

1-11-1991

American Art Today: New Directions

The Art Museum at Florida International University Frost Art Museum
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American Art Today: New Directions



The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY

Front Cover:

Sabina Ott

Table of Contents: Retablo, 1989

Oil on wood & aluminum,

Courtesy of the artist and Charles Cowles Gallery, New York, NY

American Art Today: New Directions

January 11 - February 15, 1991

Essay by Eleanor Heartney



Squeak Carnwath, *Safe Flight*, 1982, Oil and acrylic on canvas, 96" x 72", Collection of Anne & Martin Z. Margulies, Miami, FL

Curated by
Dahlia Morgan for

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

Acknowledgements

The Art Museum at Florida International University is proud to have organized *American Art Today: New Directions*. This comprehensive exhibition is part of our annual *American Art Today* series. In past years the series has focused on the contemporary response to traditional themes including *The City* ('90), *Contemporary Landscape* ('89), *Narrative Painting* ('88), the *Portrait* ('87), *Figure in the Landscape* ('86), and *Still Life* ('85). *American Art Today: New Directions* explores the work of 15 American women who are extending the boundaries of tradition and aesthetic philosophy.

I would like to thank our small staff for their tremendous effort in coordinating the details of the *American Art Today* series and enabling me to continue its tradition of excellence.

I am indebted to Eleanor Heartney. She has written an insightful and enriching essay for this

catalog.

I would also like to acknowledge the contribution of the University's Publication's department who designed this catalog. Especially, I would like to thank the National Endowment for the Arts and the State of Florida, Department of State, Division of Cultural Affairs through the Florida Arts Council, the Metropolitan Dade County Cultural Affairs Council and the Metropolitan Dade County Board of County Commissioners, the Student Government Association, and the Friends of The Art Museum.

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

Dahlia Morgan
Director

Special Acknowledgements Florida International University

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Artists

Mary Beyt
Suzanne Bocanegra
Jennifer Bolande
Katherine Bradford
Squeak Carnwath
Lesley Dill
Judy Fox
Ellen Garvens
Nancy Goldring
Carol Hepper
Lisa Hoke
Laurie Kaplowitz
Sabina Ott
Elaine Reichel
Lee Stoliar

Lenders

Jayne H. Baum Gallery, New York, NY
Charles Cowles Gallery, New York, NY
Ellen Garvens, New York, NY
Lesley Dill, New York, NY
Leslie and Michael Engl, Idaho
Stephen Haller Fine Art, New York, NY
Lisa Hoke, New York, NY
Michael Klein, Inc., New York, NY
Nicole Klagsbrun, New York, NY
Metro Pictures, New York, NY
Anne & Martin Z. Margulies, Miami, FL
Victoria Munroe Gallery, New York, NY
Lee Stoliar, New York, NY

American Art Today: New Directions

Just a few years ago, an observer seeking to characterize New Directions in art would have pointed confidently to the postmodernist revolution. Postmodernism, with its rejection of the old modernist myths of originality, authenticity, even meaning itself, appeared to offer a decisive break with the past. It was, it seemed, the next step in the evolutionary development of art which proceeds by sweeping the stage clean of all that has gone before.

Today, the post-modern victory seems far more equivocal. Artists seeking to root their work in some sort of historical context have demonstrated that the modern tradition is far from dead, while postmodernism itself, tied as it is by reaction to the tenets of its predecessor, is now commonly regarded as modernism's extension rather than its repudiation.

Thus, in these less programmatic times, the most interesting new art has a remarkably open field on which to play. As this survey suggests, it draws on all media, it ranges from the exploration of the classical formal problems of sculpture and painting and the investigation of the role of language and symbol in the creation of meaning, to the exploitation of materials, images and forms for their metaphoric possibilities. The fact that all the artists in this show are women is purely coincidental, attesting to the increasing strength of women's presence in the art scene over the last few decades.

The diversity of the painting in this show suggests the extent of the current openness. On one hand Mary Beyt's alert fox terrier demonstrates the continuing pull of realism. However, to be a realist painter at the end of the twentieth century is quite a different matter than to be one at its beginning. Beyt subtly incorporates into her painting hints of her self-conscious awareness of the artifice of realism - one sees it, for instance in the iconic placement of the dog dead center against a neutral ground, or in the animal's impossibly rigid pose.

Katherine Bradford and Laurie Kaplowitz take the investigation of the conventions of representation even further. In Bradford's paintings, letters, words and extremely schematic images stand in for, rather

than illusionistically recreate, ordinary objects. She represents a horn, for instance, by a set of wavy concentric circles from which emanate a gradually increasing set of rectangles, a rudimentary image which serves as a symbolic representation of sound itself. Similarly, Kaplowitz employs pictographic images to suggest the mysterious forces of nature or the relationship between the cycle of the seasons and the progress of human life.

Meanwhile, in Sabina Ott's haunting paintings, elements of abstraction and representation mix, playing off each other in ways that build layers of possible meanings. In *Table of Contents: Twelve Chambers* for instance, images that suggest passage - shadowy Gothic doorways or corridors - serve as backdrop to an arrangement of vessels and flasks whose alchemical associations suggesting another kind of transformation. On the facing panel, she floats a small brown oval shape (is it an egg, symbolizing new beginnings, a mirror, suggest the journey of self-discovery, or simply a portal into the unknown?) on a murky black field.

Squeak Carnwath is another artist who adapts art history to her own ends. In *Safe Flight*, she transforms the familiar image of the good shepherd into a feminist allegory. One senses that her heroine is protecting, not so much the meek of the earth, as her own fragile sense of self as she holds a sheep aloft from the center of a whirlwind of wind and water.

Finally, the paintings of Suzanne Bocanegra reconcile the two supposedly antithetical modes of geometry - generally associated with reason, purity and a flight from the material world - with a gritty, elemental primitivism. Compositions involving arrangement of squares, circles and rectangles are sensuously realized in tactile materials which include wax, wood, strips of canvas and plaster, thereby merging the realms of mind and matter.

The sculptors in this exhibition demonstrate a similar range of interests. Judy Fox, Lesley Dill, and Lee Stoliar all work within the tradition of figurative sculpture, yet their approaches are marvelously varied. Dill's spectral male figure posed frontally on

a pedestal makes reference to the classical tradition of ideal form, but here perfection seems in the process of disintegrating before our eyes as the form dissolves into a lumpy column of petrified flesh. Fox, meanwhile, takes figurative sculpture close to the realm of kitsch. Her playful representations of well rounded babies, whose art historical ancestors include the winged putti who hover anxiously around renaissance Madonnas or rise like a swarm of bees out of a baroque ceiling painting, spoof our culture's veneration of the innocence of childhood. Lee Stoliar's ceramic reliefs, by contrast, recall the bizarre anatomical distortions and contorted poses of Romanesque sculpture. Clutched by disproportioned child/adults, commonplace objects like sea shells, fish, and rowboat oars assume an almost mythological significance, resembling latter day versions of the biblical narratives inscribed in stone across the facade of medieval cathedrals.

