1-8-1993

American Art Today: Clothing as Metaphor

The Art Museum at Florida International University Frost Art Museum

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Front Cover: Suzan Etkin, *Dryclean II*, 1991,
Conveyor belt, fabric, wire hangers, 75" x 180" x 64".
Courtesy of Paul Kasmin Gallery, New York, NY
American Art Today: *Clothing As Metaphor*
January 8 - February 20, 1993

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

Essay by Kay Larson

Curated by
Dahlia Morgan
for

The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
University Park, PC 110
S.W. 107th Ave. & 8th St., Miami, Florida 33199
(305)348-2890
Since 1985, I have attempted to identify and examine significant aspects of contemporary art. In past years I have focused on the contemporary response to traditional themes in exhibitions of The City ('90); Contemporary Landscape ('89); Narrative Painting ('88); The Portrait ('87); Figure in the Landscape ('86); and Still Life ('85).

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

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

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

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

Especially, I would like to thank the National Endowment for the Arts and the State of Florida, Department of State, Division of Cultural Affairs through the Florida Arts Council, the Metropolitan Dade County Affairs Council and the Metropolitan Dade County Board of County Commissioners, the Student Government Association of FIU, and the Friends of The Art Museum.

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

Dahlia Morgan, Director

Special Acknowledgments

Florida International University

Modesto A. Maidique
President

James Maú
Provost and Vice President
Academic Affairs

The Staff of The Art Museum

Dahlia Morgan
Director

Regina C. Bailey
Coordinator of Museum Programs
Artists

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

Lenders

Brooke and Carolyn Alexander, New York, New York
Josh Baer Gallery, New York, New York
Katee Boyle, New York, New York
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Mary Carlson, New York, New York
Cohen Gallery, New York, New York
Eileen Cohen, Bronx, New York
Peggy Diggs, Williamstown, Massachusetts
Heidi Fleiss, New York, New York
Paul Kasmin Gallery, New York, New York
Michael Klein Inc., New York, New York
Carter Kustera, New York, New York
LedisFlam, New York, New York
John Post Lee Gallery, New York, New York
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Susan and Lewis Manilow, Chicago, Illinois
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Private Collection
Max Protetch Gallery, New York, New York
Elaine Reichek, New York, New York
Rempire Fine Art and Gallery, New York, New York
Judith Shea, New York, New York
Robert J. Shifler, Bradford, Ohio
Elise Siegel, New York, New York
Phillipe Staib Gallery, New York, New York
Kathleen Sullivan, New York, New York
Elga Wimmer Gallery, New York, New York
Ira and Lori Young, Woodland Hills, California

Annette Lemieux, Formal Wear, 1987, Bronze, 10" x 69" x 23 1/4", Courtesy of Brooke and Carolyn Alexander, New York, NY
“The painter ‘takes his body with him,’ say Valery. Indeed we cannot imagine how a mind could paint.” -- Maurice Merleau-Ponty.

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

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

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

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

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

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

The artist of the 1990s has “lent her body to the world” and is likely to be far more aware of it than her predecessors come by, and they are not easily shed. They have imprinted themselves on us -- on what we know -- in ways that can be amended slightly with a lot of hard work (and perhaps some psychoanalysis), but can never be completely eliminated.

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

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

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

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

Women know this and have been taught it as a birthright. For women clothing is a game, often deadly serious, having to do with sexuality and attractiveness, even (in the days when women were scolded out of the workforce) the desperate survival game of winning a man’s support through marriage. Women regard clothing as fun, and shopping as play, but we should not underestimate the potency of the metaphor. Except for Playboy bunnies and strippers, women meet the world not at a skin level but one or two layers further out. Body-consciousness begins there, in silk, cotton,
degrees. The outer trappings of an artist’s imagination identify these “uni”-forms with a single social form of historic transfiguration: poetry, witchcraft, religious exaltation . . . and in one case, shopping.

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

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

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

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

When female bodies do appear here, they curiously take on many of the aspects of clothing. A latex “skin” that has been folded carefully on the floor is the outcome, presumably, of what happens when the woman removes her private self from the physical container. A woman’s rather ordinary, non-heroic torso is cast in the role of Venus, the goddess of female perfection: Is the ordinary being exalted, or is it being welcomed as an escape from the obligation of perfection?

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

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

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

Kay Larson - Art Critic, New York magazine

FOOTNOTES


2. Ibid, p. 162.

Mary Carlson, *Latex Figure*, 1989. Latex, 2" x 18" x 18", Lent by the artist; courtesy of Max Protetch Gallery, New York, NY
Michele Blondel, *Communion...Baptism...Communion*, 1987, Steel, opal crystal, fabric, 57" x 24" x 72". Courtesy of Elga Wimmer Gallery, New York, NY
Elaine Reichek, Blue Men, 1986, Painted photograph and knitted wool on metal armatures, 63" x 96".
Courtesy of Elaine Reichek and Michael Klein Inc., New York, NY
Nicola, *Night Thing*, 1972 - reworked 1992, Multiple-person black tarp suit, 12' x 7', Courtesy of Rempire Fine Art and Gallery, New York, NY
Sylvie Fleury, If, 1992, Shopping bags, 20" x 55" x 20", Collection of Robert J. Shifler, Bradford, OH
Donald Lipski, The Belles from the series The Bells, 1991, (1 of 8 pieces together titled The Belles), Bronze carillon bells, line, silk chiffon, tulle, mixed media, 5'6" x 4' x 4', Courtesy of Galerie Lelong, New York, NY
Beverly Semmes, *Yellow Gowns*, 1991, Mohair, wood/metal hangers, 4' x 6' x 4" each,
Left: Courtesy of Michael Klein Inc., New York, NY, Right: Collection of Eileen Cohen, Bronx, NY
Elise Siegel, Sunskirt, 1991, Wire mesh, acrylic modeling paste, 27" x 56' x 56', Courtesy of the artist
Jason Reed, Anonymous (Entropy), 1992, Shirt, fan, 65” x 30” x 15”, Courtesy of Cohen Gallery, New York, NY
Lesley Dill, *Hinged White Poem Dress*, 1992, Mixed media on metal armature, 64" x 40" x 38", Collection of Heidi Fleiss, New York, NY
Judith Shea, Venus, 1989, Cast stone, cloth, 68" x 15" x 15", Lent by the artist; courtesy of Max Protetch Gallery, New York, NY
Exhibition Checklist

