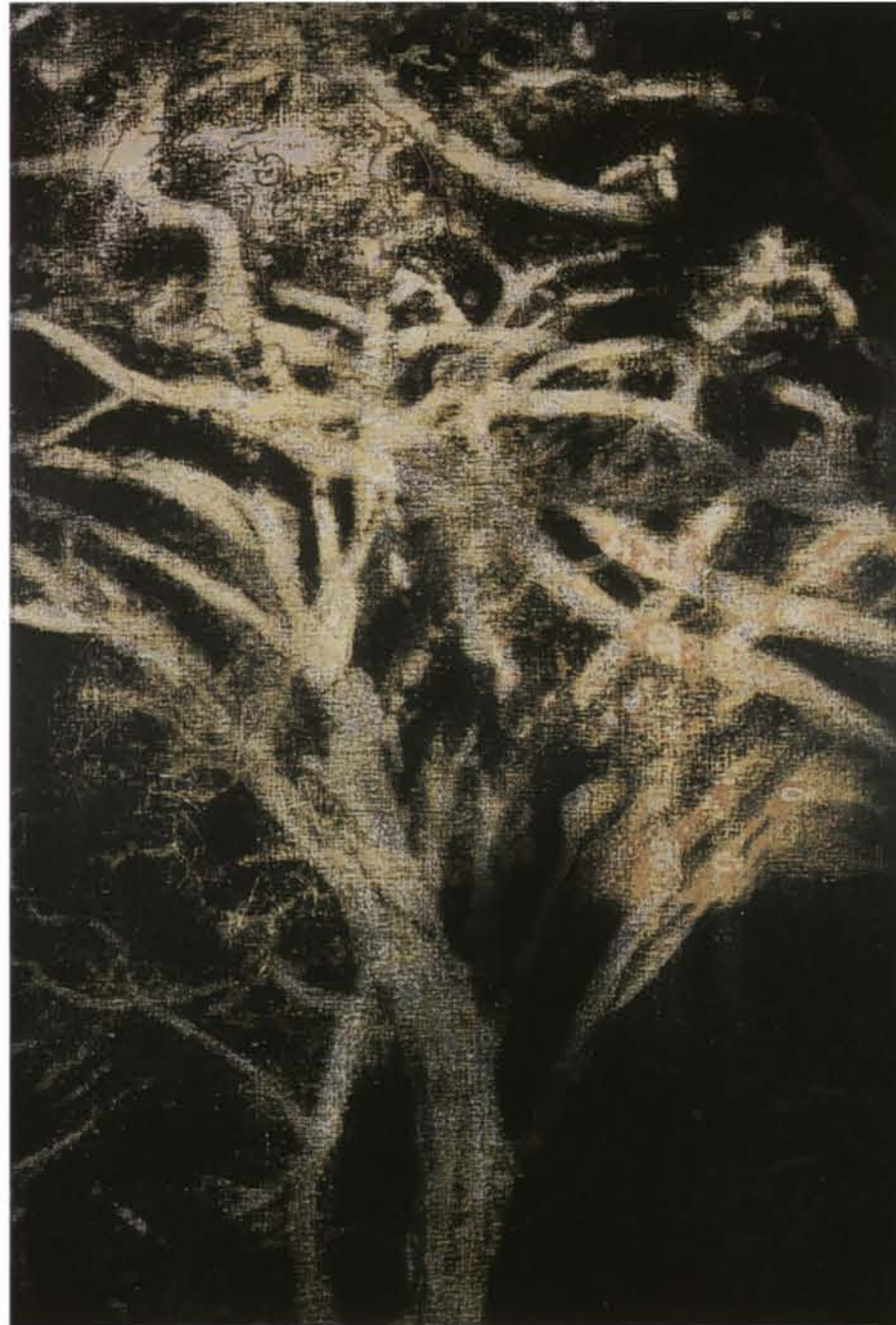


Lois Dodd, *Moon Ring*, 1982, Oil on canvas, 60" x 40", Courtesy of Colby College, Waterville, ME





Ross Bleckner, *The Storm*, 1984, Oil on canvas, 48" x 40", Courtesy of Michael H. Schwartz, New York, NY



Michael Zwack, *History of the World*, 1992, Oil on linen, 70" x 47", Courtesy of Curt Marcus Gallery, New York, NY



Pat Steir, *Tropical Summer Night Waterfall*, 1993, Oil on canvas, 52" x 52", Courtesy of Robert Miller Gallery, New York, NY



Vija Celmins, *Untitled (Comet)*, 1988, Oil on canvas, 15 3/4" x 18 1/2", Courtesy of The Edward R. Broida Trust Collection

# Exhibition Checklist

(italic page numbers denote locations of reproductions)

## Milton Avery

*White Moon*, 1957 (page 17)

Oil on canvas

50" x 38"

Courtesy of Grace Borgenicht, Inc.,  
New York, NY

## Leigh Behnke

*Shadow Image*, 1992 (page 1)

Oil on canvas

34 1/4" x 24"

Courtesy of Fischbach Gallery,  
New York, NY

## Nell Blaine

*White Lilies, Pink Cloth*, 1990 (page 15)

Oil on canvas

24" x 27"

Collection of Elizabeth A. Vetell

## Ross Bleckner

*The Storm*, 1984 (page 22)

Oil on canvas

48" x 40"

Courtesy of Michael H. Schwartz,  
New York, NY

## Roger Brown

*The Great American Farmer*, 1990 (page 12)

Oil on canvas

72" x 72"

Courtesy of Phyllis Kind Gallery,  
New York, NY and Chicago, IL

## Vija Celmins

*Untitled (Comet)*, 1988 (page 23)

Oil on canvas

15 3/4" x 18 1/2"

Courtesy of the Edward R. Broida  
Trust Collection

## Michael Chapman

*Night Rooms*, 1993 (page 8)

Oil on canvas

12" x 16"

Collection of Richard Segal,  
Courtesy of Tatistcheff & Co.,  
New York, NY

## Susan Crile

*Burning Lake*, 1994 (page 16)

Oil and pumice on canvas

42" x 84"

Courtesy of the artist

## Lois Dodd

*Moon Ring*, 1982 (page 21)

Oil on canvas

60" x 40"

Collection of Colby College, Waterville, ME

## Peter Drake

*Acolyte*, 1992 (page 8)

Acrylic and oil on canvas

72 3/4" x 78"

Courtesy of The Greenville County Museum  
of Art, Greenville, SC,  
Museum Purchase, 1992

## Patterson Ewen

*Earth Shine*, 1993 (page 17)

Acrylic and galvanized iron on gouged  
plywood

90" x 89"

Courtesy of Paolo Baldacci Gallery,  
New York, NY

## Rafael Ferrer

*Luna De Marzo*, 1985 (page 10)

Oil on canvas

36 1/2" x 72"

Collection of Phyllis and Rick Aron,  
Stamford, CT

## Janet Fish

*Broken Bowl/Night Window*, 1990 (page 15)

Oil on canvas

58" x 36"

Courtesy of Grace Borgenicht Gallery,  
New York, NY

## Mary Frank

*On The Horizon*, 1991-92 (page 9)

Oil on board

36 1/2" x 40"

Courtesy of Midtown Payson Galleries,  
New York, NY

## Jane Freilicher

*Bluish Horizon*, (page 19)

Oil on Linen

80" x 70"

Courtesy of The Neuberger & Berman  
Collection, New York, NY

## April Gornik

*Lightning at Twilight*, 1993 (page 16)

Oil on linen

67" x 120"

Courtesy of Edward Thorp Gallery,  
New York, NY

## Mark Greenwold

*The Addiction of Innocence*, 1992-93 (page 12)

Gouache and watercolor on board

12 1/2" x 11 1/2"

Courtesy of Phyllis Kind Gallery,  
New York and Chicago

## Phillip Guston

*Wave*, 1979 (page 10)

Oil on canvas

48" x 60"

Estate of Philip Guston, Courtesy of McKee  
Gallery, New York, NY

**Mark Innerst**

*Sixth Avenue at Jefferson Street*, 1993 (page 18)

Acrylic on canvas and wood frame

11 1/4" x 9 1/2"

Collection of Justin Frankel

**Keith Jacobshagen**

*Cut Brush Fires At Night Fall All Hallows*

*Eve*, 1994 (page 3)

Oil on paper

8" x 28"

Courtesy of Babcock Gallery,

New York, NY

**Yvonne Jacquette**

*Tokyo Street with Pachinko Parlor II*,

1985 (page front cover)

Oil on canvas

86 1/2" x 55 1/4"

Courtesy of Brooke Alexander Gallery,

New York, NY

**Alex Katz**

*Wet Evening*, 1987 (page 18)

Oil on canvas

121" x 121"

Courtesy of Marlborough Gallery,

New York, NY

**Julio Larraz**

*Voice of Casaurina*, 1985 (page 13)

Oil on canvas

60 1/2" x 60 1/2"

Private Collection, Florida, Courtesy of

Nohra Haime Gallery, New York, NY

**Michael Mazur**

*Large Nocturne*, 1994 (page 20)

78" x 71"

Courtesy of The Barbara Krakow Gallery,

Boston, MA

**Silvio Merlino**

*Montagne di Carezze*, 1990 (page 11)

Mixed media on canvas

55" x 83"

Courtesy of Nohra Haime Gallery,

New York, NY

**John Moore**

*Slow Moving Cold Front*, 1993 (page 19)

Oil on canvas

24" x 24"

Courtesy of Hirschl Adler Modern,

New York, NY

**Paul Resika**

*Lights* (page 14)

Oil on canvas

20" x 24"

Courtesy of Salander O'Reilly Galleries,

New York, NY

**Alexis Rockman**

*Biosphere Bats*, 1993 (page 9)

Oil on wood

18" x 24"

Collection of the artist, Courtesy of Jay

Gorney Modern Art, New York, NY

**Hollis Sigler**

*Wishing She Could Take a Vacation from*

*Her Disease*, 1994 (page 14)

Oil pastel on paper

34 1/2" x 29 1/2"

Collection of Rose and Fred Roven,

Tiburon, CA

Courtesy of Susan Cummins Gallery,

Mill Valley, CA

**Pat Steir**

*Tropical Summer Night Waterfall*, 1993

(page 23)

Oil on canvas

52" x 52"

Courtesy of Robert Miller Gallery,

New York, NY

**Adam Straus**

*McStop*, 1993 (page 20)

Oil on canvas

84" x 60" x 2"

Private Collection, New York, Courtesy of

Nohra Haime Gallery, New York, NY

**Wayne Thiebaud**

*Night Street*, 1992 (page 13)

Oil on board

20 1/2" x 12 1/4"

Private Collection, Courtesy of Campbell-

Thiebaud Gallery, San Francisco, CA

**Helen Miranda Wilson**

*Continental Drift for Robert Bordo*, 1991

(page 21)

Oil on masonite panel

13 5/8" x 12 7/8"

Courtesy of Jason McCoy Gallery,

New York, NY

**Jane Wilson**

*Near Night Water Mill*, 1985 (page 11)

Oil on canvas

60" x 80"

Courtesy of the Fischbach Gallery,

New York, NY

**Michael Zwack**

*History of the World*, 1992 (page 22)

Oil on linen

70" x 47"

Courtesy of Curt Marcus Gallery,

New York, NY

# Artist's Biographies

## MILTON AVERY

(1885 - 1965)

**Birthplace:** Altmar, New York

**Education:** Connecticut League of Art Students, Hartford, CT  
Art Students League, New York, NY

### Selected Exhibitions:

- 1988 Center for the Fine Arts, Miami, FL  
*The 1930's Period*, David Barnett Gallery, Milwaukee, WI
- 1987 Grace Borgenicht Gallery, New York, NY
- 1986 Canadian traveling exhibition: Edmonton, Ottawa, Toronto
- 1985 *Salute to America By Great Britain*, (Traveling)
- 1984 *Retrospective*, David Barnett Gallery, Milwaukee, WI

## LEIGH BEHNKE

(1946 - )

**Birthplace:** Hartford, Connecticut

**Education:** BFA, Pratt Institute, New York, NY  
MA, New York University, New York, NY

### Recent Solo Exhibitions:

- 1994 Fischbach Gallery, New York, NY
- 1992 National Academy of Sciences, Washington DC
- 1991 Fischbach Gallery, New York, NY

### Recent Group Exhibitions:

- 1993 *Contemporary Realist Watercolor*, Sewall Art Gallery, Rice University, Houston, TX
- 1991-1992 *Dual Cultures: China & USA, Six Realist Painters*, Nassau County Museum of Art, Roslyn Harbor, NY
- 1991 *New Horizons in American Realism*, Flint Institute of Arts, Flint, MI
- Urban Icons*, Klarfeld Perry Gallery, New York, NY
- 1990 *Flaneur/Flaneuse: Out for a Stroll*, Barbara Fendrick Gallery, New York, NY

## NELL BLAINE

(1922 - )

**Birthplace:** Richmond, Virginia

**Education:** 1952-53 New School for Social Research  
1945 Etching and engraving at Atelier 17 with Stanley William Hayter  
1942-44 Studied with Hans Hofmann in New York  
1939-42 Richmond School of Art (R.P.I.)

