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American Art Today: Clothing as Metaphor

The Art Museum at Florida International University Frost Art Museum

The Patricia and Phillip Frost Art Museum

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American Art Today: Clothing as Metaphor

The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
MIAMI, FLORIDA
Front Cover: Suzan Etkin, *Dryclean II*, 1991,
Conveyor belt, fabric, wire hangers, 75" x 180" x 64",
Courtesy of Paul Kasmin Gallery, New York, NY
American Art Today: *Clothing As Metaphor*

January 8 - February 20, 1993

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

Essay by Kay Larson

Curated by Dahlia Morgan
for

The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
University Park, PC 110
S.W. 107th Ave. & 8th St., Miami, Florida 33199
(305)348-2890
Director's Forward

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

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

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

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

I would like to thank our small and dedicated staff, Regina C. Bailey, Coordinator of Museum Programs; Eva Van Hees, Community Relations; Glen Gentele, Registrar/Preparator; and Franklin Elsea, Program Assistant, for their skills, both scholarly and organizational. I am sincerely indebted to 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 Mau
Provost and Vice President
Academic Affairs

The Staff of The Art Museum

Dahlia Morgan
Director

Regina C. Bailey
Coordinator of Museum Programs
Artists

Joseph Beuys
Michele Blondel
Katee Boyle
Mary Carlson
Kevin Carter
Colette
Peggy Diggs
Lesley Dill
Suzan Etkin
Sylvie Fleury
Ferran 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
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Louis Branco/Louis, Inc., New York, New York
Mary Carlson, New York, New York
Cohen Gallery, New York, New York
Eileen Cohen, Bronx, New York
Peggy Diggs, Williamstown, Massachusetts
Heidi Fleiss, New York, New York
Paul Kasmin Gallery, New York, New York
Michael Klein Inc., New York, New York
Carter Kustera, New York, New York
LedisFlam, New York, New York
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Annette Lemieux, New York, NY
Susan and Lewis Manilow, Chicago, Illinois
The Margulies Family Collection, Coconut Grove, Florida
Miami-Dade Community College, Gallery North, Miami, Florida
Private Collection
Max Protetch Gallery, New York, New York
Elaine Reichek, New York, New York
Rempire Fine Art and Gallery, New York, New York
Judith Shea, New York, New York
Robert J. Shiffle" Bradford, Ohio
Elise Siegel, New York, New York
Phillipe Stabl Gallery, New York, New York
Kathleen Sullivan, New York, New York
Elga Wimmer Gallery, New York, New York
Ira and Lori Young, Woodland Hills, California

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

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

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

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

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

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

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

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

The artist of the 1990s has "lent her body to the world" and is likely to be far more aware of it than her predecessors. It's lent her body to the world in a number of ways. In a Western culture where we are not allowed to see the body of the artist, the artist is using clothing to lend her body to the world.

What does the body know? We can only think the world because we have already experienced it. Merleau-Ponty, The Primacy of Perceptions.3

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

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

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

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

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

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

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

There are no true nudes in the exhibition. Women artists, attempting to correct centuries of biased observation of studio models by male artists, have generally, in the last three decades, stopped regarding women's bodies as passive objects of slightly lascivious delection. 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.

Kenneth Goldsmith & Sylvia Heisel, Chiffon Dress Based on 73 Poems, 1992, Size 6, Courtesy of John Post Lee Gallery, New York, NY
Mary Carlson, *Latex Figure*, 1989. Latex, 2" x 18" x 18", Lent by the artist; courtesy of Max Protetch Gallery, New York, NY
Michele Blondel, *Concue...Baptisee...Communiante*, 1987, Steel, opal crystal, fabric, 57" x 24" x 72". Courtesy of Elga Wimmer Gallery, New York, NY
Peggy Diggs, Reminder for Survivors, 1991, Taffeta, hair, graphite, rubber, 42" x 46", Courtesy of the artist
Elaine Reichek, *Blue Men*, 1986, Painted photograph and knitted wool on metal armatures, 63" x 96".