Joseph Beuys
Felt Suit 1970
Felt
99/100, Edition issued by René Block, Berlin, Germany
67" x 39 3/8"
Collection of Miami Dade Community College, Gallery North, Miami, FL

Michele Blundel
Concor...Baptise...Communion, 1987
Steel, opal crystal, fabric
57" x 24" x 72"
Courtesy of Elga Wimmer Gallery, New York, NY

Michele Blundel
Ma Paire, 1989
Leather, crystal
10" x 3" x 8 1/2"
Courtesy of Elga Wimmer Gallery, New York, NY

Katee Boyle
Size Small Dress I, 1992
Gesso, plaster, china marker on dress
17" x 17"
Courtesy of the artist

Katee Boyle
Size Small Dress II, 1992
Gesso, plaster, china marker on dress
17" x 17"
Courtesy of the artist

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

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

Collette
Mixed media with embedded lighting
114" x 92" x 15"
Courtesy of Louis Brancolouis, Inc., New York, NY

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

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

Lesley Dill
Learning Man with Poem Sleeve, 1991
Mixed media on metal armature
74" x 56" x 11"
Courtesy of Phillipa Staib Gallery, New York, NY

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

Sylvie Fleury
Il, 1992
Shopping bags
20" x 55" x 20"
Collection of Robert J. Shiffer, Bradford, OH

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

Annette Lemieux
Torsio After Trochel, 1991
Brassier form, wood pedestal
58 3/4" x 18" x 13 3/4"
Courtesy of the artist and Josh Baer Gallery, New York, NY

Donald Lipski
The Belles From the series The Belles, 1991
(1 of 8 pieces together titled The Belles)
Bronze carillon bells, line silk chiffon, tulle
56" x 4" x 4'
Courtesy of Galerie Lelong, New York, NY

Elizabeth Newman
Untitled, 1991
Mixed media
41" x 23" x 12 1/4"
Collection of Susan and Lewis Manilow, Chicago, IL

Nicola
Night Thing, 1972 - 1992
Multiple-person black tarp suit
12" x 7'
Courtesy of the artist

Marilyn Pappas
In Love, If Love be Love, c. 1960
Deconstructed wedding dress on linen with embroidery and collage
3" x 6'
Private Collection

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

Jason Reed
Anonymous, 1992
Paints, fan
12" x 216" x 16'
Courtesy of Cohen Gallery, New York, NY

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

Elaine Reichek
Blue Men, 1991
Painted photograph and knitted wool on metal armatures
63" x 96"
Courtesy of Elaine Reichek and Michael Klein Inc., New York, NY

Beverly Semmes
Yellow Gown, 1991
Mohair, wood/metal hangers
4' x 6' x 4'
Courtesy of Michael Klein Inc., New York, NY

Beverly Semmes
Yellow Gown, 1991
Mohair, wood/metal hangers
4' x 6' x 4'
Collection of Eileen Cohen, Bronx, NY

Ferran Garcia Sevilla
Sama II, 1990
Oil on canvas
63 3/4" x 51 1/4"
Courtesy of Elga Wimmer Gallery, New York, NY

Judith Shea
Venus, 1989
Cast stone, cloth
68" x 15" x 15"
Courtesy of Max Protetch Gallery, New York, NY

Elise Siegel
Summer, 1991
Fabric, wire mesh, and acrylic
27" x 56" x 56"
Courtesy of the artist

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

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

Jana Sterbak
Shrinking Lenin
Leather glove, glass shelf
glove: 1" x 4 6/8" x 2'
shelf: 1/2" x 16 1/2" x 6 3/4'
Collection of Lori & Ira Young, Woodland Hills, CA

Kathleen Sullivan
Fashion, 1992
Acrylic and collage on canvas
60" x 42"
Courtesy of the artist
Artist's Biographies

JOSEPH BEUYS
Born: 1921, Krefeld, Germany
Died: 1986, Germany
Education: State Academy of Art, Dusseldorf, Germany
Exhibitions:
1967 - Room 563 x 491 x 563, Corners of Fat and Ripped Apart
1968 Vacuum
1969 Fat
1970 Drawings, Fat Sculptures, Wide White Space Gallery, Antwerp, Germany
1971
1972 Arena
1973 Drawings from the Karl Stroher Collection, Kunsthalle, Tubingen, Germany
Joseph Beuys—Multiples, Grafikmeyer Gallery, Karlsruhe, Germany
1974 I Like America and America Likes Me, Rene Block Gallery, New York, NY
1975 Drawings 1946-1971, Haus Lange Museum, Krefeld, Germany
The Secret Block for a Secret Person in Ireland, Museum of Modern Art, Oxford, England
1976 Tram Stop, Venice Biennale, Venice, Italy
1977 Honey Pump at the Workplace, Documenta 6, Kassel, Germany
1978 Drawings, Pictures, Sculptures, Objects, Action
Photographs, Kunstverein, Freiburg, Germany
1979 Retrospective, Solomon R. Guggenheim Museum, New York, NY
1980 Honney Pump, Iphigenia/Titus Andronicus, Elga Wimmer Gallery, New York, NY
1981 Drawings, Palazzo Del Stock, Venice Biennale
1982 Various Works, Selbu Museum of Art, Tokyo, Japan
1983 Palm Room, Galerie Konrad Fischer, Dusseldorf, Germany
1984 Various
1985 Drawings, Fat Pump, Galerie Konrad Fischer, Dusseldorf, Germany
1986 Various