### Recent Solo Exhibitions:

- 1993 Fischbach Gallery, New York, NY
- 1992 Reynolds Gallery, Richmond, VA
- 1991 Fischbach Gallery, New York, NY

### Recent Group Exhibitions:

- 1994 *Excellence in Watercolor*, New Jersey Center for Visual Arts, Summit, NJ  
*Drawing on Friendship*, Tibor de Nagy Gallery, New York, NY
- 1993 *Contemporary Realist Watercolor*, Sewall Art Gallery, Rice University, Houston, TX  
*168th Annual Exhibition*, National Academy of Design, New York, NY  
*Still Life 1963-1993*, The Gerald Peters Gallery, Santa Fe, NM  
*Fruits, Flowers and Vegetables; the Contemporary Still Life*, Kavesh Gallery, Ketchum, ID
- 1992 *The Art Show*, Fourth Annual Exhibition, Seventh Regiment Armory, New York, NY  
*Prints by Contemporary Women Artists*, Callen McJunkin Gallery, Charleston, WV  
*Color as a Subject*, The Artists' Museum, New York, NY
- 1991 *A Salute to Women*, Artists' Postcards and Albums from the International Festivals in Copenhagen and Nairobi, The National Museum of Women in the Arts Library and Research Center, Washington, DC  
*The Artist in the Garden*, National Academy of Design, New York, NY  
*Beyond the Picturesque: Landscape on Paper*, G.W. Einstein Company, Inc., New York, NY  
*Illustrating Nature: The Art of Botany*, National Academy of Design, New York, NY

*Bob Blackburn's Print Collection*, Anita Shapolsky Gallery, New York, NY  
*Nell Blaine and Friends*, Callen McJunkin Gallery, Charleston, WV  
*Voices for Choice*, SOHO 20 Gallery, New York, NY

- 1990 *The 165th Annual Exhibition*, National Academy of Design, New York, NY  
*Invitational Exhibition of Painting and Sculpture*, and *Exhibition of Work by Newly Elected Members and Recipients of Awards*, American Academy and Institute of Arts and Letters, New York, NY  
*The 1950's at the Tibor de Nagy Gallery*, Art Gallery, Brooklyn College, Brooklyn, NY  
*A History of the Art Students League, Selections from the Permanent Collection*, Met Life Gallery, New York, NY  
*79th Annual Exhibition*, Maier Museum of Art, Randolph-Macon College, Ashland, VA  
*The Painterly Landscape*, C. Grimaldis Gallery, Baltimore, MD  
*Realist Watercolors*, Palmer Museum of Art, The Pennsylvania State University, University Park, PA  
*Anniversary Exhibition, 21 Years in Santa Monica, CA*, Santa Monica, CA  
*Contemporary Landscapes*, Tortue Gallery, Santa Monica, CA  
*Still Life Anthology*, Grace Borgenicht Gallery, New York, NY  
*Twentieth Century Long Island Painting*, The Art Museum at Stony Brook, Stony Brook, NY  
*The Intimate Eye, Selections from the Jack Blanton Collection*, McGraw-Page Library, Randolph-Macon College, Ashland, VA  
*The Common Wealth: Twentieth Century American Masterpieces from Virginia Collections*, Roanoke Museum of Fine Arts, Roanoke, VA  
*A Cape Ann Perspective*, Vault Gallery, The-Boston Company, Boston, MA

## ROSS BLECKNER

(1949 - )

**Birthplace:** New York, NY

**Education:** 1973 MFA, California Institute of the Arts, Valencia, CA  
1971 BFA, New York University, New York, NY

### Recent Solo Exhibitions:

- 1995 Barbara Davis Gallery, Houston, TX
- 1994 Galeria Soledad Lorenzo, Madrid, Spain  
Turner and Byrne Gallery, Dallas, TX  
Mary Boone Gallery, New York, NY  
Galerie Ghislaine Hussenot, Paris, France
- 1993 Jason Rubell Gallery, Miami, Beach, FL  
Galeria 56, Budapest, Hungary  
Baumgartner Galleries, Washington, DC  
Galerie Max Hetzler, Koln, Germany  
Guild Hall Museum, East Hampton, NY  
Kohn Abrams Gallery, Los Angeles, CA
- 1992 Galerie Ghislaine Hussenot, Paris, France  
Galerie Samia Saouma, Paris, France
- 1991 Kolnischer Kunstverein, Koln, Germany  
Moderna Museet, Stockholm, Sweden  
Mary Boone Gallery, New York, NY  
Fred Hoffman Gallery, Santa Monica, CA  
Jason Rubell Gallery, Palm Beach, FL
- 1990 Art Gallery of Ontario, Toronto, Canada  
Galeria Soledad Lorenzo, Madrid, Spain  
Heland Wetterling Gallery, Stockholm, Sweden  
Kunsthalle Zurich, Zurich, Switzerland

### Recent Group Exhibitions:

- 1994 Galerie Raab, Berlin, Germany  
*Desire*, Charles Cowles Gallery, New York, NY  
*Abstract Works on Paper*, Robert Miller Gallery, New York, NY  
*Painting and Sculpture: Recent Acquisitions*, The Museum of Modern Art, New York, NY  
*30 Years—Art in the Present Tense*, The Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Inaugural Group Show*, Off Shore Gallery, East Hampton, NY

- Absence, Activism, and the Body Politic*, Fischbach Gallery, New York, NY  
*Against All Odds: The Healing Powers of Art*, The Hakone Open-Air Museum, Tokyo, Japan  
*Against All Odds: The Healing Powers of Art*, Ueno Royal Museum, Tokyo, Japan  
*The Inward Eye: Ross Bleckner, Richmond Burton, Julian Lethbridge*, Laura Carpenter Fine Art, Santa Fe, NM  
*Isn't It Romantic?*, On Crosby Street, New York, NY  
*From Media to Metaphor: Art About AIDS*, Grey Art Gallery, New York, NY  
1993 *New York on Paper*, Galerie Thaddaeus Ropac, Paris, France  
*Intimate Universe*, Nina Freudenheim Gallery, Buffalo, NY  
*I am the Enunciator, Thread Waxing Space*, New York, NY  
*Extravagant: The Economy of Elegance*, Tony Shafrazi Gallery, New York, NY  
*Extravagant: The Economy of Elegance*, Russisches Kulturzentrum, Berlin, Germany  
*Italy-America Abstraction Redefined*, Galleria Nazionale d'Arte Moderna, San Marino  
1992 *New York on Paper*, Galerie Ernst Beyeler, Basel, Switzerland  
*Devil on the Stairs: Looking Back on the Eighties*, Newport Harbor Art Museum, Newport Beach, CA  
*The City Influence: Ross Bleckner, Peter Halley, Jonathan Lasker*, Museum of Contemporary Art, Wright State University, Dayton, OH  
*Easel Paintings*, Perry Rubenstein Gallery, New York, NY  
*A Passion for Art: Watercolors and Works on Paper*, Tony Shafrazi Gallery, New York, NY  
*Recent Abstract Painting*, Cleveland Center for Contemporary Art, Cleveland, OH  
*Theoretically Yours*, Chiesa di San Lorenzo di Aosta, Aosta, Italy  
*Contemporary Masterworks*, Feigen Gallery, New York, NY  
*Then & Now*, Philippe Staib Gallery, New York, NY  
*Slow Art: Painting in New York Now*, P.S. 1 Museum, Long Island, NY  
*Transmodern*, Baumgartner Galleries, Washington, DC  
1991 *Intimate Universe*, Michael Walls Gallery, New York, NY  
*Who Framed Modern Art or the Quantitative Life of Roger Rabbit*, Sidney Janis Gallery, New York, NY  
*Mito y Magia en America: Los Ochenta*, Museo de arte contemporaneo de Monterrey, Monterrey, Mexico  
*Metropolis*, Martin-Gropius-Bau, Berlin, Germany  
*Nayland Blake, Ross Bleckner, Donald Moffett*, Simon Watson Gallery, New York, NY  
*From Media to Metaphor: Art About AIDS*, Independent Curators Incorporated, New York, NY  
*La Metafisica della Luce*, John Good Gallery, New York, NY  
*Anni 80: Artisti a New York*, Palazzo delle Albere, Museo Provinciale d'Arte Sezione Contemporanea, Trento, Italy  
*Outrageous Desire*, Rutgers University, New Brunswick, NJ  
*The New Abstraction*, Sidney Janis Gallery, New York, NY  
*Devil on the Stairs: Looking Back at the Eighties*, Institute of Contemporary Art, Philadelphia, PA  
1990 *10 + 10: Contemporary Soviet and American Painters*, International traveling exhibition  
*Token Gestures (A Painting Show)*, Scott Hanson Gallery, New York, NY  
*The Last Decade: American Artists of the 80's*, Tony Shafrazi Gallery, New York, NY  
*Inconsolable*, Louver Gallery, New York, NY  
*Weitersehen*, Museum Haus Esters and Museum Haus Lange, Krefeld, Germany

#### ROGER BROWN

(1941 - )

**Birthplace:** Hamilton, Alabama

**Education:** 1968-70 MFA, Art Institute of Chicago, IL  
1964-68 BFA, Art Institute of Chicago, IL  
1962-64 American Academy of Art

#### Recent Solo Exhibitions:

- 1994 Phyllis Kind Gallery, Chicago, IL  
1992 Phyllis Kind Gallery, New York, NY  
1991 Phyllis Kind Gallery, Chicago, IL  
1990 Arthur Roger Gallery, New Orleans, LA  
David Heath Gallery, Atlanta, GA

#### Recent Group Exhibitions:

- 1991-94 *The Realm of the Coin*, Emily Lowe Gallery, Hofstra University, Hempstead, NY (Traveling)  
1994 *The Art of Advocacy*, The Aldrich Museum of Art, Ridgefield, CT  
*Vital Signs: Art in and About Atlanta*, The New Nexus Gallery, Nexus Contemporary Art Center, Atlanta, GA  
*Image and Likeness: Figurative Works from the Permanent Collection of the Whitney Museum of American Art*, Whitney Museum of American Art, New York, NY  
1993 *Chicago Art Invitational*, Union League Club, Chicago, IL  
*Personal Imagery: Chicago/New York*, Phyllis Kind Gallery, Chicago, IL  
*Imagery: Incongruous Juxtapositions*, Phyllis Kind Gallery, Chicago, IL  
1992-93 *Parallel Visions: Modern Artists and Outsider Art*, Los Angeles County Museum of Art, Los Angeles, CA (Traveling)  
*Mind and Beast: Contemporary Artists and the Animal Kingdom*, Leigh Yawkey Woodson Art Museum, Wausau, WI (Traveling)  
1992 *My Father's House Has Many Mansions*, Phyllis Kind Gallery, New York, NY  
*The Chicago Imagists: Art With An Edge*, Land's End Gallery, Dodgeville, WI  
*Face to Face: Self Portraits by Chicago Artists*, The Chicago Cultural Center, Chicago, IL  
*500 Years Since Columbus*, Triton Museum of Art, Santa Clara, CA  
*From America's Studio: Twelve Contemporary Masters*, The Art Institute of Chicago, Chicago, IL  
1990 *A Different War: Vietnam in Art*, Whatcom Museum of History and Art, Bellingham, WA

#### VIJA CELMINS

(1938 - )

**Birthplace:** Riga, Latvia

**Education:** 1965 MFA, UCLA, Los Angeles, CA  
1962 BFA, John Herron Institute, Indianapolis, IN  
1961 Yale University Summer Session

#### Recent Solo Exhibitions:

- 1994 *Vija Celmins - Prints, 1970-1992*, Cirrus, Los Angeles, CA  
1992-94 *Vija Celmins Retrospective*, organized by the Institute of Contemporary Art, Philadelphia, PA (Traveling)  
1993 *Vija Celmins - Printed Matter*, University Gallery, Fine Arts Center, University of Massachusetts, Amherst, MA  
1992 McKee Gallery, New York, NY  
1990 *Vija Celmins: Drawings and Prints*, Pence Gallery, Santa Monica, CA