Meanwhile, Modernism's investigations of the abstract properties of mass, form and space are central to the work of Lisa Hoke and Carol Hepper. Hoke's sculptures deftly manipulate the physical laws of gravity and equilibrium, balancing modest sized cast iron elements within arrangements of wire and steel cable. Space, rather than matter, is the primary material here and at times, as they thrust outward from the wall or ceiling, these works suggest drawings gracefully inscribed in space. Hepper's work, by contrast, is more focused on the object itself. Bundles of supple twigs are curled and twisted into sinuous configurations which are held in shape by sections of steel pipe. While Hepper is best known for work in which unusual materials as deer hide and fish scales were used in ways which exploited their associations with nature, more recent works like *Crossbend* are streamlined and abstract, and address such formal issues as the creation of sculptural volume and the relation of inside to outside.

Perhaps least categorizable of all the sculptors here is Jennifer Bolande, who orchestrates found objects into ensembles which reverberate with half suggested meanings. *Half Crown*, for instance is a meditation on the frozen moment, evoked here by a three dimensional replication of the famous stop action photograph of a splashing milk drop. Here the splash becomes a crown sitting over a row of as yet intact drops forever suspended on the verge of

disintegration.

The most interesting new directions in photography involve the attempt to reconcile the myth of photographic objectivity with our contemporary sophistication about the ways in which images can be invented and manipulated. The artists in this show who employ photographic images all do so with this awareness in mind. In Ellen Garvens' photocollages, evocative photographic images are treated as abstract elements in larger compositions which may also include pieces of plywood, slabs of granite, paint and drawing. We are drawn into the photographic images and just as quickly deflected from them by the crazy quilt of interlocking shapes that make up the surface of her work.

Meanwhile, Nancy Goldring employs a complex process which involves combining drawings made from memory and actual photographic representations of places she has visited. The results are more like memory-scapes than documentary records and they suggest the extent to which subjectivity and imagination determine our sense of place. Elaine Reichek is also interested in the role photographs play in memory, particularly our cultural memory of lost or colonized peoples. *Blackfoot Teepee (Polka Dots)* from her *Dwelling* series pairs a historical photograph of a teepee, brought back to its state of vivid ornamentation with the addition of painted red and yellow polka-dots, with a knitted replica of the teepee which hangs alongside the photograph like booty brandished in proud celebration of the arrogance of conquest.

This sampling of some of the new directions in contemporary art demonstrates the richness that is possible during those times which no single movement or trend holds sway. Art is sometimes compared to science in that both are ultimately modes of exploration which proceed most fruitfully when thought is not hampered by preconceptions and rigid expectations. The artists here are hardy explorers in the world of the imagination and their discoveries are sure to enrich our lives.

Eleanor Heartney

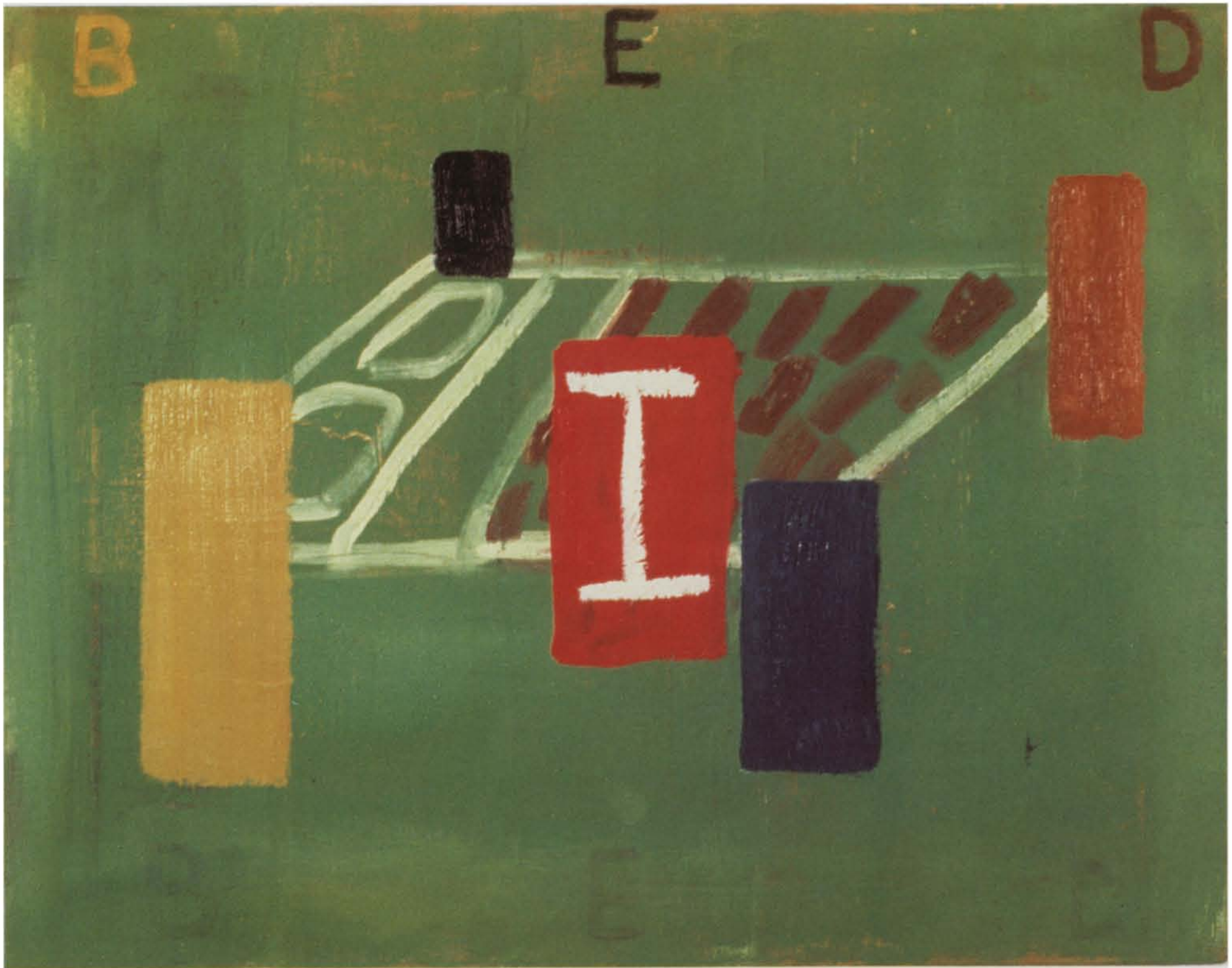
Ms. Heartney is an art critic living in New York.



