4-8-1996

American Art Today: Heads Only

The Art Museum at Florida International University Frost Art Museum

The Patricia and Phillip Frost Art Museum

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Roy Lichtenstein, *Expressionist Head*, 1980, Bronze, Ed. 6/6, 55" x 41" x 18", Courtesy of The Martin Z. Margulies Family Collection, Miami, FL.
American Art Today: Heads Only
April 8 - May 6, 1994

Curated by
Dahlia Morgan, Director

Essay by Dr. Carol Damian

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 through the American Art Today series. In past years I have focused on the contemporary response to traditional themes in exhibitions of Clothing as Metaphor (’93); Surface Tension (’92); New Directions (’91); The City (’90); Contemporary Landscape (’89); Narrative Painting (’88); The Portrait (’87); Figure in the Landscape (’86); and Still Life (’85).

These exhibitions exemplify the degree of critical and scholarly focus which specialized institutions like The Art Museum can contribute to the history of contemporary art.

In Heads Only the artists’ fascination with heads exemplifies contemporary artists’ involvement in two distinct areas -- the examination of the body and the fragmentation of the figure. This evolves out of a long tradition, from classical through modern art, of using the capital body part as the fountain of all human activity.

I would like to thank our small and dedicated staff, Regina C. Bailey, Coordinator of Museum Programs; Eva Van Hees, Community Relations/Education; Glen Gentele, Registrar/Preparator; and Emina Culpepper, Program Assistant, for their skills, both scholarly and organizational. I am sincerely indebted to Dr. Carol Damian of the Visual Arts Department at FIU for writing a revealing and perceptive essay.

Especially, I would like to thank American Airlines; the National Endowment for the Arts; 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 James Deering Danielsion Foundation; 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

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Provost and Vice President
Academic Affairs

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The Staff of The Art Museum

Dahlia Morgan
Director

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Emina Culpepper
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Dade County Public Schools Museum Educator

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Museum Assistant

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College Work-Study Assistant
Artists

Magdalena Abakanowicz
Carlos Alfonzo
Armand P. Arman
Robert Arneson
Daniel Ashby
Donald Baechler
Georg Baselitz
Jean-Michel Basquiat
Christian Boltanski
James Brown
Squeak Carnwath
Saint Clair Cemin
Sarah Charlesworth
Demi
Thornton Dial Sr.
Valeriy Gerlovkin and Rimma Gerlovina
Lester Johnson
Alex Katz
Carter Kustera
John LeKay
Roy Lichtenstein
Markus Lüpertz
B.G. Muhir
Géorgie Muller
Dona Nelson
Nicola
Tom Otterness
Mimmo Paladino
Ed Paschke
Cliffon Peacock
Pedro Pérez
James Rosenquist
Alison Saar
Lucas Samaras
Ray Smith
John Sparagan
Jorge Tacla
Robin Winters
Thomas Woodruf
Zadik Zaflikan

Lenders

Estate of Jean-Michel Basquiat; Courtesy of Robert Miller Gallery, New York, NY
Brooke Alexander, New York, NY
Cohen Gallery, New York, NY
Laura and Steve Dunn, Beverly Hills, CA;
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Emile Fisher Landau, New York, NY
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Susan and Michael Hort, Scarsdale, NY;
Courtesy of Josh Baer Gallery, New York, NY
Phyllis Kind Gallery, New York, NY and Chicago, IL
Michael Klein, Inc., New York, NY
Patrice Landau Gallery, New York, NY
Leslie Flamin Gallery, New York, NY
The Martin Z. Margulis Family Collection, Miami, FL

Jason McCoy, Inc., New York, NY
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P•O•W, New York, NY
Cliffon Peacock, Charleston, SC
Joyce and Judge Steven Robinson, Miami, FL
James Rosenquist, Aripeka, FL
Sigma Gallery, New York, NY
Sidney Singer, New York, NY; Courtesy Marisa del Re Gallery, New York, NY
John Sparagan, New York, NY
Sperone Westwater, New York, NY
Steinbaum Krauss Gallery, New York, NY
The Weatherspoon Art Gallery, The University of North Carolina at Greensboro, NC
Michael Werner, Inc., New York, NY

Mimmo Paladino, The Perfect Room, 1987, Oil and mixed media, 78” x 57”, Courtesy of Lillian Heidenberg Gallery, New York, NY
American Art Today: Heads Only

