1-11-1991

American Art Today: New Directions

The Art Museum at Florida International University Frost Art Museum

The Patricia and Phillip Frost Art Museum

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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
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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 co-centric 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 Stolar 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 Stolian’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-scenes 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 15" x 15", 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
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 Tower*, 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
*Soft 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, celulclay 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
*Crossbow*, 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 48"
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: Retail*, 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

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
Selected Awards:
1990 Prix de Rome for Sculpture
1988 Pollock-Krasner Foundation Grant
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 Lyonanias 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
"Presi per Incantamento" Padiglione d'Arte Contemporana, 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
Nature Mort, 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
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 vanStraten 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
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:
1988 Cameron-Coib 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, CA
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
1986 Marcuse Plëifer 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-Hays 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
Jaye H. Baum Gallery, New York, NY

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 laude
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
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

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

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
Selected Group Exhibitions:
1989 *Apparitions: Installations and Photographs,* Jayne H. Baum Gallery, 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, Kantorwice, 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

Public Collections:
Bibliothèque 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 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, Sydney, 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 Group Exhibitions:
1989 Vaughn + Vaughn, Minneapolis, MN
1988 Rosa Esman Gallery, New York, NY

Lisa Hoke

Selected Group Exhibitions:
1989 *Terry Adkins, Carol Hepper and Lisa Hoke,* Germans van Eck, New York, NY
*Group Sculpture Exhibit,* Blum Helman 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 Group Exhibitions:
1985 Brockton Art Museum, Brockton, MA
1984 Prince Street Gallery, New York, NY

Laurie Kaplowitz

Selected Group Exhibitions:
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 Atack 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
"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 Djerassi 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 Reichek**
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 Braithen 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, Rosendale, NY
1989 "New York/New York," Helander Gallery, Palm Beach, FL
"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 Stofflichkéit," 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 Stolar**
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
"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 "Forsheitz," 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