MICHELE BLONDEL
Birthdate & Place: 1948, Paris, France
Lives & Works: Paris, France and New York, NY
Education: Licencie de Philosophie, Ecole des Beaux Arts, Paris, France
Recent One Person Exhibitions:
1992 Locks Gallery, Philadelphia, PA
Temple Gallery, Tyler School of Art, Philadelphia, PA
Maier Hahn Gallery, Dusseldorf, Germany
Contemporary Art Forum, Santa Barbara, CA
Galerie Claude Fain, Paris, France
Elga Wimmer Gallery, New York, NY
1991 Galerie Langer Fain, Paris, France
Laureate du Prix Leonard de Vinci, USA
1990 Hotel de Ferraris, Nancy,
1989 La Foi, le Sexe, le Crime, Chappelle Saint Louis de la Pitie, Salpetriere, Paris
1988 Galerie Gutharc Ballin, Paris, France

KATEE BOYLE
Birthdate & Place: 1971, Chadds Ford, Pennsylvania
Education: BFA School of Visual Arts, New York, NY
AAS Fashion Institute of Technology, NY, NY
Recent One Person Exhibitions:
1992 It Takes a Small Needle to Sew a Suit, School of Visual Arts Gallery, New York, NY
Recent Group Exhibitions:
1992 Paintoleum, Visual Arts Gallery, New York, NY
The Artist as Outsider, Newark, NJ

MARY CARLSON
Birthdate & Place 1951, Stevens Point, WI
Lives & Works: New York, NY
Education: BFA School of Visual Arts, New York, NY
Recent One Person Exhibitions:
1992 Getting to Know You, Kunstlerhaus Bethanien, Berlin, Germany
A New American Flag, Max Protetch Gallery, New York, NY
Recent Group Exhibitions:
1992 Max Protetch Gallery, New York, NY

MICHIEL BEUYS
Birthdate & Place: 1921, Krefeld, Germany
Died: 1986, Germany
Education: State Academy of Art, Dusseldorf, Germany
Exhibitions:
1967 - Room 563 x 491 x 563, Corners of Fat and Ripped Apart
1968 Vacuum
1969 Fat
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1972 Arena
1973 Drawings from the Karl Stroher Collection, Kunsthalle, Tubingen, Germany
Joseph Beuys—Multiples, Grafikmeyer Gallery, Karlsruhe, Germany
1974 I Like America and America Likes Me, Rene Block Gallery, New York, NY
1975 Drawings 1946-1971, Haus Lange Museum, Krefeld, Germany
The Secret Block for a Secret Person in Ireland, Museum of Modern Art, Oxford, England
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1977 Honey Pump at the Workplace, Documenta 6, Kassel, Germany
1978 Drawings, Pictures, Sculptures, Objects, Action
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Maier Hahn Gallery, Dusseldorf, Germany
Contemporary Art Forum, Santa Barbara, CA
Galerie Claude Fain, Paris, France
Elga Wimmer Gallery, New York, NY
1991 Galerie Langer Fain, Paris, France
Laureate du Prix Leonard de Vinci, USA
1990 Hotel de Ferraris, Nancy,
1989 La Foi, le Sexe, le Crime, Chappelle Saint Louis de la Pitie, Salpetriere, Paris
1988 Galerie Gutharc Ballin, Paris, France

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Recent Group Exhibitions:
1992 Paintoleum, Visual Arts Gallery, New York, NY
The Artist as Outsider, Newark, NJ

MARY CARLSON
Birthdate & Place 1951, Stevens Point, WI
Lives & Works: New York, NY
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Recent One Person Exhibitions:
1992 Getting to Know You, Kunstlerhaus Bethanien, Berlin, Germany
A New American Flag, Max Protetch Gallery, New York, NY
Recent Group Exhibitions:
1992 Max Protetch Gallery, New York, NY
1991 The Interrupted Life, The New Museum, New York, NY
1990 Something Strange, White Columns, New York, NY
Blood Remembering, Newhouse Gallery, Snug Harbor, Staten Island, NY
Death and Desire, Tom Cugiani Gallery, New York, NY

Grants & Awards:
1988 National Endowment for the Arts (Sculpture)

KEVIN CARTER
Birthdate & Place: 1962, Sault Saint Marie, Ontario, Canada
Lives & Works: New York, NY
Education: Ontario College of Art, Toronto, Ontario, Canada

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

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

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

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

COLETTE
Lives & Works: New York, NY

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

Recent Group Exhibitions:
1993 U.S.A. Today, Tillburg-Museum, Holland
1992 Anti-Masculine, Kim Light Gallery, Los Angeles, CA
Kitsch-en, Flamingo East, NY
Shape Shifters, Amy Lipton Gallery, New York, NY
Unlearning, New York, NY
1991 Gallery Artists Show, Carol Johnssen Gallery, Munich, Germany
The Invisible Body, New York, NY
Box Art, Renée Fotouhi, East Hampton, NY
Photo Group Show, Langer Fain Gallery, Paris, France
The Nude Photograph, Uwe Shield Collection, traveling exhibition Ludwig Museum, Cologne, Munich, Hamburg, Berlin, Germany
1990 Hommages to Clifford Still, Philippe Briet Gallery, New York, NY
Peggy Diggs
Birthdate & Place: 1946, Alexandria, VA
Lives & Works: Williamstown, MA
Education: MFA Cranbrook Academy of Art, Bloomfield, MI
Tamarind Institute of Lithography Workshop, Albuquerque, NM
BA George Washington University (with Corcoran School of Art), Washington, D.C.
Recent One Person Exhibitions:
1992 The Domestic Violence Projects, Alternative Museum, New York, NY
1990 Us/Them: Promises, Franklin Furnace Archive, New York, NY