The AMERICAN ART TODAY series of exhibitions has explored the variety of ways that contemporary American artists have interpreted traditional themes. With a freedom of expression and range of techniques that often go beyond one's wildest imagination, American artists today have liberated the categories of painting and sculpture with altered conceptions of the nature of physical reality, a new approach to artistic values, and significant changes in the expressive content of an art object. The image of the human head has concerned artists for centuries. Today, it offers artists an opportunity to transform one of the most recognizable and traditional subjects in art history into something quite extraordinary and provocative. In this exhibition of HEADS ONLY, the human head is captured in a wide range of styles; in painting, sculpture, photography, and installations. The heads may or not appear as portraits, and if they do they are conceptual, satirical, humorous; not portraits in the traditional sense of recording the actual characteristics of a person's physiognomy. For the contemporary artist, the heads are fragmented parts of the human body capable of their own existence as a separate entity and worthy of exploration and exploitation.

The most remarkable body of heads ever created was from ancient Rome. These were portraits in the true sense of the word. From the Republic through the Late Empire -- the second century B.C. to the sixth A.D. -- Roman portrait sculpture revealed the history of an entire society condensed into the image of a human face. The Roman conception of the human head conferred upon the subject an unprecedented capacity to articulate and project the interior process of human experience. They were not just the representation of the physically realistic but astonishingly specific individuals and personalities. The Romans had no need to idealize the human figure, as the Greeks had done before them, since the dominant function of the portraits was public commemoration of civic distinction, a very specific and individual right due to specific and individual recognition.

The Romans had realized that the source of human intellect and personality was the head. They preserved its very essence in wax death masks that commemorated the ancestors and paid tribute to the ideology of verism with dynastic arrogance. Tom Otterness casts a mask-like profile that is reminiscent of death and the closed-eyed Rolling Head of Carter Kuster conjures up images of the guillotine and the sacrifice of an ancient Mexican ball-player whose head is tossed down the pyramid's staircase as an offering to the gods. Two heads in total isolation appear as forsaken objects in John Sparagana's Do You Like This Story? They speak for themselves.

Today, contemporary American artists have no need for portraiture for either their ideal or civic virtues as the pretext for creating the human head. But the legacy of the ancient Graeco-Roman tradition lives on in innovative approaches to the formalist arrangement of pedestal heads in a number of works in this exhibition. Zadik Nadkian creates The Greek out of oil painted plaster and transforms the classic model into an alert fragment of the past. The pedestal head takes on diverse forms in the works of Arman, Robert Arneson, Roy Lichtenstein and Saint Clair Cemin. Arman destroys the noble permanence of bronze castings with a swirling Mars, Veni, Vidi, Vici. Roy Lichtenstein mocks the nature or official imagery with his Pop interpretation while Alison Saar mocks the entire premise or official representations in Griot. Robert Arneson's woebegone Rose Selavy pays homage to Duchamp's non-existent heroine of the ridiculous name. Alex Katz elevates the art of pedestal displays by perching Justen atop a wire extender for a bizarre distortion. With his own peculiar style of heroic simplicity, his head assumes an iconic quality of purely modern sensibility.

The most bizarre transformation of the traditional notion of an object of art elevated on a pedestal and encased in Plexiglas (museum-style), thus establishing it as something sacrosanct and demanding of full inspection from all angles, appears in John LeKaye's Spiritus Callidus. Floating in Plexiglas rather than on a pedestal enclosed in Plexiglas, this head has the quality of an embalmed specimen, which is what museum objects are for all intents and purposes. They are arranged for display. B.C. Muhn arranges a row of heads, including one of a dog, as a storefront display of Halloween masks or theater props. Daniel Aubrey's Cibachrome print of Wigged Dummies carries out the theme of display while commenting on quite a useful role for the disconnected head.

Removing the head from its context as a portrait, as a recognizable representation of someone or as a part of the total body, and then treating it as just another subject for artistic exploration and experimentation, is a modern continuum of the artists' fascination with its potential for expression. The artists' feelings invested in the image of a head confer an astounding concreteness of psychic presence and emotion that is hardly imaginable for other parts of the human body. Whether we identify with the subject or not, we are engaged with it in mutual interaction. This would not be possible with a static image of an inanimate object. When Georg Baselitz and Lucas Samaras turn the head upside down, the faces grimace with a discomfort that is mirrored in our own reaction which is to automatically turn our heads and attempt to right the wrong that has been done. It seems that the artists have acted out of hostility and offended our personal sense of well-being by playing with the correct placement of the head -- despite the fact that it is not the head of anyone we know and does not demand such a response. Their volatile energy challenges conformity of any kind and the viewer becomes the enemy. Cliffon Peacock's haunting Untitled head looms as a specter from another existence with a similarly disconcerting and disturbing effect.