#### Recent Group Exhibitions:

- 1994 *Love in the Ruins: Art and Inspiration of L.A.*, Long Beach Museum of Art, Long Beach, CA  
*The World of Tomorrow*, Thomas Solomon's Garage, Los Angeles, CA  
1993 *Les Environs*, Pamela Auchincloss Gallery, New York, NY  
*About Nature*, Cleveland Center for Contemporary Art, Cleveland, OH  
*Azur*, Cartier Foundation, Paris, France  
*Landscape Myth vs. Reality*, Barbara Mathes Gallery, New York, NY  
*45th Annual American Academy Purchase Exhibition*, The American Academy of Arts and Letters, New York, NY  
*On Paper*, Asher Faure Gallery, Los Angeles, CA  
*Drawings*, 30th Anniversary Exhibition for the Foundation for the Performance Arts, Leo Castelli Gallery, New York, NY  
1992 *Selections from the Broida Collection*, Palm Beach Community College Museum of Art, Palm Beach, FL  
*44th Annual Academy—Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY  
*Elemental Nature*, Midtown Payson Gallery, New York, NY  
*Contemporary Icons: From the Sublime to the Fetishistic*, Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York, NY  
1991-92 *For 25 Years: Gemini G.E.L.*, The Museum of Modern Art, New York, NY  
1991 *The Times, The Chronicle, and The Observer*, Kent Fine Art, New York, NY  
*The Contemporary Drawing: Existence Passage and the Dream*, Rose Art Museum, Brandeis University, Amherst, MA  
*A Bestiary*, Paula Cooper, New York, NY  
*Women Artists*, Miramar Gallery, Sarasota, FL  
1990 *The Persistence of Vision*, Tibor de Nagy Gallery, New York, NY  
*Home*, Asher-Faure Gallery, West Hollywood, CA

**MICHAEL CHAPMAN**

(1957 - )

**Birthplace:** Inglewood, California**Education:** 1980-83 Fullerton College, Fullerton, CA**Recent Solo Exhibitions:**

- 1993 Tatistcheff & Co., New York, NY  
 1992 Tatistcheff Gallery, Santa Monica, CA  
 1991 Tatistcheff Gallery, Santa Monica, CA

**Recent Group Exhibitions:**

- 1993 *Highlights from the Contemporary Art Collection of Brown Foreman Corporation*, The Actors Theatre, Louisville, KY  
*Cityscapes*, 400 South Hope Street, Los Angeles, CA  
 1992 *California Dreamin'*, Fresno Metropolitan Museum, Fresno, CA  
*Beyond Realism: Image & Enigma*, Southern Alleghenies Museum of Art, Loretto, PA  
*Isolation*, Tatistcheff & Co., New York, NY  
*The Dog Show*, Levinson/Kane Gallery, Boston, MA  
 1991 *Works on Paper*, Tatistcheff & Co., New York, NY  
*On the Go*, 400 South Hope Street, Los Angeles, CA  
*Transportation Images*, North Connector Gallery, San Francisco International Airport, San Francisco, CA  
*Alternate Visions*, Tatistcheff Gallery, Santa Monica, CA  
*5 California Artists*, Tatistcheff & Co., New York, NY  
 1990 *Small Works, Big Talent*, Levinson/Kane Gallery, Boston, MA  
*ART/LA90*, The 5th International Contemporary Art Fair, Los Angeles Convention Center, Los Angeles, CA  
*Car Culture*, 101 California Street, San Francisco, CA  
*Styles, Strands & Sequences: American Realist Paintings and Drawings 1912-1990, from the Philip Descind Collection*, University Gallery, University of Florida, Gainesville, FL  
*Urban Landscapes and Transportation Images*, Inaugural Exhibition, Thomas F. Riley Terminal, John Wayne Airport, Costa Mesa, CA  
*The Real Thing*, Brea Civic & Cultural Center Gallery, Brea, CA  
*Chicago International Art Exhibition*, Navy Pier, Chicago, IL

**SUSAN CRILE**

(1942 - )

**Birthplace:** Cleveland, Ohio**Education:** 1965 BA, Bennington College, VT**Recent Solo Exhibitions:**

- 1994 *Susan Crile: The Fires of War*, University Art Museum, California State University, Long Beach, CA  
 The Saint Louis Art Museum: Blaffer Gallery, University of Houston, TX  
 1990 Graham Modern, New York, NY

**Recent Group Exhibitions:**

- 1993 *First Sightings: Recent Modern and Contemporary Acquisitions*, The Denver Museum of Art, Denver, CO  
 1992 *Abstract Painting: The 90's*, Andre Emmerich Gallery, New York, NY  
*The Depicted Unknown*, The William Procter Art Gallery, Bard College, Annandale-on-Hudson, NY  
 1991 *Presswork: The Art of Women in the Arts*, National Museum of Women in the Arts, Washington, DC  
*Collaboration in Print*, The Detroit Institute of Arts, Detroit, MI (Traveling)

**LOIS DODD**

(1927 - )

**Birthplace:** Montclair, New Jersey**Education:** 1945-48 Cooper Union, NY**Recent Solo Exhibitions:**

- 1994 Fischbach Gallery, New York, NY  
 1993 Roundtop Center for the Arts, Damariscotta, ME  
 1992 Rider College Gallery, Lawrenceville, NJ  
 Fischbach Gallery, New York, NY  
 1990 Fischbach Gallery, New York, NY  
 Caldbeck Gallery, Rockland, ME  
 Jaffe-Friede and Strauss Galleries, Dartmouth College, Hanover, NH

**Recent Group Exhibitions:**

- 1993 *Artists by Artists*, Forum Gallery, New York, NY  
*Works by Women Artists: Selections from The William & Uytendale*

- Scott Memorial Study Collection*, Bryn Mawr College, Bryn Mawr, PA  
*168th Annual Exhibition*, National Academy of Design, New York, NY  
*Men Working*, G.W. Einstein Company, Inc., New York, NY  
 1992 *Through a Class Darkly*, First Street Gallery, New York, NY  
*The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection*, National Academy of Design, New York, NY  
*44th Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY  
*Magical Mystical Landscapes*, Renee Fotouhi Fine Art, East Hampton, New York, NY  
*Recent Acquisitions*, Farnsworth Art Museum, Rockland, ME  
 1991 *An Artist in the Garden*, National Academy of Design, New York, NY  
*43rd Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY  
*Urban Icons*, Klarfeld Perry Gallery, New York, NY  
 1990 *165th Annual Exhibition of the National Academy of Design*, New York, NY  
*A Little Night Music - Manhattan in the Dark*, One Dag Hammarskjold Plaza, New York, NY  
*Horizons*, Pfizer Inc., New York, NY  
*42nd Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY  
*Voyages of the Modern Imagination*, Farnsworth Museum, Rockland, ME  
 1989-90 *Drawings from Life*, Research Foundation, City University of New York, New York, NY  
*Documenting a Moment: Contemporary Plein Air Landscape*, Tatistcheff Gallery, Inc., Santa Monica, CA

**PETER DRAKE**

(1957 - )

**Birthplace:** Long Island, New York**Education:** BFA, Pratt Institute, Brooklyn, NY**Recent Solo Exhibitions:**

- 1993 Pat Shea Gallery, Santa Monica, CA  
 Lisa Sette Gallery, Scottsdale, AR  
 1992 Curt Marcus Gallery, New York, NY  
 1991 Shea & Bornstein Gallery, Santa Monica, CA

**Recent Group Exhibitions:**

- 1993 *Group Exhibition*, Curt Marcus Gallery, New York, NY  
*M'aidez/May Day*, Phyllis Kind Gallery, New York, NY  
*Twilight Intervals*, Pat Shea Gallery, Santa Monica, CA  
*Paper Trails: The Eidetic Image*, Krannert Art Museum and Kinkhead Pavilion, University of Illinois at Urbana-Champaign, Champaign, IL  
 1992 *28th Annual Exhibition of Art on Paper*, Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC  
*Group Exhibition*, Curt Marcus Gallery, New York, NY  
*Paper Houses*, David Beitzel Gallery, New York, NY  
*John Bowman, Peter Drake, Recent Paintings*, Shea & Bornstein Gallery, Santa Monica, CA  
*Works on Paper*, Curt Marcus Gallery, New York, NY  
*People*, The Gallery Three Zero, New York, NY  
 1991 *A Horse of a Different Color*, Scottsdale Cultural Council, Scottsdale, AZ  
*Water*, Trenkmann Gallery, New York, NY  
 1990 *The New School Collects: Recent Acquisitions*, Parsons School of Design, New York, NY  
*The Art of Drawing*, Lehman College Art Gallery, Bronx, NY

**PATERSON EWEN**

(1925 - )

**Birthplace:** Montreal, Canada**Education:** 1947-50 Montreal Museum of Fine Arts, Montreal, Canada**Recent Solo Exhibitions:**

- 1993 Paolo Baldacci Gallery, New York, NY  
 1992 Equinox Gallery, Vancouver, Canada  
 1990 Carmen Lamanna Gallery, Toronto, Canada

**Recent Group Exhibitions:**

- 1992 *As Above/So Below*, Paolo Baldacci Gallery, New York, NY

**RAFAEL FERRER**

(1933 - )

**Birthplace:** San Juan, Puerto Rico**Recent Solo Exhibitions:**

- 1994 Marta Gutierrez Fine Arts, Key Biscayne, FL  
Nancy Hoffman Gallery, New York, NY
- 1992 Nancy Hoffman Gallery, New York, NY
- 1990 Nancy Hoffman Gallery, New York, NY  
Mangel Gallery, Philadelphia, PA
- Recent Group Exhibitions:**
- 1994 *Series and Editions*, Nancy Hoffman Gallery, New York, NY
- 1993-94 *Storytelling: The Narrative in Latin American Art*, Center of Contemporary Art, North Miami, FL
- 1993 *Collector's Show*, The Arkansas Arts Center, Little Rock, AR  
*Contemporary Public Art in the Bronx*, Lehman College Art Gallery, Bronx, NY  
*57th Annual Midyear Exhibition*, The Butler Institute of American Art, Youngstown, OH  
*Still Life 1963-1993*, Gerald Peters Gallery, Santa Fe, NM  
*20 Years*, Nancy Hoffman Gallery, New York, NY
- 1992 *Collector's Show*, The Arkansas Arts Center, Little Rock, AR  
*The Landscape in Twentieth Century Art: Selections from the Metropolitan Museum of Art*, Madison Art Center, Madison, WI (Traveling)  
*An Ode to Gardens and Flowers*, Nassau County Museum of Art, Roslyn Harbor, NY  
Okun Gallery, Santa Fe, NM  
*Preview*, Nancy Hoffman Gallery, New York, NY
- 1991-92 *Celebrating Nature*, Champion International Corporation, Stamford, CT  
*Drawings*, Charles Cowles Gallery, New York, NY
- 1991 *The Awakening/El Despertar*, The Discovery Museum, Bridgeport, CT  
*Black and White*, Nancy Hoffman Gallery, New York, NY
- 1990-91 *Winter Gold*, Nancy Hoffman Gallery, New York, NY
- 1990 *Collector's Exhibition*, Arkansas Arts Center, Little Rock, AR  
*Drawings by Sculptors*, Nancy Hoffman Gallery, New York, NY  
*Signs of the Self: Changing Perceptions*, Woodstock Artists Association, Woodstock, NY  
*Social Studies*, Lintas: Worldwide, New York, NY

**JANET FISH**

(1938 - )

**Birthplace:** Boston, Massachusetts

**Education:** 1963 BFA, MFA, Yale University School of Art and Architecture, New Haven, CT

1961 Skowhegan School of Art, Skowhegan, ME

1960 BA, Smith College, Northampton, MA

**Recent Solo Exhibitions:**

- 1994 Grace Borgenicht Gallery, New York, NY  
Marianne Friedland Gallery, Naples, FL
- 1993 The Museum of Arts and Sciences, Macon, GA  
Aspen Art Museum, Aspen, CO
- 1992 Anne Reed Gallery, Ketchum, ID  
Marianne Friedland Gallery, Toronto, Ontario, Canada  
Marianne Friedland Gallery, Naples, FL  
The Gallery of The State Theatre for the Arts, Easton, PA  
Atlantic Center for the Arts, New Smyrna Beach, FL  
Orlando Museum of Art, Orlando, FL
- 1991 Gerald Peters Gallery, Santa Fe, NM  
Carlson Gallery, University of Bridgeport, Bridgeport, CT  
Robert Miller Gallery, New York, NY
- 1990 Tavelli Gallery, Aspen, CO  
Linda Cathcart Gallery, Santa Monica, CA  
Hollywood Art and Cultural Center, Hollywood, FL  
Brevard Art Center and Museum, Melbourne, FL

**Recent Group Exhibitions:**

- 1994 *Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, NY  
*Excellence in Watercolor*, New Jersey Center for Visual Arts, Summit, NJ  
*Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards*, American Academy of Arts and Letters, New York, NY
- 1993 *45th Annual Purchase Exhibition*, American Academy of Arts and Letters,

New York, NY

*Contemporary Realist Watercolor*, Sewall Art Gallery, Rice University, Houston, TX*American Academy Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, NY*168th Annual Exhibition*, National Academy of Design, New York, NY*Yale Collects Yale*, Yale University, New Haven, CT