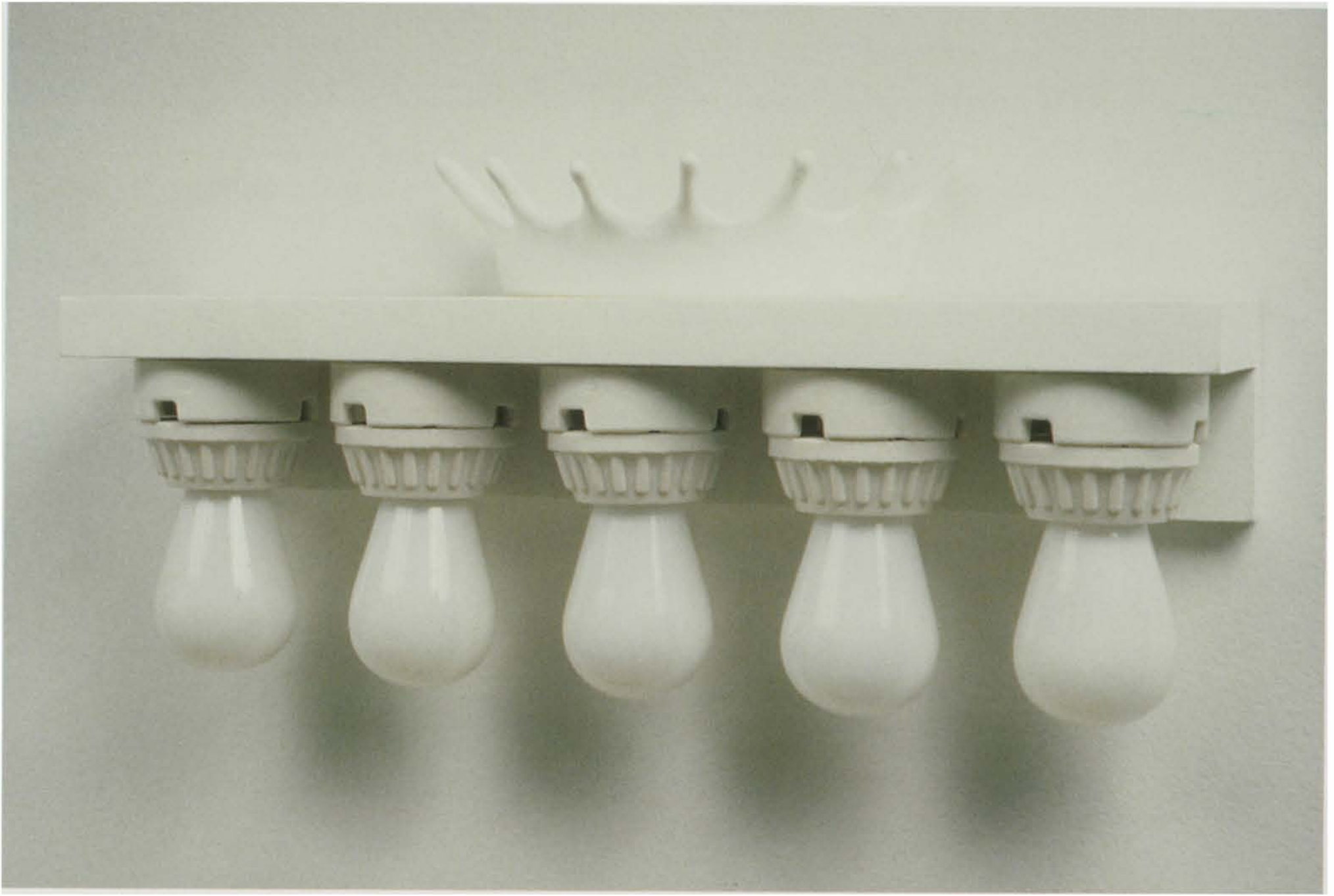
Judy Fox, *Guardian*, 1989, Terra-Cotta and Casein, 32" x 13" x 13", Collection of Anne & Martin Z. Margulies, Miami, FL



Laurie Kaplowitz, *Garden*, 1990, Acrylic on linen, 60 1/2" x 45", Courtesy of Stephen Haller Fine Art, New York, NY



Katherine Bradford, *Bed*, 1990, Oil on canvas, 30" x 24", Courtesy of Victoria Munroe Gallery, New York, NY



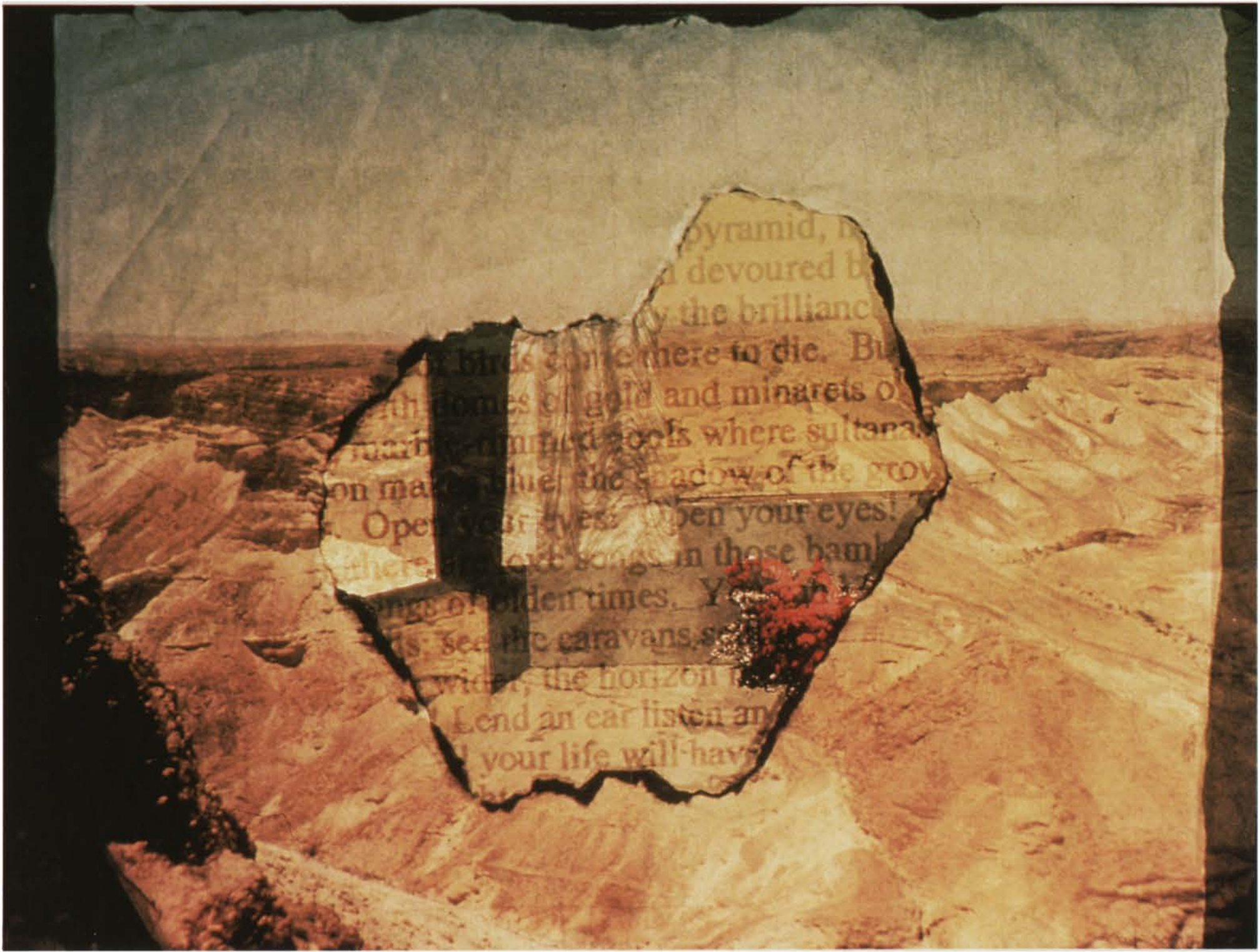
Jennifer Bolande, *Half Crown*, 1989, Wood, porcelain, sockets, cast porcelain, lightbulbs, 6" x 14 1/8" x 3",
Courtesy of the artist and Metro Pictures, New York, NY