Courtesy of Elaine Reichek and Michael Klein Inc., New York, NY
Nicola, *Night Thing*, 1972 - reworked 1992, Multiple-person black tarp suit, 12' x 7', Courtesy of Rempire Fine Art and Gallery, New York, NY
Sylvie Fleury, If, 1992, Shopping bags, 20" x 55" x 20", Collection of Robert J. 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,
Elise Siegel, *Sunskirt*, 1991, Wire mesh, acrylic modeling paste, 27" x 56" x 56", Courtesy of the artist
Anonymous (Entropy), Shirt, 1992, 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 inches
Collection of Miami Dade Community College, Gallery North, Miami, FL

Michele Blundel
Concorde...Baptise...Communian, 1987
Steel, opal crystal, fabric
57 x 24 x 7 1/2 inches
Courtesy of Elga Wimmer Gallery, New York, NY

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

Mary Carlson
Latex Figure, 1989
Latex
2 x 18 x 18 inches
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 inches
Collection of the artist

Colette
Mixed media with embedded lighting
114 x 92 x 15 inches
Courtesy of Louis Branco/Louis, Inc., New York, NY

Peggy Diggis
Reminder for Survivors, 1991
Tabletta, hair, graphite, rubber
42 x 46 inches
Courtesy of the artist

Lesley Dill
Hung Poem Dress, 1992
Mixed media on metal armature
64 x 40 x 38 inches
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 inches
Courtesy of Phillipa Staib Gallery, New York, NY

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

Sylvie Fleury
il, 1992
Shopping bags
20 x 35 x 20 inches
Collection of Robert J. Shiffer, Bradford, OH

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

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

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

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

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

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

Marilyn Pappas
In Love, I'll Love to Love, c. 1960
Deconstructed wedding dress on linen with embroidery and collage
3 x 6 inches
Private Collection

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

Jason Reed
Anonymous, 1992
Pants, fan
12 x 216 x 16 inches
Courtesy of Cohen Gallery, New York, NY

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

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

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

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

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

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

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

Rebecca Smith
Broomstick Skirt, 1991
Mixed media
97 x 40 x 43 inches
Courtesy of Leda Flam, New York, NY

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

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

JOSEPH BEUYS
Born: 1921, Krefeld, Germany
Died: 1986, Germany
Education: State Academy of Art, Dusseldorf, Germany
Exhibitions:
1968 Vacuum
1969 Friday's Object
1971 Arena
1972 Drawings
1973 Honey Pump
1974 I Like America and America Likes Me, Rene Block Gallery, New York, NY
1976 Drawings from the Karl Stroher Collection, Kunsthalle, Tubingen, Germany
1977 Tram Stop, Venice Biennale, Venice, Italy
1978 Drawings, Pictures, Sculptures, Objects, Action
1979 Photographs, Kunstverein, Freiburg, Germany
1981 Retrospective, Solomon R. Guggenheim Museum, New York, NY
1983 Various Palazzo Krefeld, Beuys-Drawings, Joseph Beuys-Multiples, Frankfurt, Germany
1984 Various and Arts Gallery, Tubingen, Germany
1985 Various and College Eindhoven, Germany
1986 Various and Modern Art, Germany
1987 Various and Prospect '68, Cross, Iphigenia/Titus Andronicus, German Academy of Dramatic Arts, Frankfurt, Germany
1988 Various and Room 563 x 491 x 563, Corners of Fat and Ripped Apart
1989 Various and Pneumatic Pumps, Kunstlerhaus, Nurnberg, Germany
1990 Various and Drawings, Fat Sculptures, Wide White Space Gallery, Antwerp, Germany

1967 -
1964 Felt Objects, Stroher Collection, Hesseiches Landesmuseum, Darmstadt, Germany

Michele Blondel
Birthdate & Place: 1948, Paris, France
Lives & Works: Paris, France and New York, NY
Education: Licencie de Philosophie, Ecole des Beaux Arts, Paris, France
Recent One Person Exhibitions:
1992 Locks Gallery, Philadelphia, PA
1993 Temple Gallery, Tyler School of Art, Philosophy, PA
1994 Maier Hahn Gallery, Dusseldorf, Germany
Contemporary Art Forum, Santa Barbara, CA
Galerie Claude Fain, Paris, France
Elga Wimmer Gallery, New York, NY
1997 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
1983 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:
1991 It Takes a Small Needle to Sew a Suit, School of Visual Arts Gallery, New York, NY
Recent Group Exhibitions:
1992 Paintoleum, Visual Arts Gallery, New York, NY
The Artist as Outsider, Newark, NJ