1992 *New Viewpoints: Contemporary Paintings by Distinguished American Women Artists*, Seville World Expo '92, United States Pavilion, Seville, Spain  
*The Midtown Flower Show*, Midtown Payson Galleries, New York, NY (Traveling)

*An Ode to Gardens and Flowers*, Nassau County Museum of Art, Roslyn Harbor, NY*Artists of America 1992*, Colorado Historical Society, Denver, CO*44th Annual Academy-Institute Purchase Exhibition*, American Academy of Arts and Letters, New York, NY (Traveling)

1991-92 *The Contemporary American Landscape*, Philharmonic Center for the Arts, Naples, FL

*Hunger 1990's: Not By Bread Alone*, Red River Valley Museum, Vernon, TX (Traveling)*American Realism and Figurative Art: 1952-1990*, The Miyagi Museum of Art, Miyagi, Japan (Traveling)

1991 *American Royal Art Show*, American Royal, Kansas City, MO

*43rd Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY*Artists of America 1991*, Colorado History Museum, Denver, CO*Watercolor Across the Ages with Selected 20th Century American Works*, Squibb Gallery, Bristol-Meyers Squibb Corp., Princeton, NJ*Images in American Art 1960-90*, Southern Alleghenies Museum of Art, Loretto, PA*166th Annual Exhibition*, National Academy of Design, New York, NY*Selections from the Glenn C. James Collection*, Spiva Art Museum, Joplin, OH

1990-92 *National Association of Women Artists: 100 Years*, The Albany Institute of History and Art, Albany, NY (Traveling)

*Illumination and Radiance: Epiphanies in Contemporary Painting*, Sherry French Gallery, Inc., New York, NY (Traveling)

1990-91 *Art What Thou Eat*, Edith C. Blum Institute, Bard College, Annandale-on-Hudson, NY (Traveling)

1990 *Collector's Annual: Contemporary Art*, Boca Raton Museum of Art, Boca Raton, FL

*Hunger 1990's: Not By Bread Alone*, Carson Co. Square House Museum, Panhandle, TX*42nd Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY**MARY FRANK**

(1933 - )

**Birthplace:** London, England**Recent Solo Exhibitions:**

- 1994 *Mary Frank: Bronzes and Related Drawings*, Midtown Payson Galleries, New York, NY
- 1993 Midtown Payson Galleries, New York, NY
- 1992 Central Park Zoo Gallery, New York, NY  
Galerie Zabriskie, Paris, France  
Allene Lapidés Gallery, Santa Fe, NM
- 1991 Art Awareness, Lexington, NY
- 1990 Zabriskie Gallery, New York, NY  
Rena Branstein Gallery, San Francisco, CA

**Selected Group Exhibitions:**

- 1994 *Group Show*, Midtown Payson Galleries, New York, NY  
*Trees*, Midtown Payson Galleries, New York, NY  
*Art in the Hamptons*, Vered Gallery, East Hampton, NY  
*Animals*, The Roger Smith Hotel, New York, NY
- 1993 *Dusk Firament Dawn: David Barr, Mary Frank, Robert Wilbert - Reliefs and Works on Paper*, Donald Morris Gallery, Birmingham, MI  
*Print and Drawing Society 25th Anniversary Exhibition*, The Baltimore Museum of Art, Baltimore, MD  
*Animal Magnetism*, Gallery Three Zero, New York, NY  
*The Art of Protest*, Benton Gallery, Southampton, NY



- 1993 *The Second Dimension: Twentieth-Century Sculptors' Drawing*, The Brooklyn Museum, Brooklyn, NY  
*Selections of Works Featuring Flowers*, The Swan Coach House Gallery, Atlanta, GA  
*Self Portrait: The Changing Self*, New Jersey Center for the Visual Arts, Summit, NJ  
*168th Annual Exhibition*, National Academy of Design, New York, NY  
*Beyond Description, Images of Nature*, GW Einstein Co., Inc., New York, NY
- 1992 *Elemental Nature*, Midtown Payson Galleries, New York, NY
- 1990-91 Seoul International Arts Festival, National Museum of Contemporary Art, Seoul, Korea
- 1990 *The Unique Print: 80s Into 90s*, The Museum of Fine Arts, Boston, MA

#### JANE FREILICHER

(1924 - )

**Birthplace:** Brooklyn, New York

**Education:** 1948 MA, Columbia University, New York, NY  
 1947 Hans Hoffman School of Fine Arts, New York, NY  
 1947 BA, Brooklyn College, Brooklyn, NY

#### Recent Solo Exhibitions:

- 1993 Reynolds Gallery, Richmond, VA  
 1992 Fischbach Gallery, New York, NY  
 1990 Fischbach Gallery, New York, NY  
 Heath Gallery, Atlanta, GA

#### Recent Group Exhibitions:

- 1994-95 *New York Realism: Past And Present*, Tampa Museum of Art, FL (Traveling)
- 1993 *Works by Women Artists: Selections from the William & Uytendale Scott Memorial Study Collection*, Bryn Mawr College, Bryn Mawr, PA  
*Contemporary Realist Watercolor*, Sewall Art Gallery, Rice University, Houston, TX  
*168th Annual Exhibition*, National Academy of Design, New York, NY  
*New Approaches to the Still Life*, Tower Fine arts Gallery, SUNY College at Brockport, Brockport, NY  
*Still Life 1963-1993*, The Gerald Peters Gallery, Santa Fe, NM  
*Men Working*, G.W. Einstein Company, Inc., New York, NY  
*The Collection: Porter's Circle*, The Parrish Art Museum, Southampton, NY
- 1992 *American Panorama*, Tibor de Nagy Gallery, New York, NY  
*167th Annual Exhibition*, National Academy of Design, New York, NY  
*Color as a Subject*, The Artists' Museum, New York, NY  
*Magical Mystical Landscapes*, Renee Fotouhi Fine Art, East Hampton, NY
- 1991-92 *The Landscape in Twentieth-Century American Art*, selections from the Metropolitan Museum of Art, New York, NY (Traveling)  
*American Realism & Figurative Art: 1952-1991*, John Arthur and Japan Association of Art Museums (Traveling)  
*The Contemporary American Landscape*, Philharmonic Center for the Arts, Naples, FL  
*New Viewpoints: Contemporary American Realists*, Consular Residence, Universal Exposition, Seville, Spain
- 1992 *Against the Grain: Images in American Art 1960-1990*, Southern Alleghenies Museum of Art, Loretto, PA
- 1991 *The Artist in the Garden*, National Academy of Design, New York, NY  
*Smith Collects Contemporary*, Smith College Museum of Art, Northampton, MA  
*Urban Icons*, Klarfeld Perry Gallery, New York, NY  
*Beyond the Picturesque: Landscape on Paper*, G.W. Einstein Company, Inc., New York, NY
- 1990 *The Painterly Landscape*, C. Grimaldis Gallery, MD  
*Objects Observed: Contemporary Still Life*, Gallery Henoch, New York, NY  
*A Little Night Music—Manhattan in the Dark*, One Dag Hammarskjold Plaza, New York, NY  
*The 1950's at the Tibor de Nagy Gallery*, Art Gallery, Laguardia Hall, Brooklyn College, Brooklyn, NY  
*Twentieth Century Long Island Landscape Painting: A Cultural Context*, The Museums at Stony Brook, Stony Brook, NY
- 1989-90 *Documenting a Moment: Contemporary Plain Air landscape*, Tatistcheff Gallery, Santa Monica, CA

#### APRIL GORNIK

(1953 - )

**Birthplace:** Cleveland, Ohio

**Education:** 1971-75 Cleveland Institute of Art, Cleveland, OH

1976 BFA, Novia Scotia College of Art and Design, Novia Scotia, Canada

#### Recent Solo Exhibitions:

- 1994 Edward Thorp Gallery, New York, NY  
 Guild Hall Museum, Easthampton, NY
- 1993 Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, CA
- 1992 Edward Thorp Gallery, New York, NY
- 1990 Edward Thorp Gallery, New York, NY

#### Recent Group Exhibitions:

- 1994 *Changing Views*, Feigen Gallery, Chicago, IL  
*Offshore Gallery*, Easthampton, NY  
*A Woman's Nature*, Jan Abrams Gallery, Los Angeles, CA  
*Landscape Not Landscape*, Gallery Camino Real, Boca Raton, FL  
*Inspired By Nature*, Neuberger Museum of Art, Purchase, NY
- 1993 *Timely and Timeless*, The Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Gallery Group*, Edward Thorp Gallery, New York, NY  
*Landscape as Metaphor*, Fitchburg, CT
- 1992 *Four Friends*, The Aldrich Museum of Contemporary Art, Ridgefield, CT (Traveling)  
*Gallery Group*, Edward Thorp Gallery, New York, NY  
*Selective Vision*, Transamerica Pyramid Lobby, San Francisco, CA
- 1991 *Romance and Irony in Recent American Art*, The Parrish Art Museum, Southampton, NY  
*Art on Paper*, Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC  
*Summer*, Edward Thorp Gallery, New York, NY  
*Landscape Painting*, Annina Nosei Gallery, New York, NY  
*Terra Incognita*, Museum of Art, Rhode Island School of Design, Providence, RI
- 1990 *Gallery Group Exhibition*, Edward Thorp Gallery, New York, NY  
*Landscape on Paper*, Graham Modern, New York, NY  
*Harmony & Discord: American Landscape Today*, Virginia Museum of Fine Arts, Richmond, VA  
*Romance and Irony in Recent American Art*, The Art Gallery of Western Australia, Perth, Australia

#### MARK GREENWOLD

(1942 - )

**Education:** 1968 MFA, Indiana University, Bloomington, IN  
 1966 BFA, Cleveland Institute of Art, Cleveland, OH  
 1964 Yale University Summer School, New Haven, CT  
 1961 Carnegie Institute of Technology, Pittsburgh, PA

#### Recent Solo Exhibitions:

- 1993 Phyllis Kind Gallery, New York, NY  
 1992 Phyllis Kind Gallery, New York, NY

#### Recent Group Exhibitions:

- 1994 *Garden of Earthly Delights*, Phyllis Kind Gallery, Chicago, IL
- 1993 *American Academy Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, NY
- 1992 *My Father's House Has Many Mansions*, Phyllis Kind Gallery, New York, NY  
*Good-bye to Apple Pie: Contemporary Artists View the Family in Crisis*, DeCordova Museum and Sculpture Park, Lincoln, MA
- 1989-90 *West/ART & THE LAW*, West Publishing Co., St. Paul, MN (Traveling)

#### PHILIP GUSTON

(1913 - 1980)

**Birthplace:** Montreal, Canada

#### Recent Solo Exhibitions:

- 1994 *Philip Guston: Lithographs*, Gallery Paul Cava, Philadelphia, PA  
*Philip Guston: 1975-1980 Private and Public Battles*, Boston University Art Gallery, Boston, MA  
*Philip Guston's Poem Pictures*, Addison Gallery of American Art, Andover, MA
- 1991 *Drawings from the Guston/Coolidge Exchange*, Galerie Lelong, New York, NY  
*Philip Guston: Drawings 1968-71 Hoods*, McKee Gallery, New York, NY  
*Philip Guston: Lithographs*, Gallery Paul Cava, Philadelphia, PA
- 1990 *Drawings from the Philip Guston and Clark Coolidge Exchange*, The Berkshire Museum, Pittsfield, MA  
*Philip Guston: Paintings 1961-65*, McKee Gallery, New York, NY

#### Recent Group Exhibitions:

- 1994 *Benefit for the Foundation for the Contemporary Arts*, Allan Stone Gallery, New York, NY

- The Brushstroke and its Guises*, The New York Studio School of Drawing, Painting and Sculpture, New York, NY  
*Masters of Satire*, William King Regional Arts Center, Abingdon, VA  
*Reversals: Philip Guston and Tony Tuckson*, Ivan Dougherty Gallery, University of New South Wales, Paddington, Australia (Traveling)  
*Sum of the Parts*, University of Hawaii Art Gallery, Honolulu, HI  
1993 *Tutte La Strade Portano A Roma?*, Palazzo delle Esposizioni, Rome, Italy  
*Collective Pursuits: Mt. Holyoke Investigates Modernism*, Mt. Holyoke Art Museum, South Hadley, MA  
*American Art in the 20th Century: Painting and Sculpture*, Martin Groplus Bau, Berlin, Germany (Traveling)  
1992 *Bridges and Boundaries: African-Americans and American Jews*, The Jewish Museum at the New York Historical Society, New York, NY (Traveling)  
*Paint*, Ed Thorpe Gallery, New York, NY  
*Paths to Discovery - The New York School*, Sidney Mishkin Gallery, Baruch College, New York, NY  
Tony Oliver Gallery, Sydney, Australia  
*"Not for Sale" Loans from the Private Collections of New York Art Dealers*, Tel Aviv Museum of Art, Israel  
1991 *Dead Heroes, Disfigured Love*, Lorence Monk Gallery, New York, NY  
*Artists' Sketchbooks*, Matthew Marks, New York, NY  
*Stubborn Painting—Now and Then*, Max Protech Gallery, New York, NY  
1990 *Abstract Expressionism: Other Dimensions*, The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, NJ  
*Contemporary American Artists*, Residence of Ambassador and Mrs. John Negroponte, Mexico City, Mexico (1990 - 1993)  
*Home*, Asher-Faure Gallery, West Hollywood, CA  
*La Compagnie Des Objets*, Centre d'Art contemporain de Quimper, Quimper, France