Lesley Dill, *Dangling Man*, 1990, Bronze, 88" x 9" x 5", Courtesy of the artist



Elaine Reichek, *Blackfoot Teepee (Polka Dots)*, 1990, Oil on photo & wool, 57" x 69"
Collection of Leslie and Michael Engl, Idaho, Courtesy Michael Klein, Inc., New York, NY



Nancy Goldring, *Imagining Egypt*, 1989, Mixed media installation, 12' x 14' x 20',
Courtesy of Jayne H. Baum Gallery, New York, NY



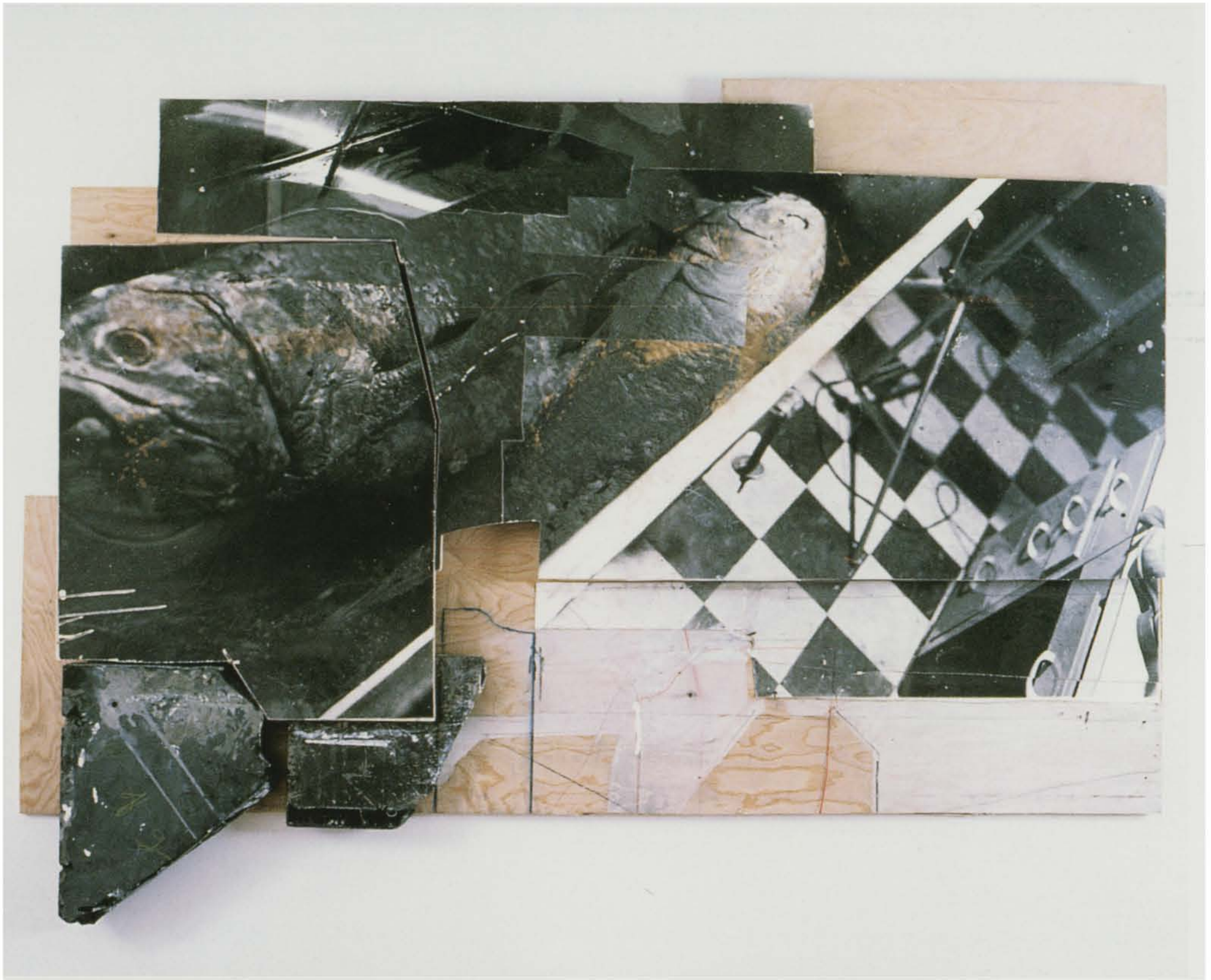
Mary Beyt, *Untitled*, 1990, Oil on steel, 28" x 36", Courtesy of the artist



Carol Hepper, *Untitled*, 1989, Wood/steel, 33" x 30" x 50", Collection of Anne & Martin Z. Margulies, Miami