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

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

KEVIN-CARTER

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

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

Recent Group Exhibitions:
1993 Fall From Fashion, Aldrich Museum of Contemporary Art, Ridgefield, CT
PROSPECT 93, Eine internationale Ausstellung aktueller Kunst, Frankfurter Kunstverein, Schirn Kunsthalle
Frankfurt, Germany
Multiplicity, Robbin Lockett Gallery, Chicago, IL
Ecstasy, Dooley Le Cappellaine Gallery, New York, NY
Three or More, Spiral Gallery, Wacoal Art Center, Tokyo, Japan
Water Bar, Galerie Metropol, Wein, Austria
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
Videsus and a film about some whoo pop 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 Cangrund Espac
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 Johnsenn Gallery
1992 Love in ruins - the artist and her muse, Rempire Gallery
Selected Works, Weatherspoon Gallery, North Carolina
1991 a la Plage, Renée Fotouchi, East Hampton, NY
Made in Germany, 1984-90, Bodenschatz Gallery, Basel, Switzerland
The Aristocrats, Carol Johnsenn 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 Beaute, New York, NY
Visits to the Normal World, Carol Johnsenn 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 Johnsenn Gallery, Munich, Germany
The Invisible Body, New York, NY
Box Art, Renée Fotouchi, East Hampton, NY
Photo Group Show, Langer Fain Gallery, Paris, France
The Nude Photograph, Uwe Shield Collection, traveling exhibition Ludwig Museum, Cologne, Munich, Hamburg, Berlin, Germany
1990 Hommages to Clifford Still, Philippe Briet Gallery, New York, NY
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. Dalshheimer Gallery, Baltimore, MD
1989 Carlo Lamagna Gallery, New York, NY
Recent Group Exhibitions:
1992 Transparency, Luise Ross Gallery, New York, NY
Body & Soul, Philippe Staba 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, Trenkman 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, Trenkman 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/Mindscapes, 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 ETIKIN
Birthdate & Place: 1955, New York, NY
Lives & Works: New York, NY
Recent One Person Exhibitions:
1992 Paul Kasmin Gallery, New York, NY
Earl McGrath Gallery, Los Angeles, CA
1991 Retrospective, Mari Mura Museum, Tokyo, Japan
Paul Kasmin Gallery, New York, NY
Tony Shafrazi Gallery, New York, NY
1990 Massimo Audiello Gallery, New York, NY
Carl Solway Gallery, Cincinnati, OH
Galerie Yvon Lambert, Paris, France
1989 Aquilon, Cleveland, OH
1988 Massimo Audiello Gallery, New York, NY
Dance Theater Workshop (drawings), New York, NY
Anderson Gallery, Richmond, VA
Recent Group Exhibitions:
1992 American Art Today: Surface Tension, The Art Museum at Florida International University, Miami, FL
Behind Bars, Thread Waxing Space, New York, NY
Outdoor Sculpture Project, Wanas, Sweden
1991 Beyond the Frame: 30 Years of American Art, traveling exhibition
Outside America: Going Into the ’90s, Fay Gold Gallery, Atlanta, GA
The Spirit of the Shaman: Art Against AIDS, Anders Tornberg Gallery, Sweden
Just What Is It That Makes Today’s Hommes So Different, So Appealing?, Hyde Collection, NY
The Invisible Body, Rempire Fine Art & Gallery, New York, NY
1990 All Quiet on the Western Front?, Galerie Anotine Candau, Paris, France
Deceptively Simple, Schmidt/Markow-Gallery 1709, St. Louis, MO
in the Beginning, Center for Contemporary Art, Cleveland, OH

SYLVIE FLEURY
Birthdate: 1961
Lives & Works: Geneva, Switzerland and New York, NY
Recent One Person Exhibitions:
1992 Galerie van Gelder, Amsterdam
Postmasters Gallery, New York, NY
1991 Galerie Philomene Magers, Bonn, Germany
Galerie Rivolta, Lausanne
Recent Group Exhibitions:
1992 Theoretically Yours, Chiesa di San Lorenzo, Aosta, Italy
Shedhalle, Zurich, Switzerland
Galerie Tanit, Munich, Germany
Galerie Gilbert Brownstone, Paris, France
1991 Objets Trouvés d'Artistes, Galerie du Jour, Paris, France
Plastic Fantastic Lover, Blum Helman Warehouse, New York, NY
Galerie van Gelder, Amsterdam
Fondation Deutsch, Belmonts/Lausanne
Home for June, Home for Contemporary Theater and Art, New York, NY
No Man's Time, Villa Arson, Nice, France