#### MARK INNERST

(1957 - )

**Birthplace:** York, Pennsylvania

**Education:** 1980 BFA, Kutztown University, Kutztown, PA

#### Recent Solo Exhibitions:

- 1994 Kohn Turner Gallery, Los Angeles, CA  
1993 John Berggruen Gallery, San Francisco, CA  
1992 Curt Marcus Gallery, New York, NY  
1991 Michael Kohn Gallery, Santa Monica, CA  
1990 Curt Marcus Gallery, New York, NY

#### Recent Group Exhibitions:

- 1994 *Painting*, Rhona Hoffman Gallery, Chicago, IL  
1993 *Medium Messages*, Wooster Gardens, New York, NY  
*Four Centuries of Drawing 1593-1993*, Kohn Abrams Gallery, Los Angeles, CA  
*Landscapes*, The Greenberg Gallery, St. Louis, MO  
*Timely and Timeless*, Aldrige Museum of Contemporary Art, Ridgefield, CT  
*Group Exhibition*, Curt Marcus Gallery, New York, NY  
Galerie Volker Diehl, Berlin, Germany  
*Mark Innerst, Richard Pettibone*, Galerie Montenay, Paris, France  
1992 *Magical Mystical Landscapes*, Renee Fotouhi Fine Art East, East Hampton, NY  
*Contemporary Icons From The Sublime To The Fetishistic*, Bertha and Karl Laubsdorf Art Gallery, Hunter College, New York, NY  
*Group Show*, Sharadin Art Gallery, Kutztown University, Kutztown, PA  
*Group Exhibition*, Curt Marcus Gallery, New York, NY  
*Quotations: The Second History of Art*, Aldrich Museum of Contemporary Art, Ridgefield, CT  
*The Map Is Not The Territory*, Rosenwald-Wolf Gallery, Philadelphia College of Art and Design, Philadelphia, PA  
1991 *Refiguring Nature*, Modern Art Museum of Fort Worth, TX  
*Strange Vistas, Imagined Histories*, The Portland Art Museum, Portland, OR  
*Group Exhibition*, Curt Marcus Gallery, New York, NY  
1990 Greenberg Gallery, St. Louis, MO

#### KEITH JACOBSHAGEN

(1941 - )

**Birthplace:** Wichita, Kansas

**Education:** 1968 MFA, University of Kansas, Lawrence, KS  
1965 BFA, Kansas City Art Institute, Kansas City, MO  
Wichita State University, Wichita, KS  
Art Center College of Design

#### Recent Solo Exhibitions:

- 1994 *Keith Jacobshagen: Progress to the Platte River Valley*, Davenport Museum of Art, Davenport, IA  
1993 *Keith Jacobshagen, Recent Work*, Babcock Galleries, New York, NY  
*Keith Jacobshagen*, Johnson County Community College Gallery of Art, Overland Park, KS  
1992 *Keith Jacobshagen: Recent Paintings*, Dorry Gates Gallery, Kansas City, MO  
*Keith Jacobshagen Working Close to Home, Photographs*, Grinnell College Print and Drawing Study Room, Grinnell, IA  
1991 *Keith Jacobshagen, Paintings 1981-1991*, Roger Ramsay Gallery, Chicago, IL  
*Keith Jacobshagen, Landscapes*, Grinnell College, Grinnell, IA  
1990 *Keith Jacobshagen: Recent Paintings*, Babcock Galleries, New York, NY  
*Keith Jacobshagen, Pastels*, Dorry Gates Gallery, Kansas City, MO  
*Keith Jacobshagen*, Sordoni Art Gallery, Wilkes College, Wilkes-Barre, PA  
*Keith Jacobshagen*, Schweinfurth Art Center, Auburn, NY

#### Recent Group Exhibitions:

- 1994 *American Realism Figurative Painting*, Cline Fine Art Gallery, Santa Fe, NM  
*Fanny Brennan, Philip Grausman, Walter Hatke, Keith Jacobshagen, Don Nice*, Babcock Galleries, New York, NY  
1993 *The Artist as Native: Reinventing Regionalism*, Middlebury College Museum of Art, Middlebury, VT (Traveling)  
*Landscapes: Left to Right*, Landfall Press, Chicago, IL  
*Sanford Smiths 5th Annual Works on Paper*, Park Avenue Armory, New York, NY  
*Third Williams Loan Exhibitions: Two Hundred Years of American Art From the Alumni Collections*, Williams College Museum of Art, Williamstown, MA  
1992 *Holiday Show*, Babcock Galleries, New York, NY  
*American Landscape Painting: Past and Present*, The John Pence Gallery, San Francisco, CA  
*Art Department Faculty, Then and Now*, Lincoln Art Gallery, University of Nebraska, Lincoln, NE  
*A View From Here: Heartland Landscape Painters*, McLean County Arts Center, Bloomington, IL  
*Under the Influence: Mentors/Teachers/Colleagues*, Tatistcheff Gallery, Santa Monica, CA  
*Landscape as Subject: Contemporary Photography*, Elder Gallery, Wesleyan University, Lincoln, NE  
*Beyond Bounds: A Silksational Event*, Johnson County Community College, Overland Park, KS  
*Hassam and Speicher Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY  
*Normal Editions Workshop Lithographs*, Government Center Gallery, Kettering, OH  
*Normal Editions Workshop Lithographs*, Chicago Street Gallery, Lincoln, IL  
*Little Landscapes: The Wide Vision of Eleven Midwestern Painters*, Lands' End Gallery, Dodgeville, WI  
*Collectors Choice*, Sunrise Museum, Charleston, SC  
1991 *Selections from the Mary & Crosby Kemper Collection*, Charlotte Crosby Kemper Gallery, Kansas City Art Institute, Kansas City, MO  
*The Landscape in Art: New Traditions*, Rockford Art Museum, Rockford, IL  
*Printings Now: Original Prints and Editions*, Leedy-Voukos Gallery, Kansas City, MO  
*The Spirit of the Landscape: The Landscape of the Spirit*, Mitchell Museum, Mt. Vernon, IL  
*Summer Exhibition*, Dorry Gates Gallery, Kansas City, MO  
*Group Show*, Fenn Gallery, Santa Fe, NM  
*Public Territory*, Struve Gallery, Chicago, IL  
*Public Territory*, Wichita Center for the Arts, Wichita, KS  
*The ACLU Exhibition and Auction*, The American Heartland Theater, Kansas City, MO  
1990 *The Contemporary American Landscape*, Babcock Galleries, New York, NY  
*National Invitational Drawing Show*, Norman Eppink Art Gallery, Emporia State University, Emporia, KS (Traveling)  
*Midwest Landscapes*, William Whipple Gallery, Southwest State University, Marshall, MN  
*American Myth*, Sioux City Art Center, Sioux City, IA  
*Midlands Invitational 1990*, Joslyn Art Museum, Omaha, NE  
*Northwestern Artists*, South Dakota Art Museum, South Dakota State University, Brookings, SD

**YVONNE JACQUETTE**

(1934 - )

**Birthplace:** Pittsburgh, Pennsylvania**Education:** 1952-56 Rhode Island School of Design, Providence, RI**Recent Solo Exhibitions:**

- 1993 *Yvonne Jacquette: Watercolor on Paper IV*, Frick Gallery, Belfast, ME  
 1992 *Yvonne Jacquette: Frescoes, Monotypes, Pastels and Prints*, Brooke Alexander Editions, New York, NY  
 1991 *Yvonne Jacquette: Aerial Views, Rudy Burkhardt: Photographs*, Jewett Hall Gallery, The University of Maine at Augusta, Augusta, ME  
 1990-1991 *Paintings, Frescoes, Pastels 1988-1990*, John Berggruen Gallery, San Francisco, CA and Brooke Alexander, New York, NY  
 1991 *Drawings & Monotypes*, O'Farrell Gallery, Brunswick, ME

**Recent Group Exhibitions:**

- 1994-1995 *New York Realism Past and Present*, Odakyu Museum, Tokyo, Japan (Traveling)  
 1994 *Works by Women Artists: Selections from The William & Uytendale Scott Memorial Study Collection, Part Two: Photographs & Works on Paper*, Bryn Mawr College, Centennial Campus Center Gallery 204, Bryn Mawr, PA  
*Drawings: Reaffirming the Media*, University of Missouri-Kansas City Gallery of Art, Kansas City, MO  
*Changing Views*, Feigen Incorporated, Chicago, IL  
 1993-94 *Fresco: A Contemporary Perspective*, Snug Harbor Cultural Center, Newhouse Center for Contemporary Art, Staten Island, NY  
 1993 *Art Corono*, University of Maine Museum, Orono, ME  
*Yvonne Jacquette & Kathrine Porter: A Visual Dialogue*, Maine Coast Artists, Rockport, ME  
*Works on Paper*, Kohn Abrams Gallery, Los Angeles, CA  
*The Contemporary American Landscape*, Philharmonic Center for the Arts, Naples, FL  
*Rewriting History: The Salon of 1993*, Montgomery Glasoe Fine Art, Minneapolis, MN  
*Undercurrents*, Stedman Art Gallery, Rutgers University, New Brunswick, NJ  
*Faculty Exhibition*, Boston University Art Gallery, Boston, MA  
*American Art in the 20th Century: The Female Perspective*, Boundary Gallery, Agi Katz Fine Art, London, England  
 1992 *The Landscape in Twentieth-Century American Art: Selections from the Metropolitan Museum of Art*, Madison Art Center, Madison, WI  
*Elemental Nature*, Midtown Payson Galleries, New York, NY  
*City Views*, Staller Center for the Arts, State University of New York at Stony Brook, NY  
*The Dartmouth College Summer Invitational Exhibition*, Jaafe-Friede & Strauss Galleries, Dartmouth College, NH  
*On the Edge: 40 Years of Maine Painting*, Maine Coast Artists, Rockport, ME  
*Urban Realities: Contemporary Portraits of New York*, Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, CT  
*Drawing: An Invitational*, University Art Gallery, New Mexico State University, Las Cruces, NM  
*Artists Love New York*, Marine Midland Bank, New York, NY  
 1991 *Urban Re-Collections*, Haenah-Kent Gallery, New York, NY  
*On the Move*, Champion Gallery, New York, NY  
*Traffic Jam*, New Jersey Center for Visual Arts, Summit, NJ  
*Works on Paper*, Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC  
 1990 *The Unique Print: 70's into 90's*, Museum of Fine Arts, Boston, MA  
*Mixed Use District*, Institute for Art and Urban Resources, Inc., P.S. 1 at The Clocktower, New York, NY  
*Grids*, Vrej Baghoomian Gallery, New York, NY  
*The Technological Muse*, The Katonah Gallery, New York, NY  
*Exhibition of Work by Newly Elected Members and Recipients of Awards*, American Academy and Institute of Arts and Letters, New York, NY  
*Downtown/Downeast*, Maine Coast Artists, Rockport, ME

**ALEX KATZ**

(1927 - )

**Birthplace:** New York, New York**Education:** 1949-50 Skowhegan School of Painting and Sculpture, Skowhegan, ME

1946-49 Cooper Union Art School, New York, NY

**Recent Solo Exhibitions:**

- 1994 *Alex Katz: Landscapes 1954-1956*, Robert Miller Gallery, New York, NY  
 1993 *Alex Katz*, Robert Miller Gallery, New York, NY  
*Alex Katz*, Rubenstein/Diacono,  
*Alex Katz*, Allene Lapidis Gallery, Santa Fe, NM  
*Alex Katz*, Marlborough Gallery, New York, NY  
 1992 *Alex Katz: Drawings 1946-1989*, Colby College Museum of Art, Waterville, ME  
*Alex Katz at Colby College*, Colby College Museum of Art, Waterville, ME  
 1991 *Alex Katz*, Marlborough Gallery, New York, NY  
*Alex Katz: A Drawing Retrospective*, Museum of Art, Munson-Williams-Proctor Institute, Utica, NY (Traveling)  
 1990 *Alex Katz: Pinturas y Dibujos*, Fandos Galeria de Arte Moderno, Valencia, Spain  
*Alex Katz*, Galerie Ascan Crone, Hamburg, Germany  
*Alex Katz: Paintings, Drawings and Cutouts*, Orlando Museum of Art, Orlando, FL  
*Making Faces: Self-Portraits by Alex Katz*, North Carolina Museum of Art, Raleigh, NC (Traveling)  
*Alex Katz: Recent Paintings*, Institute of Contemporary Arts, London, England  
*Alex Katz*, Marlborough Fine Art Ltd., Tokyo, Japan