Lee Stoliar, *Fishing Column with Oars*, 1989, Terra-cotta, 82" x 18 1/2" x 16", Collection of the artist
Lee Stoliar, *Fishing Column with Birds*, 1989, Terra-cotta, 82" x 18 1/2" x 13", Collection of the artist



Ellen Garvens, *Hidden Fish*, 1989, Wood, photo, paint, marble, 48" x 68" x 5",
Courtesy of Jayne H. Baum Gallery, New York, NY



Lisa Hoke, *Tester*, 1989, Cast iron, steel, wire, 10' x 6' x 4', Courtesy of the artist



Suzanne Bocanegra, *Sensible*, 1988, Steel wood, wax, lead and wood, 20" x 17" x 4"
Courtesy of Victoria Munroe Gallery, New York, NY

Works in the Exhibition

Mary Beyt

Untitled, 1990
Oil on steel
28" x 36"
Courtesy of the artist

Suzanne Bocanegra

Practiced Thought Control, 1989
Wax on canvas and wood
28 1/2" x 25" x 4"
Courtesy of Victoria Munroe Gallery,
New York, NY

Suzanne Bocanegra

Sensible, 1988
Steel wood, wax, lead and wood
20" x 17" x 4"
Courtesy of Victoria Munroe Gallery,
New York, NY

Suzanne Bocanegra

Untitled, 1988
Oil and encaustic on canvas and wood
21" x 18" x 4"
Courtesy of Victoria Munroe Gallery,
New York, NY

Jennifer Bolande

Cartoon Curtain, 1982
C-print
32" x 30"
Courtesy of the artist and Metro
Pictures, New York, NY

Jennifer Bolande

Half Crown, 1989
Wood, porcelain, sockets, cast
porcelain, lightbulbs
6" x 14 1/8" x 3"
Courtesy of the artist and Metro
Pictures, New York, NY

Jennifer Bolande

Untitled, 1989
Wood, wood putty, silkscreen on
Plexiglas
28" x 24" x 3"
Courtesy of the artist and Metro
Pictures, New York, NY

Katherine Bradford

Bed, 1990
Oil on canvas
20 1/4" x 26"
Courtesy of Victoria Munroe Gallery,
New York, NY

Katherine Bradford

Helen Torr, 1990
Oil on canvas
16" x 18"
Courtesy of Victoria Munroe Gallery,
New York, NY

Katherine Bradford

Horn, 1990
Oil on canvas
30" x 24"
Courtesy of Victoria Munroe Gallery,
New York, NY

Squeak Carnwath

Safe Flight, 1982
Oil and acrylic on canvas
96" x 72"
Collection of Anne & Martin Z.
Margulies, Miami, FL

Lesley Dill

Dangling Man, 1990
Bronze
88" x 9" x 5"
Courtesy of the artist

Lesley Dill

Man with Excessive Fertility III, 1988
Polymer, celluclay and armature
53" x 9" x 14"
Collection of Anne & Martin Z.
Margulies, Miami, FL

Judy Fox

Guardian, 1989
Terra-cotta and casein
32" x 13" x 13"
Collection of Anne & Martin Z.
Margulies, Miami, FL

Ellen Garvens

Hidden Fish, 1989
Wood, photo, paint, marble
48" x 68" x 5"
Courtesy of Jayne H. Baum Gallery,
New York, NY

Nancy Goldring

Imagining Egypt, 1989
Mixed media installation
12' x 14' x 20'
Courtesy of Jayne H. Baum Gallery,
New York, NY

Carol Hepper

Crossbend, 1989
Wood/steel
33" x 30" x 50"
Collection of Anne & Martin Z.
Margulies, Miami, FL

Lisa Hoke

Tester, 1989
Cast iron, steel, wire
10' x 6' x 4'
Courtesy of the artist

Laurie Kaplowitz

Garden, 1990
Acrylic on linen
60 1/2" x 45"
Courtesy of Stephen Haller Fine Art,
New York, NY

Laurie Kaplowitz

Rain Cycle, 1990
Acrylic on linen
56 1/2" x 48 3/4"
Courtesy of Stephen Haller Fine Art,
New York, NY

Sabina Ott

Table of Contents: Retablo, 1989
Oil on wood & aluminum
48" x 72"
Courtesy of the artist and Charles
Cowles Gallery, New York, NY

Sabina Ott

Table of Contents: Twelve Chairs, 1988
Oil and transfers on panel
each panel 60" x 72"
Courtesy of Charles Cowles Gallery,
New York, NY

Elaine Reichek

Blackfoot Teepee (Polka Dots), 1990
Oil on photo & wool
57" x 69"
Collection of Leslie and Michael Engl,
Idaho
Courtesy Michael Klein, Inc., New
York, NY

Lee Stoliar

Fishing Column with Birds, 1989
Terra-cotta
82" x 18 1/2" x 13"
Collection of the artist

Lee Stoliar

Fishing Column with Oars, 1989
Terra cotta
82" x 18 1/2" x 16"
Collection of the artist

Artist's Biographies

Mary Beyt

Born: Beaumont, TX, 1959

Education: MFA, Yale University, School of Art and Architecture, New Haven, CT
Skowhegan School of Painting and Sculpture, Skowhegan, ME,
BFA, Washington University, St. Louis, MO
Yale University, Summer Program of Painting and Music, Norfolk, CT

Selected Group Exhibitions:

- 1990 David Beitzel Gallery, New York, NY
Nicole Klagsbrun, New York, NY
"Invitational," Curt Marcus Gallery, New York, NY
- 1989 "The War Resisters League," 101 Spring Street, New York, NY

Suzanne Bocanegra

Born: Houston, TX, 1957

Education: MFA, San Francisco Art Institute, San Francisco, CA
BFA, University of Texas, Austin, TX

One Person Exhibition:

- 1990 Victoria Munroe Gallery, New York, NY

Selected Group Exhibitions:

- 1987 "Selections 37," The Drawing Center, New York, NY
- 1985 "Nature as Metaphor," Emanuel Walter Gallery, San Francisco Art Institute, San Francisco, CA
- 1983 "New Figurative Drawing," San Antonio Art Institute, San Antonio, TX
- 1982 "Art from Houston in Norway," Stavanger Museum, Norway
- 1981 "Small Works National '81," Juror's Award, Zaner Gallery, Rochester, NY

Selected Awards:

- 1990 Prix de Rome for Sculpture
- 1988 Pollock-Krasner Foundation Grant
- 1979, 1978, 1977 Ford Foundation Grants

Public Collections:

- Mills College Art Gallery, Oakland, CA
- Prudential Life Insurance Co.