Lesley Dill
Birthdate & Place: 1950, Bronxville, NY
Lives & Works: New York, NY
Education: MFA Maryland Institute of Art, Baltimore, MD
MA Smith College, North Hampton, MA
BA English Trinity College
Recent One Person Exhibitions:
1992 Sandler-Hudson Gallery, Atlanta, GA
1991 Gracie Mansion Gallery, New York, NY
1990 G.H. Dalsheimer Gallery, Baltimore, MD
1989 Carlo Lamagna Gallery, New York, NY
Recent Group Exhibitions:
1992 Transparency, Luise Ross Gallery, New York, NY
Body & Soul, Philippe Stab Gallery, New York, NY
The Word-Image in Contemporary Art, Kean College, NJ
WAR, Trenkman Gallery, New York, NY
Sense and Sensibility, Solo Press, New York, NY
FASHION, Trenkmann Gallery, New York, NY
1991 Bronze, Frumkin Adams Gallery, New York, NY
Cheap Theatrics, Prudential Life Insurance, NJ
Burning in Hell, Franklin Furnace, New York, NY
American Art Today: New Directions, The Art Museum at Florida International University, Miami, FL
Stark Contrast, Trenkmann Gallery, New York, NY
1990 Sense of Self, Triplex Gallery, Manhattan Community College, New York, NY
Sculptors’ Drawings, The East Hampton Center for Contemporary Art, Long Island, NY
The Art of Drawing, Lehman College, The City University of New York, New York, NY
World AIDS Day, Manhattan Community College, New York, NY
Sculpture Faculty, Parsons School of Design, New York, NY
Landscape/Mindscape, Carlo Lamagna Gallery, New York, NY
Small Works-Cast Iron, Sculpture Center, New York, NY
Life Before Art: Images from the Age of AIDS, Carlo Lamagna Gallery New York, NY
Grants & Awards:
1990 National Endowment for the Arts, Sculpture Fellowship
1984 Artist in Residence, Altos de Chavon, Dominican Republic

Suzan Etkin
Birthdate & Place: 1955, New York, NY
Lives & Works: New York, NY
Recent One Person Exhibitions:
1992 Paul Kasmin Gallery, New York, NY
Earl McGrath Gallery, Los Angeles, CA
1991 Retrospective, Mari Mura Museum, Tokyo, Japan
Paul Kasmin Gallery, New York, NY
Tony Shafrazi Gallery, New York, NY
1990 Massimo Audiello Gallery, New York, NY
Carl Solway Gallery, Cincinnati, OH
Galerie Yvon Lambert, Paris, France
1989 Aquilon, Cleveland, OH
1988 Massimo Audiello Gallery, New York, NY
Dance Theater Workshop (drawings), New York, NY
Anderson Gallery, Richmond, VA
Recent Group Exhibitions:
1992 American Art Today: Surface Tension, The Art Museum at Florida International University, Miami, FL
Behind Bars, Thread Waxing Space, New York, NY
Outdoor Sculpture Project, Wanas, Sweden
1991 Beyond the Frame: 30 Years of American Art, traveling exhibition
Outside America: Going Into the ‘90s, Fay Gold Gallery, Atlanta, GA
The Spirit of the Shamen: Art Against AIDS, Anders Tornberg Gallery, Sweden
Just What Is It That Makes Today’s Homes So Different, So Appealing?, Hyde Collection, NY
The Invisible Body, Remprie Fine Art & Gallery, New York, NY
1990 All Quiet on the Western Front?, Galerie Anotine Candau, Paris, France
Deceptively Simple, Schmidt/Markow-Gallery 1709, St. Louis, MO
in the Beginning, Center for Contemporary Art, Cleveland, OH

Sylvie Fleury
Birthdate: 1961
Lives & Works: Geneva, Switzerland and New York, NY
Recent One Person Exhibitions:
1992 Galerie van Gelder, Amsterdam
Postmasters Gallery, New York, NY
1991 Galerie Philomene Magers, Bonn, Germany
Galerie Rivolta, Lausanne
Recent Group Exhibitions:
1992 Theoretically Yours, Chiesa di San Lorenzo, Aosta, Italy
Kenneth Goldsmith

Birthdate & Place: 1961, Freeport, NY
Education: BFA Rhode Island School of Design, Providence, RI