**JULIO LARRAZ**

(1944 - )

**Birthplace:** Havana, Cuba**Recent Solo Exhibitions:**

- 1994 Atrium Gallery, St. Louis, MO  
 Ron Hall Gallery, Art Miami Beach, FL  
 1992 *Witness to Silence*, Nohra Haime Gallery, New York, NY  
 Atrium Gallery, St. Louis, MO  
*Julio Larraz: Paintings*, Krannert Art Museum, University of Illinois, Champaign, IL  
*Julio Larraz: Litorales*, Alonso Arte, Bogota, Colombia  
 1991 Ron Hall Gallery, Art Miami, Miami, FL  
*Moments in Time*, Nohra Haime Gallery, New York, NY  
 1990 Atrium Gallery, St. Louis, MO  
 Colleen Greco Gallery, Nyack, NY  
 Janey Beggs Gallery, Los Angeles, CA  
 Gerald Peters Gallery, Santa Fe, NM  
 Nohra Haime Gallery, New York, NY

**Recent Group Exhibitions:**

- 1994 *Excellence in Watercolor*, New Jersey Center for the Visual Arts, Summit, NJ  
 1993 *Art Miami*, Nohra Haime Gallery, Miami, FL  
*The Rockland Connection '93: Realities*, Rockland Center for the Arts, West Nyack, NY  
*The Art Show*, (Art Dealers' Association of America), Nohra Haime Gallery, New York, NY  
*Chicago Art Fair*, Nohra Haime Gallery, Chicago, IL  
*Taejon International Exposition '93*, United States Pavilion, Taejon, South Korea  
*FIAC*, Nohra Haime Gallery, Paris, France  
*Cuban Artists of the Twentieth Century*, Museum of Art, Ft. Lauderdale, FL  
 1992 *Salon de Mars*, Nohra Haime Gallery, Paris, France  
*Paysage*, Galerie Gloria Cohen, Paris, France  
*A Tribute to Master Printer Mohammed Omar Khalil*, Mary Ryan Gallery, New York, NY  
*10th Anniversary Exhibition*, Nohra Haime Gallery, New York, NY  
*Summer Pleasures*, Nohra Haime Gallery, New York, NY  
*Landscape: Larraz - Straus - Tacla*, Nohra Haime Gallery, New York, NY  
*IV Muestra de Pintura y Escultura Latinoamericana*, Galeria Espacio, San Salvador, El Salvador  
 1991 *Art Miami*, Nohra Haime Gallery, Miami, FL  
*Salon de Mars*, Nohra Haime Gallery, Paris, France  
*Art Expo*, Ron Hall Gallery, Chicago, IL  
*Selections*, Nohra Haime Gallery, New York, NY  
*Fifth Anniversary Exhibition*, Atrium Gallery, St. Louis, MO  
*Topography of a Landscape*, Nohra Haime Gallery, New York, NY  
*The Sterlington Exhibition*, Sterlington, NY  
 1990 *Voyages of the Modern Imagination - The Boat in Twentieth Century American Art*, William A. Farnsworth Library and Art Museum, Rockland, ME  
*Selections*, Nohra Haime Gallery, New York, NY

*Figuración Fabulación*, Museo de Bellas Artes, Caracas, Venezuela  
*Salon de Mars*, Nohra Haime Gallery, Paris, France  
*Contemporary & Modern Masters*, Ron Hall Gallery, Dallas, TX  
*Dali, DePalma, Haring, Kuzio, Larraz, Warhol*, Montebello Park, Suffern, NY  
*42nd Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY  
*Works on Hanji Paper*, National Museum of Contemporary Art, Seoul, South Korea  
*Points of View in Landscape*, M. Gutierrez Fine Arts, Key Biscayne, FL

#### MICHAEL MAZUR

(1935 - )

**Birthplace:** New York, New York

**Education:** 1961 MFA, School of Art and Architecture, Yale University, New Haven, CT  
 1959 BFA, School of Art and Architecture, Yale University, New Haven, CT  
 1958 BA, Amherst College, Amherst, Massachusetts, MA

#### Recent Solo Exhibitions:

1991 Kansas City Art Institute, Kansas City, MO  
 1990 Barbara Krakow Gallery, Boston, MA  
 Mary Ryan Gallery, New York, NY

#### Recent Group Exhibitions:

1990 *Seoul Arts Festival*, Museum of Contemporary Art, Seoul, Korea  
*The Unique Print*, Museum of Fine Arts, Boston, MA  
*With the Grain*, Whitney Museum of American Art at Philip Morris, New York, NY and Stamford, CT  
*To Portray*, Barbara Krakow Gallery, Boston, MA  
*Water*, Solo Gallery, New York, NY  
*Water*, Hiram Butler Gallery, Houston, TX  
*Philadelphia Print Club Biennial*, Philadelphia Print Club, Philadelphia, PA  
*Group Invitational*, Pennsylvania Academy of Fine Arts, Philadelphia, PA

#### SILVIO MERLINO

(1952 - )

**Birthplace:** Naples, Italy

#### Recent Solo Exhibitions:

1994 Nohra Haime Gallery, New York, NY  
 Art 25, Galleria Lucio Amelio, Basel, Switzerland  
 1993-94 Arte 3, Trieste, Italy  
 1993 Juliet, Trieste, Italy  
 Galleria Cardi, Milan, Italy  
 Galleria Toselli, Milan, Italy  
 1992 Artbasel-Galleria Lucio Amelio, Basel, Switzerland  
 Nohra Haime Gallery, New York, NY  
 1991 Galerie Aline Vidal, Paris, France  
 Salon de Mars-Galerie Aline Vidal, Paris, France  
 Galleria Toselli, Milan, Italy  
 1990 Galleria La Bertesca, Genoa, Italy

#### Recent Group Exhibitions:

1990 *Selections*, Nohra Haime Gallery, New York, NY  
*Art 21*, Galleria Lucio Amelio/Galleria Toselli/Galerie Bilinelli, Basel, Switzerland  
 ARCO-Galleria Lucio Amelio, Madrid, Spain  
*Salon de Mars*, Nohra Haime Gallery, Paris  
 FIAC, Galleria Lucio Amelio, Paris  
 1991 *Art Miami*, Nohra Haime Gallery, Miami, FL  
*Art 22*, Galleria Lucio Amelio/Galleria Toselli/Galerie Bilinelli, Basel, Switzerland  
 ARCO, Galleria Lucio Amelio, Madrid, Spain  
*Salon de Mars*, Nohra Haime Gallery, Paris, France  
*Selections*, Nohra Haime Gallery, New York, NY  
 1992 *Salon de Mars*, Nohra Haime Gallery, Paris, France  
*10th Anniversary Exhibition*, Nohra Haime Gallery, New York, NY  
*Summer Pleasures*, Nohra Haime Gallery, New York, NY  
*Art 23*, Galleria Lucio Amelio/Galleria Toselli/Galerie Bilinelli, Basel, Switzerland  
 FIAC, Galleria Toselli, Paris, France  
*Colectiva*, Galleria Lucio Amelio, Naples, Italy  
 1993 *XIV Biennale*, Italian Pavilion, Venice, Italy  
*Art Miami*, Nohra Haime Gallery, Miami, FL  
*The Lyrical, the Logical, and the Sublime: Chia/Merlino/Paladino*, Nohra Haime Gallery, New York, NY

*The Art Show*, (Art Dealers Association of America), Nohra Haime Gallery, New York, NY  
 Art 24, Galleria Lucio Amelio/Galleria Toselli, Basel, Switzerland  
*Bestio!*, Juliet, Trieste, Italy  
 1994 *Excellence in Watercolor*, New Jersey Center for the Visual Arts, Summit, NJ  
*Art Miami*, Nohra Haime Gallery, Miami, FL  
*Figurazioni*, Arte 3, Trieste, Italy  
*The Art Show*, Nohra Haime Gallery, New York, NY  
*Punti di Vista-il paesaggio dalle collezioni del Revoltella alla cultura contemporanea*, Civico Museo Revoltella, Trieste, Italy  
 FIAC, Nohra Haime Gallery, Paris, France

#### JOHN MOORE

(1941 - )

**Birthplace:** St. Louis, Missouri

**Education:** 1968 MFA, Yale University, New Haven, CT  
 1966 BFA, Washington University, St. Louis, MO  
 1965 Yale Summer School, Norfolk, CT  
 1964 Chautauqua Institution, Chautauqua, NY

#### Recent Solo Exhibitions:

1990 Hirschl & Adler Modern, New York, NY  
 1994 Alpa Gallery, Boston, MA  
 Hirschl & Adler Modern, New York, NY  
 Locks Gallery, Philadelphia, PA

#### Recent Group Exhibitions:

1991 *Alienation in the Industrial Landscape*, First Street Gallery, New York, NY  
*Urban Landscape*, Wright State University, Dayton, OH

#### PAUL RESIKA

(1928 - )

**Birthplace:** New York, New York

#### Recent Solo Exhibitions:

1993 Salander-O'Reilly Galleries, New York, NY  
 1992 *Figures on the Beach*, Long Point Gallery, Provincetown, MA  
 1991 Mead Art Museum, Amherst College, Amherst, MA  
 1990 Graham Modern, New York, NY

#### Recent Group Exhibitions:

1994 *Provincetown Prospects: The Work of Hans Hoffman and His Students*, Boston University Art Gallery, Boston, MA  
*Songs of the Earth: Twenty-two American Painters of the Landscape*, AHI Gallery  
 1993 *The League at the Cape*, Provincetown Art Association and Museum, Provincetown, MA  
*Still-Life: 1963-1993*, Gerald Peters Gallery, Santa Fe, NM  
*The American Landscape: Contemporary Paintings and Works on Paper*, Keny Galleries, Columbus, OH  
*The Inaugural Show*, The Painting Center  
 1992 *Gallery Selections*, Salander O'Reilly Galleries, Beverly Hills, CA  
*Three American Masters*, Kornbluth Gallery, Fairlawn, NJ  
*Seven Artists, Seven Media on Paper*, Katharina Rich Perlow Gallery, New York, NY  
*Color As a Subject*, The Artists' Museum in association with the Tibor de Nagy Gallery and Staempfli Gallery, New York, NY  
 1991 *Figurative Painting*, Salander O'Reilly Galleries, Beverly Hills, CA  
*Inaugural exhibition*, Salander O'Reilly Galleries, Berlin, Germany  
*Hommage a Bernard Pfriem*, Foundation Mona Bismarck, Paris, France  
 1990 *Rackstraw Downes, Wolf Kahn, Paul Resika*, Kornbluth Gallery, Fairlawn, NJ  
*Fifty Years of Works on Paper*, Kouros Gallery, New York, NY  
*Landscape on Paper*, Graham Modern, New York, NY  
 The Century Association, New York, NY  
*Graham Nickson/Paul Resika: Inaugural Exhibition*, Salander O'Reilly Galleries, New York, NY

#### ALEXIS ROCKMAN

(1962 - )

**Birthplace:** New York, New York

**Education:** 1983-85 School of Visual Arts, New York, NY  
 1980-82 Rhode Island School of Design, Providence, RI  
 1978-79 Art Student's League, New York, NY

#### Recent Solo Exhibitions:

1994 Gianenzo Sperone, Rome, Italy

1993 *Biosphere*, Jay Gorney Modern Art, New York, NY  
 1992 The Carnegie Museum of Art, Pittsburgh, PA  
*Evolution*, Sperone Westwater Gallery, New York, NY  
 Tom Solomon's Garage, Los Angeles, CA  
 Jay Gorney Modern Art, New York, NY  
 1991 John Post Lee Gallery, New York, NY  
 Galerie Thaddaeus Ropac, Salzburg, Austria  
 1990 Jay Gorney Modern Art, New York, NY