Jennifer Bolande

Born: Cleveland, OH, 1957

Education: Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada

Selected Group Exhibitions:

- 1990 "Disconnections," Gallerie Nordanstad-Skarstedt, Stockholm, Sweden
"Status of Sculpture," L'espace Lyonnais d'Arte Contemporaine, Lyon, France
"The Readymade Boomerang," Eighth Biennale of Sydney, Sydney, Australia
"View Points Towards the 90s: Three Artists form Metro Pictures," Seibu Contemporary Art Gallery, Japan
- 1988 Metro Pictures, New York, NY
Gallery 121, Antwerp, Belgium,
"Presi per Incantamento" Padiglione d'Arte Contemporanea, Milan, Italy

"Made in Camera," Galerie Sten Eriksson, Stockholm, Sweden

- 1987 "Playback," Galerie Hubert Winter, Vienna, Austria
"Atlantic Sculpture," Art Center College of Design, Pasadena, CA
- 1986 "Liberty and Justice," The Alternative Museum, New York, NY
- 1985 "Infotainment," Texas Gallery, Houston, TX, travelled to Rhona Hoffman Gallery, Chicago, IL, Vanguard Gallery, Philadelphia, PA, and The Aspen Art Museum, Aspen, CO
Nature Morte, New York, NY
- 1984 "Some Places East of Eden," The Kitchen, New York, NY

Awards: 1983-84 Canada Council Arts Grant

Katherine Bradford

Born: New York, NY, 1942

Education: MFA, State University of New York, Purchase, NY
BFA, Bryn Mawr College, Bryn Mawr, PA

Selected One Person Exhibitions:

- 1990 Victoria Munroe Gallery, New York, NY
- 1989 Victoria Munroe Gallery, New York, NY
- 1988 Visual Arts Gallery, State University of New York, Purchase, NY
- 1985 Anne Weber Gallery, Georgetown, ME

Selected Group Exhibitions:

- 1989 "Ten Artists/Ten Visions," The DeCordova and Dana Museum and Park, Lincoln, MA
- 1988 "Director's Choice," Monserrat Gallery, Monserrat College of Art, Beverly, MA
- 1986 "Black and White Prevails: A Selection of Contemporary Drawings," Miami-Dade Community College, Miami, FL
- 1982 "Small Works," Washington Square East Gallery, New York University, New York, NY

Public Collections:

- Portland Museum of Art, Portland, OR
- University of Delaware, Newark, DE

Squeak Carnwath

Born: Abington, PA, 1947

Education: MFA, California College of Arts & Crafts, Oakland, CA
Goddard College, Plainfield, VT

Selected One Person Exhibitions:

- 1990 "Natures Alchemy," University Art Gallery, San Diego State University, San Diego, CA
Shea & Beker Gallery, New York, NY
- 1989 Dorothy Goldeen Gallery, Los Angeles, CA
- 1988 Fuller Gross Gallery, San Francisco, CA
- 1987 Gloria Luria Gallery, Miami, FL
- 1986, 1985 vanStraaten Gallery, Chicago, IL

Selected Group Exhibitions:

- 1988 "Private Reserve," Dorothy Goldeen Gallery, Los Angeles, CA
- 1987 "Four Bay Area Artists," Nancy Hoffman Gallery, New York, NY
"Under Currents," Portland Center for the Visual Arts, Portland, OR

- 1986 "Eccentric Drawing," Allan Frumkin Gallery, New York, NY
 "70s into 80s: Printmaking Now," Museum of Fine Arts, Boston, MA
 "The Third Western States Biennial," Brooklyn Museum, Brooklyn, NY
 1985 "The 20th Century: The San Francisco Museum of Modern Art Collection, San Francisco Museum of Modern Art, San Francisco, CA

Awards:

- 1985, 1980 National Endowment for the Arts, Individual Artist Fellowship
 1980 Society for the Encouragement of Contemporary Art for the San Francisco Museum of Modern Art (SECA), Award in Art

Public Collections:

- BankAmerica Corporation Art Collection, San Francisco, CA
 Brooklyn Museum, Brooklyn, NY
 Chase Manhattan Bank, New York, NY
 The Oakland Museum, Oakland, CA
 San Francisco Museum of Modern Art, San Francisco, CA
 University Art Museum, University of California at Berkeley, Berkeley, CA

Lesley Dill

Born: Bronxville, NY, 1950

Education: MFA, Maryland Institute of Art, Baltimore, MD
 MA, Smith College, Northampton, MA
 BA, Trinity College, Hartford, CT, cum laud
 Skidmore College, Saratoga Springs, NY

Selected One Person Exhibitions:

- 1989 G.H. Dalsheimer Gallery, Baltimore, MD
 Carlo Lamagna Gallery, New York, NY
 1987 G.H. Dalsheimer Gallery, Baltimore, MD
 Carlo Lamagna Gallery, New York, NY
 1985 Gallerie Taub, Philadelphia, PA.

Selected Group Exhibitions:

- 1990 "Small Works, Cast Iron," Sculpture Center, New York, NY
 1989 "Collector's Choice," Center for the Arts, Vero Beach, FL
 "Life Before Art: Images from the Age of AIDS," Carlo Lamagna Gallery, New York, NY
 1987 "The Human Form, The Spiritual Vision," Alexander Wood Gallery, New York, NY
 1986 "New Work/New York," Helander Gallery, Palm Beach, FL
 de Facto Salon, New York, NY
 1985 "Selections 28," The Drawing Center, New York, NY
 1984 "Drawings by Contemporary American Figurative Artists," Robert and Jane Meyerhoff Gallery, Maryland Institute of Art, Baltimore, MD

Awards:

- Artist-In-Residence, Altos de Chavon, Dominican Republic
 Zaner Corporation, Purchase Award

Public Collections:

- ABC Motion Pictures, New York, NY,
 Best Products Inc., Richmond, VA.
 Rhode Island School of Design, Providence, RI
 Prudential Life Insurance Co.
 Progressive Corporation, Mayfield Heights, OH
 Zaner Corporation, Rochester, NY

Judy Fox

Born: Elizabeth, NJ, 1957

Education: MA, Institute of Fine Arts, New York University, New York, NY

Ecole Superieur Des Beaux Arts, Paris, France
 BA, Yale University, New Haven, CT
 Skowhegan School of Painting and Sculpture, Skowhegan, ME
 Rhode Island School of Design, Providence, RI

Selected One Person Exhibitions:

- 1989 Carlo Lamagna Gallery, New York, NY
 1987 "Judy Fox, Four Sculptures," Bruno Facchetti Gallery, New York, NY

Selected Group Exhibitions:

- 1989 "Critic's Choice, 1990: John Yau," Washburn Gallery, New York, NY
 1989 "The Age of Women," Jack Tilton Gallery, New York, NY
 1988 Cameron-Cobb Gallery, Atlanta, GA
 1987 Bruno Facchetti Gallery, New York, NY
 1985 "The East Village Art Collection," Palladium, New York, NY
 "Young Masters in the East Village," Limbo Gallery, New York, NY