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

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

1991

1990 All Quiet On The Western Front?, Espace Dieu, Paris, France

Stendhal Syndrome: The Cure, Andrea Rosen Gallery,

New York, NY

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

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

Sylvia Heisel

Birthdate & Place: 1957, Norfolk, Virginia
Lives & Works: New York, NY

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

Annette Lemieux

Birthdate & Place: 1957, Norfolk, Virginia
Lives & Works: New York, NY

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

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

Recent Group Exhibitions:
1993 Washington University Gallery of Art, St. Louis, MO
1992 Drawings, Brooke Alexander, New York, NY
Annette Lemieux and Annette Messager, Josh Baer
Gallery, New York, NY
Beyond Glory: Re-Presenting Terrorism, Maryland
Institute, College of Art, Baltimore, MD
Gifts of Compassion, Miller/Block Fine Art, Boston, MA
Blast Art Benefit, 568-578 Broadway, New York, NY
Theoretically Yours, Regione Autonoma Della Valle
D'Aosta, Aosta, Italy
Material Matters, Fisher Landau Center, Long Island City, NY
15th Anniversary Exhibition, Rhona Hoffman Gallery,
Chicago, IL
More Than One Photography, The Museum of Modern
Art, New York, NY
Group Show, Brooke Alexander, New York, NY
The Exuberant Eighties, The Forum for Contemporary Art,
St. Louis, MO
Three Choices: Annette Lemieux, Ellen Rothenberg, Lisa
Young, Barbara Krakow Gallery, Boston, MA
Who's Afraid of Duchamp, Minimalism, and Passport
Photography?, Annina Nosei Gallery, New York, NY
Josh Baer Gallery, New York, NY
Les Iconodules, La Question de L'image, Musee des Beaux-
Arts, Le Havre, France
Functional Objects by Artists and Architects, Rhona
Hoffman Gallery, Chicago, IL
Josh Baer Gallery, New York, NY
The Sibylline Eye, Munich Kunsthalle, Munich, Germany
Arts Museum, Houston, TX
Word & #s, Museum of Contemporary Art, Wright State
University, Dayton, OH
Who Framed Modern Art or The Quantitative Life of Roger
Rabbit, Sidney Janis Gallery, New York, NY
The Lick of the Eye, Shoshana Wayne Gallery, Santa
Monica, CA
Sophie Calle, Annette Lemieux, Lorna Simpson, Carrie Mae
Weems, National Gallery, Pittsburgh Center for the Arts,
Pittsburgh, PA
Vertigo II, Galerie Thaddaeus Ropac, Salzburg, Austria
Inscape, Foundation De Appel, Amsterdam, Holland
Cruciformed: Images of the Cross Since 1980, Cleveland
Center for Contemporary Art, Cleveland, OH, traveling exhibition
Constructed Images: Synapse Between Photography and
Sculpture, Lieberman & Saul Gallery, New York, NY,
traveling exhibition
Object Lessons, Portland Art Museum, Oregon Art Institute,
Portland, OR
1991
This Land Is Our Land, Zoe Gallery, Boston, MA
Selected Works from the Avant Garde, Kent Fine Art, New
York, NY
OBJECTives: The New Sculpture, Newport Harbor Art
Museum, Newport Beach, CA
On The Edge: Between Sculpture and Photography,
Cleveland Center for Contemporary Art, Cleveland, OH
All Quiet on the Western Front!, Galerie Antoine Candau,
Paris, France
A Vint Minuts De Paris, Galeria Joan Prats, Barcelona,
Spain
Aperto '90, The Venice Biennale, Arsenale Corderie,
Venice, Italy
Woman Artists of the Day, IMPO, Osaka, Japan
The Children's AIDS Project: A Benefit Exhibition, Daniel
Weinberg Gallery, Santa Monica, CA
Word As Image: American Art 1960 -1990; traveling
exhibition: Milwaukee Art Museum, Milwaukee, WI;
Oklahoma City Art Museum, Oklahoma City, OK;
Contemporary Arts Museum, Houston, TX
The Last Decade: American Artists of the 80's, Tony
Shafrazi Gallery, New York, NY
Culture in Pieces: Other Social Objects, Beaver College
Art Gallery, Glenside, PA
Mind over Matter: Concept and Object, Whitney Museum
of American Art, New York, NY
Grants and Awards:
1992 Mies van der Rohe Spipendium, Kaiser-Wilhelm Museum,
Krefeld, Germany
1991 National Endowment for the Arts
1987 New York Fellowship for Painting
National Endowment for the Arts
1986 Pollack/Krasner Foundation Grant

DONALD LIPSKI
Birthdate & Place: 1947, Chicago, Illinois
Lives & Works: New York, NY
Education: BA University of Wisconsin, Madison, WI
MFA Cranbrook Academy of Art, Bloomfield Hills, MI
Recent One Person Exhibitions:
1992 Galerie Lelong, New York, NY
Anders Tornberg, Lund, Sweden
1991 Donald Lipski: Glass, New York Experimental Glass
Workshop, Brooklyn, NY
The Bells, The Contemporary Arts Center, Cincinnati, OH,
traveling exhibition to Museum of Contemporary Art,
Chicago, IL
Carl Solway Gallery, Cincinnati, OH
Anselmo Alvarez Galeria de Arte, Madrid, Spain
Rhona Hoffman Gallery, Chicago, IL
1990 Donald Lipski: Poetic Sculpture, Freedman Gallery,
Albright College, Reading, PA, traveling exhibition
Waterlilies, Lennon/Weinberg Gallery, New York, NY
Paul Kasmin Gallery, New York, NY
Who's Afraid of Red, White and Blue!, The Fabric
Workshop, The Philadelphia College of Art & Beaver
College, Philadelphia, PA
Lorenz Monk Gallery, New York, NY
1989 Dorothy Godden Gallery, Santa Monica, CA
Danhoff Museum of Art, Framingham, MA
1988 Germans van Eck Gallery, New York, NY
Rhona Hoffman Gallery, Chicago, IL

Recent Group Exhibitions:
1992 Wanås Exhibition, Knislinge, Sweden
1990 Corcoran Gallery of Art, Washington, D.C.