**Recent Group Exhibitions:**  
 1994 *Some Went Mad, Some Ran Away*, The Serpentine Gallery, London, England  
*Don't Look Now*, Thread Waxing Space, New York, NY  
*On the Human Condition: Hope and Despair at the End of This Century*,  
 Spiral/Wacoal Art Center, Tokyo, Japan  
*Contemporary Watercolors: American and European*, University of North  
 Texas, Denton, TX  
 1993 *Noah's Ark*, Trevi Flash Art Museum of Contemporary Art, Trevi, Italy  
*Timely and Timeless*, The Aldrich Museum of Contemporary Art,  
 Ridgefield, CT  
*The Return of the Cadavre Exquis*, The Drawing Center, New York, NY  
*The Bestiary*, Blum Helman Gallery, New York, NY  
*Drawing the Line Against AIDS*, Guggenheim Museum, Venice, Italy  
*Venice Biennale: Aperto '93*, Venice, Italy  
*The Spirit of Drawing*, Sperone Westwater Gallery, New York, NY  
*Up Close Chemistry Imagined Photogenics*, Herbert F. Johnson Museum  
 of Art, Cornell University, Ithaca, NY  
*Malta's Cradle: Reflections on the Abyss of Time*, Solo Impression Inc.,  
 New York, NY  
*Gregory Crewdson, Alexis Rockman, Vincent Shine*, Feigen, Inc., Chicago, IL  
*Daylight Savings*, John Berggruen Gallery, San Francisco, CA  
*Destruction/Reclamation: Endangered Life (Part I)*, Southeastern Center  
 for Contemporary Art, Winston-Salem, NC  
*Teddy and Other Stories*, Galleria in Arco, Torino, Italy  
*I Am the Enunciator*, Thread Waxing Space, New York, NY  
 1992 *A Private View: Artists' Photographs*, Blum Helman Gallery, New York, NY  
*Transgressions In the White Cube: Territorial Mappings*, Usdan Gallery,  
 Bennington College, Bennington, VT  
*Magical Mystical Landscapes*, Renee Fotouhi Gallery, East Hampton, NY  
*Tattoo Collection*, Andrea Rosen Gallery, New York, NY  
*Ballots or Bullets: You Choose*, Sally Hawkins Gallery, New York, NY  
*American Drawings Since 1960*, Los Angeles County Museum of Art, Los  
 Angeles, CA  
*Fear of Painting*, Arthur Roger Gallery, New York, NY  
*The Nature of Science*, Pratt Manhattan Gallery, New York, NY  
*Changing Group Exhibition: Gallery Artists*, Jay Gorney Modern Art,  
 New York, NY  
*Drawings*, Stuart Regan Gallery, Los Angeles, CA  
*Mssr. B.'s Curio Shop*, The Thread Waxing Space, New York, NY  
*Perverse Nature*, Mincher/Wilcox Gallery, San Francisco, CA  
*Ellen Berkenblit, Albert Oehlen, Alexis Rockman, Philip Taaffe,*  
*Christopher Wool, Luhning Augustine* Gallery, New York, NY  
*Slow Art: Painting in New York Now*, P.S.I. Museum, Long Island City, NY  
 Carl Solway Gallery, Cincinnati, OH  
*How It Is*, Tony Shafrazi Gallery, New York, NY  
 1991 *Ornament: (Ho Hum All Ye Faithful)*, John Post Lee Gallery, New York, NY  
*Jonathan Hammer: Artists' Books*, Shea & Bornstein Gallery, Santa  
 Monica, CA  
*Just what is it that makes today's homes so different, so appealing?*, The  
 Hyde Collection, Glen Falls, NY  
*New Generations: New York*, Carnegie Mellon Art Gallery, Pittsburgh, PA  
 1990 *Not So Simple Pleasures: Content and Contentment in Contemporary*  
 Art, M.I.T. List Visual Arts Center, Cambridge, MA  
*Body and Soil*, Galeria Fernando Alcolea, Barcelona, Spain  
*Total Metal*, Simon Watson Gallery, New York, NY  
*The Unique Print: 70's into 80's*, Museum of Fine Arts, Boston, MA  
*Drawings*, Althea Viafora Gallery, New York, NY  
*The (Un) Making of Nature*, Whitney Museum of American Art, New York, NY  
*Spellbound*, Marc Richards Gallery, Los Angeles, CA  
*Alexis Rockman: Works on Paper*, Howard Yezerski Gallery, Boston, MA  
*Botanica: The Secret Life of Plants*, Lehman College Art Gallery, Bronx, NY  
*About Nature: A Romantic Impulse*, Barbara Toll Gallery, New York, NY  
*Persistence of Vision*, Tibor de Nagy Gallery, New York, NY

## HOLLIS SIGLER

(1948 - )

**Birthplace:** Gary, Indiana

**Education:** 1971-73 MFA, School of the Art Institute of Chicago, IL

1966-70 BFA, Moore College of Art, Philadelphia, PA

1968-69 Junior Year in Florence, Italy

### Recent Solo Exhibitions:

1993 Printworks Gallery, Chicago, IL  
*Breast Cancer Journal: Walking with the Ghosts of My Grandmothers*,  
 Rockford College Art Gallery, Rockford, IL  
 Steven Scott Gallery, Baltimore, MA  
 1992 Priebe Art Gallery, The University of Wisconsin, Oshkosh, WI  
*Breast Cancer Journal: Walking with the Ghosts of My Grandmothers*,  
 Susan Cummins Gallery, Mill Valley, CA  
*Meditations On Maia and other Works*, Dart Gallery, Chicago, IL  
 1991 Printworks Gallery, Chicago, IL  
 1990 Dart Gallery, Chicago, IL  
 New Drawings and Important Works of the Eighties, Steven Scott Gallery,  
 Baltimore, MD

### Recent Group Exhibitions:

1993 *WOMAN: To the Third Power*, Carl Hammer Gallery, Chicago, IL  
*Memories, Milestones & Miracles*, Bowers Museum of Cultural Art, Santa  
 Ana, CA  
*The Return of the Cadavre Exquis*, The Drawing Center, New York, NY  
*Hollis Sigler/Jane Marshall Exhibition*, Western Michigan University,  
 Kalamazoo, MI  
*The Chicago Invitational*, Union League Club of Chicago, Chicago, IL  
*20th Anniversary Exhibition*, Artemisia Gallery, Chicago, IL  
*Place*, Illinois State Museum, Lockport Gallery, Lockport, IL  
*The Art of Etching*, Steven Scott Gallery, Baltimore, MD  
*Art About Art*, Steven Scott Gallery, Baltimore, MD  
*A Loose Form of Narrative*, Gallery A, Chicago, IL  
*A Few Words*, Quartet Editions, New York, NY  
*By the Sea*, Steven Scott Gallery, Baltimore, MD  
*Magnifico*, Albuquerque Festival of the Arts, Albuquerque, NM  
 1992 *Interiors*, Steven Scott Gallery, Baltimore, MD  
*Vitreographs: Collaborative Works from the Littleton Studio*, University  
 of Florida, Gainesville, FL (Traveling)  
*Edge of Childhood*, Heckscher Museum, Huntington, New York, NY  
*In Celebration of Women: An Exhibition of Outstanding Women Artists*  
 Illinois, David Adler Cultural Center, Libertyville, IL  
*Face To Face: Self Portraits by Chicago Artists*, Chicago Cultural Center,  
 Chicago, IL  
*Environmental Terror*, Fine Arts Gallery, University of Maryland,  
 Baltimore, MD (Traveling)  
*Lasting Impressions: Seven Lithographers*, Steven Scott Gallery, Baltimore, MD  
 1991 *A Chicago Sampler: New Works by 21 Chicago Artists*, Kansas State  
 University Union Art Gallery, Manhattan, KS  
*Philadelphia Juvenilia, The Art of Future Past*, Levy Gallery for the Art in  
 Philadelphia, Moore College of Art and Design, Philadelphia, PA  
*Presswork: The Art of Women Printmakers*, Lang Communications  
 Corporate Collection Traveling Exhibition, The National Museum of  
 Women in the Arts, Washington, DC  
*Human*, Suburban Fine Arts Center, Highland Park, IL  
*Home, Sweet Home*, The Columbia College Art Gallery, Chicago, IL  
*The Printed Landscape*, Steven Scott Gallery, Baltimore, MD  
*Into the Forest*, Steven Scott Gallery, Baltimore, MD  
*Silent Interiors*, Inaugural Exhibition, Security Pacific Gallery, Seattle, WA  
*Kadaj, Parks, Sigler*, Center Galleries, Center for Creative Studies, Detroit, MI  
 1990 *Bathers: Contemporary Images of Summer Idyll*, Louisville Visual Art  
 Association, Louisville, KY  
*In the Garden*, Steven Scott Gallery, Baltimore, MD  
*1990 Drawing Invitational: 29 Chicago Artists*, Sarah Spurgeon Gallery,  
 Central Washington University, Ellensburg, WA  
*Views from Within: Contemporary Views of the Figure Within and*  
*Interiors*, Art Gallery of the Illinois State Museum, Springfield, IL  
*Iconic Image*, Susan Cummins Gallery, Mill Valley, CA  
*Inside/Outside: Three Approaches to the Figure*, Munson-Williams-  
 Proctor Institute, Utica, NY  
*Reflections and Mirror Images*, Steven Scott Gallery, Baltimore, MD

**PAT STEIR**

(1940 - )

**Birthplace:** Newark, New Jersey**Education:** 1991 Honorary PhD, Pratt Institute, Brooklyn, NY  
1961 BFA, Pratt Institute, Brooklyn, NY  
1960-62 Pratt Institute, Brooklyn, NY  
1956-58 Pratt Institute, Brooklyn, NY**Recent Solo Exhibitions:**

- 1994 *Pat Steir: Paintings and Etchings*, Anders Tornberg Gallery, Lund, Sweden  
*Pat Steir*, Jaffe Baker Blau, Boca Raton, FL  
*From Beyond the Pale: Pat Steir*, The Irish Museum of Modern Art, Dublin, Ireland
- 1993 *Pat Steir: Wall Drawings*, Galerie Franck & Schuite, Berlin, Germany  
*Pat Steir*, Galleria Alessandra Bonomo, Rome, Italy  
*Pat Steir*, Guild Hall Museum, East Hampton, NY
- 1992 Centre National d'Art Contemporain de Grenoble, Grenoble, France
- 1991 *Self Portrait Installation*, Mackenzie Art Gallery, Regina, Canada  
*Pat Steir*, Linda Cathcart Gallery, Santa Monica, CA  
*Pat Steir*, Galerie Franck & Schulte, Berlin, Germany  
*Pat Steir Paintings*, Galerie Albert Baronian, Brussels, Belgium
- 1990 *Paintings*, Art Museum, University of South Florida, Tampa, FL  
*Pat Steir*, Galerie Montenay, Paris, France  
*Pat Steir: Ways of Seeing, Paintings Drawings Prints of the 1980's*, New Jersey Center for the Visual Arts, Summit, NJ  
*Pat Steir*, Musée d'Art Contemporain, Lyon, France  
*Pat Steir: Drawings*, Dennis Ochi Gallery, Sun Valley and Boise, ID  
*Conversations with Artists*, National Gallery of Art, Washington, DC  
*Pat Steir Waterfall Paintings*, Robert Miller Gallery, New York, NY  
*Pat Steir*, USF Art Museum, University of South Florida, Tampa, FL  
*Pat Steir*, Galerie Montenay, Paris, France  
*Waterfalls*, Victoria Miro Gallery, London, England

**Recent Group Exhibitions:**

- 1994 *Chicago Art Fair, A Room with Some Views*, Galerie Franck & Schulte, held at Sonnabend Gallery, New York, NY
- 1993 *Darkness and Light*, Blaffer Gallery, University of Houston, Houston, TX  
*I am the Enunciator*, Thread Waxing Space, New York, NY  
34 Artists from Documenta IX, Raymond Bollag Gallery, Zurich, Switzerland  
*Rewriting History: The Salon of 1993*, Montgomery Glasoe Fine Art, Minneapolis, MN  
*Merce Cunningham Dance Company Benefit Art Sale*, 65 Thompson Street, New York, NY  
*Zeichnungen Setzen Zeichen. 44 Künstler der Documenta IX: Arbeiten auf Papier*, Galerie Raymond Bollag 1, Zurich, Switzerland  
*Painting*, Texas Gallery, Houston, TX  
*Tresors de Voyage*, XLV Biennale di Venezia, Venice, Italy  
*Drawing the Line Against Aids*, Peggy Guggenheim Collection, Venice, Italy (Reinstalled at the Guggenheim Museum Soho, New York, NY)  
*Abstract-Figurative*, Robert Miller Gallery, New York, NY  
*Eight Painters: Abstraction in the Nineties*, Carl Solway Gallery, Cincinnati, OH  
*Living with Art: The Collection of Ellyn & Saul Dennison*, The Morris Museum, Morristown, NJ
- 1992 *Surface to Surface*, Barbara Krakow Gallery, Boston, MA  
*Painting, Self Evident: Evolutions in Abstraction*, The William Halsey Gallery, Simons Center for the Arts, College of Charleston, Charleston, SC (Traveling)  
*Selective Vision*, TransAmerica Corporation, San Francisco, CA  
*Quotations*, Aldrich Museum of Contemporary Art, Ridgefield, CT (Traveling)  
*Psycho*, KunstHall, New York, NY  
*Quotations*, Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Slow Art*, P.S.I. Museum, Long Island City, NY  
*Summer Group Exhibition*, Ginny Williams Gallery, Denver, CO  
*Twentieth Century Prints of the East End*, Renee Fotouhi, East Hampton, CT  
*Summer Group Show*, Texas Gallery, Houston, TX  
*Picturing Paradise: The Rain Forest at Risk*, Fernbank Museum of Natural History, Atlanta, GA  
*Documenta IX*, Kassel, Germany  
*Allegories of Modernism: Contemporary Drawings*, The Museum of Modern Art, New York, NY
- 1991-92 *Open Mind: The LeWitt Collection*, Wadsworth Atheneum, Hartford, CT
- 1991 *Art Pro Choice II Print Portfolio*, K. Kimpton Gallery, San Francisco, CA