Awards:

- 1988 National Endowment for the Arts
 1986 New York Academy of Art
 1978 Jonathan Edwards Arts Award, Yale University

Ellen Garvens

Born: Omro, WI, 1955

Education: MA, University of New Mexico, Albuquerque, NM
 BS, University of Wisconsin, Madison, WI

Selected One Person Exhibitions:

- 1989, 1987 Jayne H. Baum Gallery, New York, NY
 1985 New Center for Contemporary Arts, Santa Fe, NM
 Ruth Ramberg Gallery, Albuquerque, NM

Selected Group Exhibitions:

- 1990 "Constructed Spaces," Photographic Resource Center at Boston University and Boston Architectural Center, Boston, MA
 1989 "Alcan-Lavalin Aluminum in Art Exhibition," Montreal, Quebec, Canada
 1988 "New Photography," R.H. Love Gallery, Chicago, IL
 1987 "Poetic Injury: The Surrealist Legacy in Postmodern Photography," Alternative Museum, New York, NY
 1986 Marcuse Pfeifer Gallery, New York, NY
 Bill Schiffer Gallery, New York, NY
 1985 "Words and Images," Los Angeles Center for Photographic Studies, Los Angeles, CA

Awards:

- 1986 National Endowment for the Arts Visual Artist's Fellowship Grant
 1979-80 Fulbright-Hayes Scholarship for Independent Research in Cameroon, Africa

Nancy Goldring

Born: Oakridge, TN, 1945

Education: MFA, New York University, New York, NY
 University of Florence, Graduate Research, Fulbright Scholar
 BA, Smith College, Northampton, MA

Selected One Person Exhibitions:

- 1988 University of California, Berkeley, Extension at San Francisco, San Francisco, CA
 Jayne H. Baum Gallery, New York, NY

1986 Michael Bennett Gallery, New York, NY
Istituto d'Arte Dosso Dossi, Ferrara, Italy
Galleria San Fedele, Milan, Italy

1983 The Herzliya Museum, The American Cultural
Centers of Jerusalem and Tel Aviv, Haifa
University, Israel

Selected Group Exhibitions:

1989 "Apparitions: Installations and Photographs," Jayne
H. Baum Gallery, New York, NY

"Photography of Invention: Pictures of the
Eighties," National Museum of American Art,
Washington, D.C., travelled to the Museum of
Contemporary Art, Chicago, IL, and The
Walker Art Center, Milwaukee, WI

1988 "Ideas in Imagery: Post Modern Photography,"
R.H. Love Gallery, Chicago, IL

1987 "Poetic Injury: The Surrealist Legacy in
Postmodern Photography," Alternative
Museum, New York, NY

1987 "Greater than or Equal to 30 X 40: Large Format
Photography," Jayne H. Baum Gallery, New
York, NY

1985 "The Constructed Image," Allen-Wincor Gallery,
New York, NY

1980 "Independent American Photographers,"
International Center of Photography, Warsaw,
Krakow, Kantowice, Gedansk, Poland

1979-80 "The Photographer's Hand," The International
Museum of Photography at the George
Eastman House, Rochester, NY

Selected Awards:

1986-87 New York State Council on the Arts
1986, 1987, 1988, 1989 Polaroid 20 x 24 Camera

Public Collections:

Bibliotheque Nationale, Paris, France
Eastman Kodak Museum, Rochester, NY
I.B.M., New York, NY
Padiglione d'Arte Contemporanea, Milan, Italy
The Herzliya Museum, The American Cultural Centers of
Jerusalem and Tel Aviv, Haifa University, Israel
Polaroid, Cambridge, MA

Carol Hepper

Born: McLaughlin, SD, 1953

Education: BS, South Dakota State University, Brookings, SD

Selected One Person Exhibitions:

1991, 1989, 1988 Rosa Esman Gallery, New York, NY

1989 Vaughn + Vaughn, Minneapolis, MN

1988 Hill Gallery, Birmingham, MI

1982 Institute for Art and Urban Resources, P.S. 1, New
York, NY

Selected Group Exhibitions:

1991 "A Dialogue with Nature: Sculpture of the 70s
and 80s," The Phillips Collection, Washington, D.C.

1989 "Terry Adkins, Carol Hepper, Lisa Hoke,"
Germans van Eck, New York, NY

"Sculpture '89 Fellowship Recipients from the New
York Foundation for the Arts," University at
Albany, Albany, NY

1988 "Life Forms: Contemporary Organic Sculpture,"
Freedman Gallery, Albright College, Reading, PA

1987 "America: Art and the West," The Art Gallery of
Western Australia, Perth, Australia and The Art
Gallery of South Wales, Sidney, Australia
"The Sculptural Membrane," Sculpture Center,

New York, NY

"Standing Ground:Sculpture by American
Women," Contemporary Arts Center,
Cincinnati, OH

Selected Awards:

1989 New York Foundation for the Arts Grant in
Sculpture

1989, 1987 Macdowell Colony Fellowship

1988 Djerassi Foundation Fellowship

1986 Ludwig Vogelstein Foundation Grant, Pollock-
Krasner Foundation Grant, Edward Albee
Foundation Grant

1985, 1982 Individual Artist Grant, South Dakota Arts
Council

Lisa Hoke

Born: Virginia Beach, VA, 1953

Education: Florida State University, Tallahassee, FL

BFA, Virginia Commonwealth University, Richmond, VA

BA, University of North Carolina at Greensboro,
Greensboro, NC

Selected One Person Exhibitions:

1989 Vaughn + Vaughn, Minneapolis, MN

1988 Rosa Esman Gallery, New York, NY

Selected Group Exhibitions:

1990 "Awards in the Visual Arts," New Orleans Museum
of Art, New Orleans, LA, Southeast Center for
Contemporary Art, Winston-Salem, NC, and
Fogg Art Museum, Cambridge, MA

1989 "Terry Adkins, Carol Hepper and Lisa Hoke,"
Germans van Eck, New York, NY

"Group Sculpture Exhibit," BlumHelman Gallery,
New York, NY

1988 "Unpainted Metal/Wall Sculpture," John Davis
Gallery, New York, NY

"Innovations in Sculpture: 1985-88," Aldrich
Museum of Contemporary Art, Ridgefield, CT

1987 "Edge and Balance," Rutgers University, New
Brunswick, NJ

"Material Transformations," Rosa Esman Gallery,
New York, NY

1986 "Six Sculptures," Artists' Space, New York, NY

1984 "On View" New Museum of Contemporary Art,
New York, NY

Award:

1989 Award in the Visual Arts

Collection:

Lannan Foundation, Los Angeles, CA

Laurie Kaplowitz

Born: Worcester, MA, 1951

Education: MFA, American University, Washington, D.C.