Grants & Awards:
1990 National Endowment for the Arts
1988 Guggenheim Fellowship
1986 New York Foundation on the Arts Fellowship
1984 Awards in the Visual Arts
National Endowment for the Arts
1978 National Endowment for the Arts

ELIZABETH NEWMAN
Birthplace: Michigan
Lives & Works: Connecticut
Education: MFA School of the Art Institute of Chicago, Chicago, IL
BFA Michigan State University, East Lansing, MI
Ludwig-Maximilians Universitat, Munich, Germany

Recent One Person Exhibitions:
1992 Galerie Lelong, New York, NY
Currents, Institute of Contemporary Art, Boston, MA
Museum of Contemporary Art, Chicago, IL
1990 Elizabeth Newman/Bill Cass, Macquarie Galleries, Sydney, Australia
CompassRose Gallery, Chicago, IL
1989 Galerie Eric Franck, Geneva, Switzerland

Recent Group Exhibitions:
1992 Focus, 13th Annual Chicago International Art Exposition, University of Chicago, Chicago, IL
1991 Places with a Past, Spoleto Festival USA, Charleston, SC

Grants & Awards:
1989 Illinois Arts Council, Individual Artists Fellowship, Visual Arts
1988 National Endowment for the Arts, Visual Artists Fellowships
Chicago Artists Abroad, Individual Artists Fellowship
1987 Illinois Arts Council, Individual Artists Fellowship
1986 Illinois Arts Council, Individual Artists Fellowship

NICOLA
Birthdate & Place: 1939, Africa
Lives & Works: New York, NY
Education: Ecole des Beaux-Arts, Paris, France

Recent One Person Exhibitions:
1991 12 Recent Paintings & 25 Years of Collage, Rempire Fine Art & Gallery, New York, NY

1989 The Story of Heads, Art et Industrie, New York, NY
Retrospective 1965 - 1975, 56 Bleecker Gallery, New York, NY

Recent Group Exhibitions:
1990 The Universal Language, Rempire Fine Art & Gallery, New York, NY

MARILYN R. PAPPAS
Birthdate & Place: 1931, Brockton, MA
Lives & Works: Belmont, MA
Education: MS The Pennsylvania State University, University Park, PA
BS Massachusetts College of Art, Boston, MA

Recent Solo Exhibitions:
1989 Watson Gallery, Wheaton College, Norton, MA

MAURIZIO PELLEGRIN
Birthdate & Place: 1956, Venice, Italy
Lives & Works: Venice, Italy and New York, NY
Education: University of Venice, Venice, Italy
Academy of Fine Arts, Venice, Italy

Recent Exhibitions:
1992 Corcoran Gallery of Art, Gallery One Series, Washington
Jack Shainman Gallery, New York, NY
Valentina Moncada, Rome, Italy
1991 Feigen Inc., Chicago, IL
Venice Art Gallery, Venice, Italy
Tony Shafrazi, New York, NY
1990 San Diego Museum of Contemporary Art, La Jolla, CA
Jack Shainman Gallery, New York, NY
Paolo Vitolo, Rome, Italy
Galleria Tommaseo, Trieste, Italy
1989 A 11 Art Forum, Gallerie Thomas, Munich, Germany
Wessel O’Connor, New York, NY
1988 Universita degli Studi, Venice, Italy
American Academy, Rome, Italy

Recent Group Exhibitions:
1991 Le Plaisir de la Raison, Jack Shainman Gallery, New York, NY
Feigen Incorporated, Chicago, IL,
Remembrances, Barbara Krakow Gallery, Boston, MA
Distribution-Random and Deliberate, Davis-McClain Gallery, Houston, TX
1990 Dipich, Arts Yahia Gallery, Tunis, Tunisia
Jounout, Exposition Room, Moscow, USSR
Picture Gallery, Athens, Greece
Institute of Italian Culture, Copenhagen, Denmark
JASON REED

Birthdate: 1955, Chicago, IL
Lives & Works: Brooklyn, NY

Recent One Person Exhibitions:
1993 Cohen Gallery, New York, NY
1990 Paula Allen Gallery, New York, NY

Recent Group Exhibitions:
1992 The Radio Show, WFMMU and Artist’s Space, New York, NY
The Neurotic Art Show, 4 Walls, New York, NY
1991 Warp and Wool/Comfort and Dissent, Artist Space, New York, NY

ELAINE REICHEK

Birthplace: New York, NY
Lives & Works: New York, NY
Education: BFA Yale University, New Haven, CT
BA Brooklyn College, Brooklyn, NY

Recent One Person Exhibitions:
1992 Native Intelligence, Grey Art Gallery, New York University, New York, NY
Akron Art Museum, Akron, OH
1990 Braunstein Quay Gallery, San Francisco, CA
The War Room, Carlo Lamagna Gallery, New York, NY
1989 Fatal Passage, Everson Museum of Art, Syracuse, NY
Visitation, Carlo Lamagna Gallery, New York, NY
1988 Desert Song, Barbara Brathen Gallery, New York, NY
Revenge of the Coconuts: A Curiosity Room, 56 Bleecker Street Gallery, New York, NY

Recent Group Exhibitions:
1992 Dark Decor, De Pree Art Center, Hope College, Holland, MI, traveling exhibition
World Disorder, The Cultural Space, New York, NY
Site Seeing: Travel and Tourism in Contemporary Art, Whitney Museum of American Art Downtown at the Federal Plaza, New York, NY
Totem, Boca Raton Museum of Art, Boca Raton, FL
Inherent Vice, The Center for Photography, Woodstock, NY
The Subversive Stitch, Simon Watson, New York, NY
The Interrupted Life, New Museum of Contemporary Art, New York, NY
Michael Klein Inc., New York, NY
Burning in Hell, Franklin Furnace, New York, NY
Constructing Images: Synapse Between Photography and Sculpture, Lieberman & Saul Gallery, New York, NY (traveling)
Constructions of Meaning, University Galleries, Illinois State University, Normal, IL
1990 Words and Images With A Message, Women’s Studio Workshop, Rosendale, NY
Landscape/Mindscape, Carlo Lamagna Gallery, New York, NY
Menagerie, Pfizer Corporation and General Electric Corporation, New York, NY
Cultural Artifacts, Ehlers Caudill Gallery, Chicago, IL
Exotism, Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, CT
The New School Collects: Recent Acquisitions, New School for Social Research, New York, NY