*Masterworks of Contemporary Sculpture, Paintings and Drawings: 1930s*

- 1990s, Bellas Artes, Santa Fe, NM

*Vertigo*, Galerie Thaddaeus Ropac, Salzburg, Austria*Rope*, Galleria Fernando Alcolea, Barcelona, Spain1991 *Biennial Exhibition*, Whitney Museum of American Art, New York, NY*A Dialogue of Images - Recent German and American Paintings*, Galerie

Pfefferle, Munich, Germany

*Art Pro-Choice II*, Linda Cathcart Gallery,

Santa Monica, CA

*Art Pro-Choice II Print Portfolio*, Pace Prints, New York, NY*Landscape Seven Views*, Nina Freudenheim Gallery, Buffalo, NY*Women Artists*, Miramar Gallery, Sarasota, FL*Portraits on Paper*, Robert Miller Gallery, New York, NY1990-91 *Le Diaphane*, Musee des Beaux-Arts, Tourcoing, France1990 *The Grid: Organization and Idea*, Ben Shaw Gallery, William Patterson

College, Wayne, NJ

*3-Person Installation Show*, Le Magazine, Grenoble, Switzerland*Group Show: Installations*, Ecole Des Beaux Arts, Tourcoing, France*Terra Incognita*, Museum of Art, Rhode Island School of Design, Providence, RI*Spellbound*, Marc Richards Gallery, Los Angeles, CA*Inconsolable*, Louver Gallery, New York, NY*Some Seventies Works*, Robert Miller Gallery, New York, NY*Contemporary Prints and Multiples*, Norah Haime Gallery, New York, NY*Twenty Years of Landfall Press*, Landfall Press, Chicago, IL*Vertigo*, Galerie Thaddaeus Ropac, Paris, France**ADAM STRAUS**

(1956 - )

**Birthplace:** Miami Beach, FL**Education:** 1980-82 MFA, Florida State University, Tallahassee, FL

1978-80 BS, Mathematics, University of Florida, Gainesville, FL

1976 Miami-Dade Community College, Miami, FL

**Recent Solo Exhibitions:**

- 1994 Alfred Wild Gallery, Bogota, Colombia  
Nohra Haime Gallery, New York, NY
- 1993 Nohra Haime Gallery, New York, NY
- 1992 Jaffe Baker Blau Gallery, Boca Raton, FL
- 1991 Nohra Haime Gallery, New York, NY
- 1990 Nohra Haime Gallery, New York, NY  
Ann Jaffe Gallery, Miami, FL

**Recent Group Exhibitions:**

- 1994 *New York Realism*, Odakyu Museum, Tokyo, Japan; Kagoshima City Museum of Art, Kagoshima, Japan; 1995 Kituwushu Municipal Museum of Art, Kituwushu, Japan; The Museum of Art, Kintetsu, Osaka, Japan; Fukushima Prefectural Museum of Art; Tampa Museum of Art, Tampa, FL
- 1993 *Art Miami*, Nohra Haime Gallery, Miami, FL  
*The Art Show*, (Art Dealers Association of America), Nohra Haime Gallery, New York, NY  
*Chicago Art Fair*, Nohra Haime Gallery, Chicago IL  
*FIAC*, Nohra Haime Gallery, Paris, France  
*Benefit Auction*, Museum of Contemporary Art, Chicago, IL
- 1992 *27th Anniversary Group Exhibition*, Ann Jaffe Gallery, Bay Harbor Islands, Miami, FL  
*Salon de Mars*, Nohra Haime Gallery, Paris, France  
*The Wall Project*, The Sculpture Center, Benefit Exhibition, New York, NY  
*Apocalypse and Resurrection*, The Gallery Three Zero, Benefit for American Foundation for Aids Research, New York, NY  
*Ten Steps*, Maranushi-Lederman Gallery, New York, NY  
*10th Anniversary Exhibition*, Nohra Haime Gallery, New York, NY  
*Small Works*, Greystone Gallery, San Francisco, CA  
*Summer Pleasures*, Nohra Haime Gallery, New York, NY  
*Miniature-Museum*, Reflex Modern Art Gallery, Amsterdam, The Netherlands  
*Landscape: Larraz-Straus-Tacla*, Nohra Haime Gallery, New York, NY
- 1991 *Art Miami*, Nohra Haime Gallery, Miami, FL  
*Selections*, Nohra Haime Gallery, New York, NY  
*National Sculpture Invitational*, Deland Museum of Art, Deland, FL  
*McNature*, Richard F. Brush Art Gallery, St. Lawrence University, Canton, NY  
*Topography of a Landscape*, Nohra Haime Gallery, New York, NY  
*Inclusion/Exclusion - City Life 1991*, Levinson Kane Gallery, Boston, MA
- 1990 *1st Annual Florida State of the Art Exhibition*, Sokolsky Center, Miami Beach, FL

1990 16th Annual Small Works Juried Competition, East Campus Gallery, Valencia Community College, Orlando, FL  
10 Dimensions SAF/NEA Fellowship Recipients in Sculpture, Atlanta College of Art Gallery, Atlanta, GA

#### WAYNE THIEBAUD

(1920 - )

**Birthplace:** Mesa, Arizona

**Education:** 1993 Honorary Ph.D., Art Institute of Southern California, Laguna Beach, CA  
1950- 53 BFA, California State College, (now California State University) Sacramento, CA  
1949- 50 San Jose State College, (now San Jose State University), San Jose, CA  
1940- 41 Long Beach Junior College, (now Long Beach City College), Long Beach, CA  
1938 Frank Wiggins Trade School, Los Angeles, CA

#### Recent Solo Exhibitions:

1993 *Wayne Thiebaud: Figure Drawings*, Campbell-Thiebaud Gallery, San Francisco, CA  
*The Prints of Wayne Thiebaud*, The Schneider Museum of Art, Southern Oregon State College, Ashland, OR  
1992 *Wayne Thiebaud Still-Lives*, Graystone, San Francisco, CA  
*Selections from the Collection/Wayne Thiebaud Prints*, Richard L. Nelson Gallery and the Fine Arts Collection, University of California, Davis, CA; also, *Wayne Thiebaud: Posters from the Collection of Gina Kelsch*, CA  
1990 *Wayne Thiebaud: Prints and Hand Colored Etchings*, Karsten Schubert, Ltd., London, England  
*Wayne Thiebaud: Sketchbook Selections*, Rutgers Barclay Gallery, Santa Fe, NM  
*Thiebaud at Seventy: A Retrospective Selection of Paintings, Drawings, Watercolors, and Prints, Including New Work*, Hearst Art Gallery, Saint Mary's College, Moraga, CA

#### HELEN MIRANDA WILSON

(1948 - )

**Birthplace:** Wellfleet, Massachusetts

**Education:** 1970 Skowhegan School of Painting & Sculpture, Skowhegan, ME  
1969-70 New York Studio School, New York, NY  
1968 The New School for Social Research, New York, NY

#### Recent Solo Exhibitions:

1993 Beth Urdang, Boston, MA  
1992 Jason McCoy Inc., New York, NY

#### Group Exhibitions:

1994 *Transport*, Maier Museum, Guest Curator, Lynchberg, VA  
1993 *New Works*, Jason McCoy Inc., New York, NY  
*Summer Group Show*, Jason McCoy Inc., New York, NY  
*Les Environs*, Pamela Auchincloss, New York, NY  
*Another View*, Nina Freudenheim Gallery, Buffalo, NY  
*Drawings III*, Koplin Gallery, Santa Monica, CA  
*City Pictures*, Beth Urdang, Boston, MA  
*Landscape as Metaphor: The Transcendental Vision*, Fitchburg Art Museum, Fitchburg, MA  
*45th Annual Academy Purchase Exhibition*, American Academy of Arts & Letters, New York, NY  
1992 *Apocalypse and Resurrection*, The Gallery Three Zero, New York, NY  
*Nature Revisited: A Personal View of Landscape*, John C. Stoller & Co., Minneapolis, MN  
*Elemental Nature*, Midtown Payson Galleries, New York, NY  
*Magical Mystical Landscapes*, Renee Fotouhie Fine Art, East Hampton, NY

#### JANE WILSON

(1924 - )

**Birthplace:** Seymore, Iowa

**Education:** 1947 MA, University of Iowa, Iowa City, IA  
1945 BA, University of Iowa, Iowa City, IA

#### Recent Solo Exhibitions:

1993 Fischbach Gallery, New York, NY  
Arnot Art Museum, Elmira, NY

1992 Earl McGrath Gallery, Los Angeles, CA  
1991 Jaffe-Friede and Strauss Galleries, Dartmouth College, Hanover, NH  
Fischbach Gallery, New York, NY  
1990 Fischbach Gallery, New York, NY  
Marsh Gallery, University of Virginia, Richmond, VA  
Earl McGrath Gallery, Los Angeles, CA

#### Group Exhibitions:

1994 *Excellence in Watercolor*, New Jersey Center For Visual Arts, Summit, NJ  
*Works by Women Artist*, Bryn Mawr College, Bryn Mawr, PA  
1993 *Master Works - Modern and Contemporary*, Marianne Friedland Gallery, Naples, FL  
*Contemporary Realist Watercolor*, Sewall Art Gallery, Rice University, Houston, TX  
*168th Annual Exhibition*, National Academy of Design, New York, NY  
*Celestial*, Champion International Corporation, Stamford, CT  
*Re-presenting Representation*, Arnot Art Museum, Elmira, NY  
*Still Life 1963-1993*, Gerald Peters Gallery, Santa Fe, NM  
*Fruits, Flowers and Vegetables; the Contemporary Still Life*, Kavesh Gallery, Ketchum, ID  
*Hampton Style*, the Guild Hall Museum, East Hampton, NY  
*The Collection: Porter's Circle*, the Parrish Art Museum, Southampton, NY  
1992 *Collector's Choice*, Marianne Friedland Gallery, Naples, FL  
*Elemental Nature*, Midtown Payson Galleries, New York, NY  
*167th Annual Exhibition*, National Academy of Design, New York, NY  
*Magical Mystical Landscapes*, Renee Fotouhie Fine Art, East Hampton, NY

#### MICHAEL ZWACK

(1949 - )

**Birthplace:** Buffalo, New York

**Education:** 1970 BA, State University College, Buffalo, NY

#### Recent Solo Exhibitions:

1993 Curt Marcus Gallery, New York, NY  
Thomas Solomon's Garage, Los Angeles, CA  
1991 Galerie Thaddaeus Ropac, Salzburg, Austria  
1990 Curt Marcus Gallery, New York, NY  
Thomas Solomon's Garage, Los Angeles, CA

#### Group Exhibitions:

1994 *The Seer*, Jonathan O'Hara Gallery, New York, NY  
*Group Exhibition*, Paul Kasmin Gallery, New York, NY  
*The World of Tomorrow*, Thomas Solomon's Garage, Los Angeles, CA  
*Painting*, Rhona Hoffman Gallery, Chicago, IL  
1993 *Group Exhibition*, Curt Marcus Gallery, New York, NY  
*I Am The Enunciator*, Thread Waxing Space, New York, NY  
*Paper Trails: The Eidetic Image*, Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, Champaign, IL  
*Another View*, Nina Freudenheim Gallery, Buffalo, NY  
1992 *Elemental Nature*, Midtown-Payson Gallery, New York, NY  
*Group Exhibition*, Curt Marcus Gallery, New York, NY  
*Works On Paper*, Curt Marcus Gallery, New York, NY  
1991 *The Library*, Josh Baer Gallery, New York, NY  
*Group Exhibition*, Curt Marcus Gallery, New York, NY  
1990 *All Quiet on the Western Front?*, Antoine Candéau, Paris, France  
*Body & Soil*, Fernando Alcolea, Barcelona, Spain  
*Drawings*, Althea Viafora Gallery, New York, NY  
*Persistence of Vision*, Tibor De Nagy Gallery, New York, NY