BFA, Boston University, Boston, MA

Selected One Person Exhibitions:

1989, 1988, 1987 Stephen Haller Fine Art, New York, NY

1985 Brockton Art Museum, Brockton, MA

1984 Prince Street Gallery, New York, NY

Selected Group Exhibitions:

1990, 1989 "Idols, Icons, Effigies and Incantations,"
Stephen Haller Fine Art, New York, NY and
Fairfield University, Fairfield, CT

1988 Art Advisory Service, The Museum of Modern Art
at General Electric Co., Fairfield, CT

1987 Members' Gallery, Albright-Knox Art Gallery,
Buffalo, NY

1985 DeCordova Museum, Lincoln, MA

Awards:

1985-79 Faculty Research Grant, Southeastern
Massachusetts University

1985 Artist's Foundation Finalist, Massachusetts Council
for Art and Humanities

Sabina Ott

Born: New York, NY, 1955

Education: MFA, San Francisco Art Institute, San Francisco, CA

BFA, San Francisco Art Institute, San Francisco, CA

Selected One Person Exhibitions:

1989 Rena Bransten Gallery, San Francisco, CA
San Francisco Museum of Modern Art, San
Francisco, CA

Charles Cowles Gallery, New York, NY

1988 Betsy Rosenfield Gallery, Chicago, IL

1987 Charles Cowles Gallery, New York, NY
Galerie am Moritzplatz, Berlin, Germany

1986 Davies/Long Gallery, Los Angeles, CA
Acme Art, San Francisco, CA

1985 Attack Gallery, Los Angeles, CA
Davies/Long Gallery, Los Angeles, CA
Charles Cowles Gallery, New York, NY

Selected Group Exhibitions:

1989 "Words and Images: Seven Corporate
Commissions," Cleveland Center for
Contemporary Art, Cleveland, OH

1988 "New Work by Gallery Artists," Charles Cowles
Gallery, New York, NY

1987 "Contemporary Diptychs: Divided Visions," The
Whitney Museum of American Art, Equitable
Center, New York, NY
"10 Jahre Kunst," Galerie am Moritzplatz, Berlin,
Germany

1986 "Third Western States Exhibition," The Brooklyn
Museum, Brooklyn, NY

1985 "Astonishing Horizons," Los Angeles Visual Arts
(LAVA)/Pacific Design Center, Los Angeles, CA

1984 "Wall Works," L.A. Artcore, Los Angeles, CA

Awards:

1990 National Endowment for the Arts, Individual Artist's
Grant

1989 Djerrasi Foundation, Artist-in-Residence

1986 New Talent Award, Los Angeles County Museum of Art

Public Collections:

Carnation Corporation, Los Angeles, CA

Chase Manhattan Bank, N.A., New York, NY

Contemporary Arts Center, Honolulu, HI

Dayton Hudson Foundation, Minneapolis, MN

The Los Angeles County Museum of Art, Los Angeles, CA

The Metropolitan Museum of Art, New York, NY

NYEX Corporation, White Plains, NY

Progressive Corporation, Cleveland, OH

The Southland Corporation, Dallas, TX

Elaine Reichel

Born: New York, NY

Education: BFA, Yale University, New Haven, CT

BA, Brooklyn College, Brooklyn, NY

Selected One Person Exhibitions:

1990 Braunstein-Quay Gallery, San Francisco, CA,
"The War Room," Carlo Lamagna Gallery, New York, NY

"Fatal Passage," Everson Museum of Art, Syracuse, NY

"Visitations," Carlo Lamagna Gallery, New York, NY

1988 "Desert Song" Barbara Braathen Gallery, New York, NY

"Revenge of the Coconuts: A Curiosity Room," 56
Bleeker, New York, NY

1987 "Transfigurations," Carlo Lamagna Gallery, New York, NY

1986 "Investigations," Institute of Contemporary Art,
Philadelphia, PA

1985 A.I.R. Gallery, New York, NY

Selected Group Exhibitions:

1990 "Cultural Artifacts," Ehlers Caudill Gallery, Chicago, IL
"Words and Images with a Message," Women's
Studio Workshop, Rosedale, NY

1989 "New Work/New York," Helander Gallery, Palm
Beach, FL

"Photomontage/Photocollage: The
Changing Picture 1920-1989," Jan Turner
Gallery, Los Angeles, CA

"Fiber Explorations," State University of New York
at Stony Brook, Stony Brook, Stony Brook, NY

1988 "6th International Triennale of Tapestry," Lodz,
Poland and Muse Gallery, Philadelphia, PA

1985 "New York Art Now: Correspondences," La Foret
Museum, Tokyo, Japan

"Neue Stofflichkeit," Frauen Museum, Bonn, Germany

Awards:

1988 New York Foundation Grant

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

Public Collections:

AT&T, New York, NY

Best Products Co, Richmond, VA

New School for Social Research, New York, NY

New York Health and Hospitals Corporation, New York, NY

Bellevue Hospital Center, New York, NY

Norton Gallery, West Palm Beach, FL

Portland Museum of Fine Art, Portland, OR

Progressive Corporation, Mayfield, OH

Prudential Insurance Company of America

Lee Stoliar

Born: New York, NY, 1956

Education: BA, Bennington College, Bennington, VT

Selected One Person Exhibitions:

1990, 1988 Carlo Lamagna Gallery, New York, NY,

1987 "New Work," Avenue B Gallery, New York, NY

1985 "Erotic Terra-Cotta," Avenue B Gallery, New York, NY

Selected Group Exhibitions:

1990 "Feats of Clay," Lincoln Arts, Lincoln, CA

"Spring Acquisitions Exhibition," Weatherspoon
Gallery, Greensboro, NC

1989 "Small Works," 80 Washington Square East Galleries,
New York, NY

"Surreal Ceramics," Kohler Art Center, Sheboygan, WI

1988 "Erotic Three," Brenda Kroos, Columbus, OH

1987 "Art for Your Collection," Rhode Island School of
Design, Providence, RI

"New York University Faculty Show," 80 Washington
Square East Galleries, New York, NY

1986 "Feminists and Misogynists Together at Last," Center on
Contemporary Art, Seattle, WA

"Beyond Clay," Queens College, Queens, NY

1985 "Forshpeiz," Avenue B Gallery, New York, NY

Nico Smith Gallery, New York, NY

"Small Works," 80 Washington Square East Galleries,
New York, NY

Award:

1990 New York Foundation for the Arts