Grants & Awards:
1988 New York Foundation Grant
1983 New York State Council on the Arts, Creative Artists Public Service Grant

BEVERLY SEMMES

Lives & Works: New York, NY
Education: MFA Yale School of Art, Yale University, New Haven, CT
New York Studio School, New York, NY
Skowhegan School of Painting and Sculpture, Skowhegan, ME
BA, BFA Boston Museum School, Tufts University, Boston, MA

Recent One Person Exhibitions:
1993 Beverly Semmes, I.C.A., Philadelphia, PA
1992 Beverly Semmes - Installation, Sculpture Center, New York, NY
1990 Special Projects, P.S. 1 Museum, Long Island City, NY
Beverly Semmes, Artist’s Space, New York, NY

Recent Group Exhibitions:
1993 First Sightings, Denver Art Museum, Denver, CO
Interzone, John Post Lee Gallery, New York, NY
1992 Invitational, Stux Gallery, New York, NY
Pop Body, Sally Hawkins Gallery, New York, NY
In Praise of Folly, Kohler Arts Center, Sheboygen, WI
Susan Watkins Award Exhibition, New Langton Arts, San Francisco, CA
Photoworks, Michael Klein Inc., New York, NY
Installations and Constructions, Tavelli Williams, Aspen, CO
1991 Ornament, John Post Lee Gallery, New York, NY
Emerging Sculptors, Sculpture Center, New York, NY
Plastic Fantastic Lover, Blum Helman Warehouse, New York, NY
1990 Drawings, Althea Viafora Gallery, New York, NY

Grants & Awards:
1991 Mid Atlantic/NEA Fellowship in Sculpture
1989 Artist’s Space Grant
1988 Art Matters Grant
1987 Alice Kimball English Traveling Fellowshi
Yale School of Art Fellowship
FERRAN GARCIA SEVILLA
Birthdate & Place: 1949, Mallorca, Spain
Lives & Works: Spain and New York
Recent One Person Exhibitions:
1990 Galería Fernando Alcolea, Barcelona, Spain
      Galería Edurne, Madrid, Spain
      Sama, Galerie Lelong, New York, NY
      Galerie Lelong, Paris, France
1989 FLAC, Galerie Lelong, Paris, France
      La Torre de Papel, Palacio de Velázquez, Madrid, Spain
1988 Ferran García Sevilla, Storror Gallery, Zurich, Switzerland
      Cien, Galerie Lelong, Paris, France
      Paintings, Galerie Aesback, Copenhagen, Denmark
      Paintings, Galerie Wanda Reiff, Maastricht, The Netherlands
      Mosaic, Antic Hospital de Santa Monica, Barcelona, Spain
      Poligan i Tecla, Casa de la Catarit, Barcelona, Spain
      Ferran García Sevilla: Paintings 1982-84, Cankarjev Dom, Ljubljana, Obalne Galerije, Piran, Yugoslavia
Selected Group Exhibitions:
1991 Masterworks of Contemporaty Sculpture, Painting and Drawing: The 1930s to the 1990s, Bellas Artes Gallery, Santa Fe, NM

JUDITH SHEA
Birthdate & Place: 1948, Philadelphia, PA
Lives & Works: Housatonic, MA, and New York, NY
Education: BFA Parsons School of Design, New York, NY
Recent One Person Exhibitions:
1991 Max Pretetch Gallery, New York, NY
1990 John Berggruen Gallery, San Francisco, CA
      Greenberg Gallery Annex, St. Louis, MO
      The National Museum of Women in the Arts, Washington, D.C.
1989 The Nelson-Atkins Museum of Art, Kansas City, MO
1988 La Jolla Museum of Contemporary Art, La Jolla, CA
      Curt Marcus Gallery, New York, NY

ELISE SIEGEL
Birthdate & Place: 1952, Newark, NJ
Lives & Works: New York, NY
Education: Emily Carr College of Art, Vancouver, British Columbia
      Vancouver School of Art, Vancouver, Canada
      University of Chicago, Chicago, IL
Recent Group Exhibitions:
1992 Fashion, Trenkmann Gallery, New York, NY
      Largerscale, Bill Bace, New York, NY
      War, Trenkmann Gallery, New York, NY
1991 CoVariants: Abstract Painting & Sculpture, Tribeca 148 Gallery, OIA, New York, NY
      Artists at Home, Bill Bace Gallery, New York, NY