Painting with an energy that is angry and disturbing is one of the artistic tendencies of recent years. The spontaneity of the rudely calligraphed images produced by Jean-Michel Basquiat speaks of urban chaos in a freely invented language of signs and symbols. His Untitled head is a skull-like apparition of mock-primitive imagery grinning with cynicism. Squeak Carnwath uses a similar language of disconnected parts and graffiti-like scrawls in A Call to Be and Markus Lüpertz imbues the head in Men Without Women - Parsifal, with a primitive power which recalls masks, mummies and tribal ritual. The power of the mask, in its
disconnected state, away from its costume and the context in which it performs as a means of transformation for tribal ceremonies, festivals, theater and dance throughout the world, has been a source of inspiration for artists since their discovery by Picasso and the modernists of the early twentieth century. James Brown paints a horned head surrounded by penciled markings, signs and symbols that captures the expressiveness of such potent objects and their close attention with the forces of nature.

There are artists who are far less serious in their treatment of the human head. Demi’s Baby with Black Pacifier, an arresting image painted with a sense of humor and playfulness naturally associated with babies. The floating surreal head in Ed Paschke’s The Ignition emerges from the black depths with a smile apparently sparked by the life-giving hands beside her which are touching Michelangelo-style. In the Sargasso Sea, Robin Winters has painted heads balanced upon heads balanced upon heads. The comical assortment appears to refer to a tradition in exotic lands of carrying urns or vases on top of the head. Donald Baechler describes his head with numbers in the Pop style of commercial appropriation and banality.

Taking such visual stereotypes from mechanical illustration and reproduction and rearranging them within a new context to appeal to the American taste for material progress and popular culture inspires a new generation for photographers to transform its human subjects into objects. Hands, letters and carefully drawn circles revolve around the head in its center in Valeri Gerlovin’s and Rimma Gerlovin’s Point, an Ektacolor Print. Photographs are also the focus of Christian Boltanski’s installation Monument (Odessa). His altar glows with the illumination of electric lights and takes on the appearance of a candle-lit inferno from which the images emerge in a haunting commemoration.

HEADS ONLY is an exhibition which pays tribute to the wide range of styles, concepts, and media that artists have discovered in order to explore one of the oldest and most significant subjects in art history. Heads are described from the perspective of the historic, comic, ritualistic and satiric. They may or may not represent any one or any thing. They may simply be Heads.

Dr. Carol Damian
Visual Arts Department
Florida International University

Christian Boltanski, Monument (Odessa), 1989. Black and white photographs, metal boxes, electrical light bulbs, sockets, electrical wiring, 120" x 120", Courtesy of The Martin Z. Margulies Family Collection, Miami, FL
Carlos Alfonzo, *Self-Portrait in Black and Green*, 1987, Acrylic on paper, 73" x 73", Collection of Peter Menendez, Miami, FL.

Demi, Baby with Black Pacifier, 1990, Acrylic on canvas, 40” x 30”. Courtesy of Gutierrez Fine Arts, Miami, FL.

Daniel Aubry, Wigged Dummies, 1993, C-Print, 36” x 32”. Courtesy of Foster Goldstrom Gallery, New York, NY.

John LeKay, *Spiritus Callidos*, 1993, Paradichlorobenzene and Plexiglas, 60 1/4" x 12" x 12", Courtesy of Cohen Gallery, New York, NY
Robert Arneson, *Rose Selavy*, 1978, Glazed ceramic, 41" x 19" x 19", Courtesy of Joyce and Judge Steven Robinson, Miami, FL

Jorge Tacla, *Puesta de sol con Acido (Sunset with Acid)*, 1984, Oil on canvas, 80" x 156", Courtesy of Nohra Haime Gallery, New York, NY
Gregoire Muller, Wounded Head, 1993, Oil on canvas, 11 7/8" x 9 1/2", Courtesy of Jason McCoy, Inc., New York, NY