KENNETH GOLDSMITH
Birthdate & Place: 1961, Freeport, NY
Education: BFA Rhode Island School of Design, Providence, RI
Recent One Person Exhibitions:
1992 John Post Lee Gallery, New York, NY
1990 Mincher/Wilcox Gallery, San Francisco, CA
Roy Boyd Gallery, Santa Monica, CA
Paula Allen Gallery (project), New York, NY
Recent Group Exhibitions:
1992 Multiples, Galerie van Orsouw, Zurich, Switzerland
Culture Bites, Cummings Arts Center Gallery, Connecticut College, New London, CT, traveling exhibition
Under Thirty, Galerie Metropole, Vienna, Austria
Group Show, Blum Helman Warehouse, New York, NY
Collector's Choice of Emerging Artists, Vered Gallery, East Hampton, NY
The Beauty in Breathing, The Ruth and Marvin Sackner Archive for Visual and Concrete Poetry, Miami Beach, FL
Ballots or Bullets: You Choose, Sally Hawkins Gallery, New York, NY
The Wall Project, The Sculpture Center, New York, NY
Volumination, The Edwin A. Ulrich Museum of Contemporary Art, Wichita State University, Wichita, KS
Water Bar, 303 Gallery, New York, NY
Abstract, Geoffrey Young Gallery, Great Barrington, MA
White Columns Benefit, White Columns, New York, NY
Rhyme and Reason: Kenneth Goldsmith & Georgia Marsh, Blum Helman Gallery, New York, NY
The Good, The Bad, and The Ugly: Knowledge and Violence in Recent American Art, Ezra and Cecile Zilkha Gallery, Center For The Arts, Wesleyan University, Middletown, CT
Comments on Nomos, Penine Hart Gallery, New York, NY
HOME for June, HOME For Contemporary Art and Theater, New York, NY
On Arrival: A Live Exhibition, 101 Thompson Street, New York, NY
Ornament, John Post Lee Gallery, New York, NY
White Columns Inaugural Exhibition/Benefit, New York, NY
1990 All Quiet On The Western Front?, Espace Dieu, Paris, France
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 It's Privileges, Lang and O'Hara, New York, NY
Stux Invitational, Stux Gallery, New York, NY
Societal Images, White Columns, New York, NY
Brute '90, White Columns, New York, NY
White Columns 20th Anniversary Show, White Columns, New York, NY
Works on Paper Invitational, Althea Viafora Gallery, New York, NY
ACT-UP Auction For Action, Paula Cooper Gallery, New York, NY
Works on Paper, Paula Allen Gallery, New York, NY
Grants & Awards:
1991 NEA/Mid Atlantic Visual Arts Fellowship, Sculpture
1988 Artistic Grant, Artist Space, New York, NY
1985 Banff Center for the Arts, Canada, Residency Fellowship

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

ANNETTE LEMIEUX
Birthdate & Place: 1957, Norfolk, Virginia
Lives & Works: New York, NY
Education: BFA Hartford Art School, University of Hartford, West Hartford, CT
Recent One Person Exhibitions:
1992 Stichting De Appel, Amsterdam, Holland
Castello di Rivoli, Museo d' Arte Contemporanea, Rivoli, Italy
1991 Josh Baer Gallery, New York, NY
Galerie Montenay, Paris, France
1990 Galerie Monika Spruth, Köln, West Germany
Rhona Hoffman Gallery, Chicago, IL
La Maquina Espanola, Seville, Spain
Mario Diacno 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
1990  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

1991  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: Synapae Between Photography and
    Sculpture, Lieberman & Saul Gallery, New York, NY,
    traveling exhibition
    Object Lessons, Portland Art Museum, Oregon Art Institute,
    Portland, OR

1990  This Land Is Our Land, Zoe Gallery, Boston, MA
    Selected Works from the Avant Garde, Kent Fine Art, New
    York, NY
    OBJECTives: The New Sculpture, Newport Harbor Art
    Museum, Newport Beach, CA