LORNA SIMPSON
Birthdate & Place: 1960, Brooklyn, NY
Lives and Works: New York, NY
Education: MFA University of California, San Diego, CA
      BFA School of Visual Arts, New York, NY
Recent One Person Exhibitions:
1992 Lorna Simpson, Temple Gallery, Tyler School of Art, Philadelphia, PA, traveling exhibition
      Josh Baer Gallery, New York, NY
      Rhona Hoffman Gallery, Chicago, IL
      Lorna Simpson: For The Sake of the Viewer, Museum of Contemporary Art, Chicago, IL
1991 Josh Baer Gallery, New York, NY
      Lorna Simpson, Center for Exploratory and Perceptual Art, Buffalo, NY
      Lorna Simpson, Colgate University, The Gallery of the Department of Art and Art History, Hamilton, NY
      Perspectives 15: Lorna Simpson, The Portland Art Museum, Portland, OR
      Lorna Simpson: Projects 23, Museum of Modern Art, New York, NY
1989 Matrix Gallery Show, Wadsworth Atheneum, Hartford, CT
1988 Jamaica Arts Center, Queens, NY
      Mercer Union, Toronto, Canada
Recent Group Exhibitions:
1992 Somewhere Between Image and Text, Barbara Krakow Gallery, Boston, MA
      HomeFront: Comprehending a Common Language, Falkirk Cultural Center, San Rafael, CA
      15th Anniversary Exhibition, Rhona Hoffman Gallery, Chicago, IL
      The Fortune Teller, Rochdale Art Gallery, Lancashire, England, Traveling exhibition
      Selected Works by African American Artists, Philadelphia Museum of Art, Philadelphia, PA
      Dirt and Domesticity: Constructions of the Feminine, The Whitney Museum of American Art at Equitable Center, New York, NY
      New Acquisitions/New Work/New Directions, Los Angeles County Museum of Art, Los Angeles, CA
      Paradise Europe, Biz Art, Ny Carlsberg Glyptotek, Copenhagen, Denmark
      Mis/Taken Identities, University Art Museum, University of California, Santa Barbara, CA, traveling exhibition
      Means of Betrayal/ Betrayal of Means, Southeast Museum of Photography, Daytona Beach, FL, traveling exhibition
      Songs of Innocence/Songs of Experience, Whitney Museum of American Art, New York, NY
1991

Josh Baer Gallery, New York, NY

Original Sin, Hillwood Art Museum, C.W. Post Campus, Long Island University, Brookville, NY
The Sibyline Eye, Munich Kunstlalle, Munich, Germany
Outside America: Going Into the 90’s, Fay Gold Gallery, Atlanta, GA

Word as Image: American Art 1960-1990, Contemporary Arts Museum, Houston, TX
The Human Circumstance, Minority Management Association of NYNEX, New York, NY
de-Persona, The Oakland Museum, Oakland, CA
Word & #, Museum of Contemporary Art, Wright State University, Dayton, OH


Places With a Past: Site-Specific Art in Charleston, Spoleto Festival, Charleston, SC
Desplazamientos, Centro Atlantico de Arte Moderno, Canary Islands, Spain
Devil on the Stairs: Looking Back on the 80’s, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA traveling exhibition
Power: Its Myths, Icons, & Structures in American Culture, 1961-1991, Altrove, Museo D’Arte Contemporanea Luigi Pecci, Prato, Italy
Schwarze Kunst: Konzepte zur Politik and Identitat, Neue Gesellschaft fur Bildende Kunst, Berlin, Germany
American Artists of the 80’s, Museo D’Arte Contemporanea, Trento, Italy
Artists of Conscience: Sixteen Years of Social and Political Commentary, Alternative Museum, New York, NY
The Abortion Project, Artists’ Space, New York, NY and Simon Watson Gallery, New York, NY, traveling exhibition

1990


Aperto ’90, The Venice Biennale, Arsenale Corderie, Venice, Italy
A Force of Repetition, New Jersey State Museum, Trenton, NJ
Constructive Anger, Barbara Krakow Gallery, Boston, MA
The Decade Show, The New Museum of Contemporary Art, New York, NY
All Quiet on the Western Front?, Galerie Antoine Candau, Paris, France
Reconnaissance, Simon Watson Gallery, New York, NY
The Clinic, organized by Steven Evans and Simon Watson Gallery, New York, NY
Selections from the Permanent Collection, San Diego Museum of Contemporary Art, traveling exhibition
Art That Happens To Be Photography, Texas Gallery, Houston, TX

Grants & Awards:

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

1990 Louis Comfort Tiffany Award, Louis Comfort Tiffany Foundation, New York, NY

1989 Artists Space Board of Directors, New York, NY
AVA 9, Awards in the Visual Arts, Winston Salem, NC

1988 Polaroid Corporation, 20x24 Camera, New York, NY

1987 Workspace Grant, Jamaica Arts Center, Queens, New York

1986 Artists Advisory Board, The New Museum of Contemporary Art, New York, NY
National Studio Program, P.S.1, New York, NY

1985 National Endowment for the Arts, Arts Management Fellowship, Washington, D.C.

REBECCA SMITH

Birthdate & Place: 1954, Glens Falls, NY
Lives & Works: New York, NY
Education: New York Studio School, New York, NY
BA Sarah Lawrence College, Bronxville, NY

Recent One Person Exhibitions:

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

Recent Group Exhibitions:

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

JANA STERBAK

Birthdate & Place: 1955, Prague, Czechoslovakia
Lives and Works: Montreal, Canada and New York, NY

Recent One Person Exhibitions:

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

Recent Group Exhibitions:

1992 Donald Young Gallery, Seattle, WA
1991 Galerie Rene Blouin, Montreal, Canada
Un-Natural Traces: Contemporary Art from Canada, Barbican Art Gallery, London, England
Galerie Crousel-Robelin, Paris, France
1990  Body As Container, Art Gallery of York University, Toronto, Canada
Aperto '90, XLIV Venice Biennale, Venice, Italy
Figuring the Body, Museum of Fine Arts, Boston, MA

KATHLEEN SULLIVAN
Birthdate & Place: New York, NY and Paris, France
Lives & Works: New York, NY and Paris, France
Education: MA, BA University of Wisconsin, Madison, WI
Rhode Island School of Design, Providence, RI
Boston Museum School/Tufts University, Boston, MA

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

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

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

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