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

Grants and Awards:
    1992  Mies van der Rohe Fellowship, Kaiser-Wilhelm Museum,
         Krefeld, Germany
    1991  National Endowment for the Arts
    1987  New York Fellowship for Painting
    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 Stormberg, Lund, Sweden
    1991  Donald Lipski: Glass, New York Experimental Glass
         Workshop, Brooklyn, NY
         The Bells, The Contemporary Arts Center, Cincinnati, OH,
         traveling exhibition to Museum of Contemporary Art,
         Chicago, IL
         Carl Solway Gallery, Cincinnati, OH
         Anselmo Alvarez Galerie de Arte, Madrid, Spain
         Rhona Hoffman Gallery, Chicago, IL
    1990  Donald Lipski: Poetic Sculpture, Freedman Gallery,
         Albright College, Reading, PA, traveling exhibition
         Waterlilies, LennonWeinberg 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
         Lawrence Monk Gallery, New York, NY
    1989  Dorothy Goldstein Gallery, Santa Monica, CA
         Danforth Museum of Art, Framingham, MA
Recent Group Exhibitions:
1992 Wanda's Exhibition, Kinslinge, 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
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, Rempeire 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, Rempeire Fine Art & Gallery, New York, NY

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

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

Recent Group Exhibitions:
1992 Artists at Work, The Creative Process Made Visible, Newton Arts Center, Newton, MA
1991 Between a Brick and a Hard Place, City Place Gallery, Boston, MA
1990 Classicism Reconsidered, Fuller Museum of Art, Brockton, MA

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

Recent Solo Exhibitions:
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, Galerie 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 Diphtch, Arts Yahia Gallery, Tunisi, 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*, WFUM 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: 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 *The War Room*, Carlo Lamagna Gallery, New York, NY
1989 *Fatal Passage*, Everson Museum of Art, Syracuse, NY
   *Visitations*, Carlo Lamagna Gallery, New York, NY
1988 *Desert Song*, Barbara Brathen Gallery, New York, NY
   *Revenge of the Coconuts: A Curiosity Room*, 56 Bleecker Street Gallery, New York, NY
Recent Group Exhibitions:
1992 *Dark Decor*, De Pree Art Center, Hope College, Holland, MI, traveling exhibition
   *World Disorder*, The Cultural Space, New York, NY
   *Totem, Boca Raton Museum of Art, Boca Raton, FL in*herent 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

BEVERLY SEMMES
Lives: New York, NY
Education: MFA Yale School of Art, Yale University, New Haven, CT
BA New Haven College, 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*, PS. 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 Vialfors Gallery, New York, NY
Grants & Awards:
1991 *Mid Atlantic NEA Fellowship in Sculpture*
1989 *Artist's Space Grant*
1988 *Art Matters Grant*
1987 *Alice Kimball English Traveling Fellowship* 
   *Yale School of Art Fellowship***
FERRAN GARCIA SEVILLA
Birthdate & Place: 1949, Mallorca, Spain
Lives & Works: Spain and New York
Recent One Person Exhibitions:
1990 Galería Fernando Alcolea, Barcelona, Spain
   Galería Edurne, Madrid, Spain
   Sana, 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
   Poligán Tecla, Casa de la Caritat, Barcelona, Spain
   Ferran García Sevilla: Paintings 1982-84, Cankarjev Dom, Ljubljana, Obalne Galerije, Piran, Yugoslavia
Selected Group Exhibitions:
1991 Masterworks of Contemporary Sculpture, Painting and Drawing: The 1930s to the 1990s, Bellas Artes Gallery, Santa Fe, NM

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

ELISE SIEGEL
Birthdate & Place: 1952, Newark, NJ
Lives & Works: New York, NY
Education: Emily Carr College of Art, Vancouver, British Columbia
   Vancouver School of Art, Vancouver, Canada
   University of Chicago, Chicago, IL
Recent Group Exhibitions:
1992 Fashion, Tenkman Gallery, New York, NY
   Largerscale, Bill Bace, New York, NY
   War, Tenkman 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
   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 Kunsthalle, Munich, Germany
Outside America: Going Into the 90's, Fay Gold Gallery, Atlanta, GA
Word as Image: American Art 1960-1990, Contemporary Arts Museum, Houston, TX
The Human Circumstance, Minority Management Association of NYNEX, New York, NY
de-Persona, The Oakland Museum, Oakland, CA
Word & #, 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 Stair: Looking Back on the 80's, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA traveling exhibition
Schwarze Kunst: Konzepte zur Politik und 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, Arsenele 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 Endevour 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, S.P.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 Gimpel: 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
Sisyphne, 11, Galerie Rene Blouis, 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 Blouis, Montreal, Canada
Recent Group Exhibitions:
1992 Donald Young Gallery, Seattle, WA
1991 Galerie Rene Blouis, 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

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

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

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

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

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

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