Gregoire Muller, Bosnian Head II, 1993, Oil on canvas, 11 7/8" x 9 1/2", Courtesy of Jason McCoy, Inc., New York, NY
Lucas Samaras, Untitled, March 2, 1961, 1961, Pastel on paper, 13" x 10" Courtesy of The Martin Z. Margulies Family Collection, Miami, FL

Lucas Samaras, Untitled, March 13, 1962, 1962, Pastel on paper, 13" x 10" Courtesy of The Martin Z. Margulies Family Collection, Miami, FL
Pedro Perez, Underwear Hat, 1990 - 1991, Acrylic and sand on paper, 44" x 30", Courtesy of Gutierrez Fine Arts, Miami, FL

Dona Nelson, Picture - Reed, 1993, Mixed media, 80" x 48", Courtesy of Michael Klein, Inc., New York, NY
Thomas Woodruf, *The Sweet & Sour Babies #4*, 1992, Acrylic on linen on board, 45" x 45" ea., Courtesy of P•P•O•W, New York, NY

Sarah Charlesworth, *Red Veils*, 1993, Cibachrome print, 40" x 30", Collection of Nedra and Mark Oren, Miami, FL
John Sparagana, *Do You Like This Story?*, 1993, Oil on panel, 20" x 67"; Courtesy of the artist

Alison Saar, *Griot*, 1991, Bronze, 23" x 37" x 28"; Collection of Laura and Steve Dunn, Beverly Hills, CA; Courtesy of Jan Baum Gallery, Los Angeles, CA
Saint Clair Cemin, Plumichard, 1992, Ceramic, 5" x 3" x 2", Steel Base 45 1/4" x 12" x 12", Courtesy of Robert Miller Gallery, New York, NY

Ray Smith, *Los Aviones*, 1992, Oil on canvas, 18" x 14", Courtesy of Sperone Westwater, New York, NY

Ray Smith, *Marianna #4*, 1989, Monotype with hand-painting on wood veneer, 50 1/2" x 39", Courtesy of Cavin Morris Gallery, New York, NY
Ed Paschke, The Ignition, 1991, Oil on linen, 36" x 48". Courtesy of Phyllis Kind Gallery, New York, NY and Chicago, IL.

James Brown, Untitled, 1983, Oil, enamel and pencil on canvas, 72" x 48", Courtesy of The Martin Z. Margulies Family Collection, Miami, FL

Thornton Dial Sr., Jailhouse, 1993, Mixed media on board, 48" x 48", Courtesy of Phyllis Kind Gallery, New York, NY
Carter Kustera, *Based on a True Story #4: Rolling Head*, 1993, Plaster, epoxy resin, steel, leather, and felt, 42" x 96" x 10", Collection of Susan and Michael Hort, Scarsdale, NY; Courtesy of Josh Baer Gallery, New York, NY

Tom Otterness, *Untitled*, 1989, Bronze, 6 1/2" x 21 1/2" x 19" Ed. of 12, Courtesy of Brooke Alexander, New York, NY
Squeak Carnwath, A Call to Be. 1992, Oil, alkyd on canvas, 82" x 82", Courtesy of LedisFlam Gallery, New York, NY

Jean-Michel Basquiat, Untitled. 1983, Oilstick on paper, 30" x 22 1/4", Estate of Jean-Michel Basquiat; Courtesy of Robert Miller Gallery, New York, NY
Donald Baechler, Arithmetic, 1992, Acrylic/oil on linen, 100" x 80", Courtesy of Emily Fisher Landau, New York, NY

Nicola, Forest, 1992, Mixed media, 75" x 75" x 3", Courtesy of Patrice Landau Gallery, New York, NY
Magdalena Abakanowicz, Autoportrety II, 1985, Resin, cotton, sand, wood stand, 8" x 8 1/2" x 5 1/4", Courtesy of Joyce and Judge Steven Robinson, Miami, FL.

James Rosenquist, The Serenade for the Doll after Claude Debussy, Gift Wrapped Doll #15, 1992, Oil on canvas, 60" x 60", Courtesy of the artist.
B.G. Muhn, Monogene to Bluejean, 1993, Prismacolor pencil, watercolor, and graphite, 18" x 40 1/2", Courtesy of Sigma Gallery, New York, NY

Zadik Zadikian, The Creek, 1986, Oil painted plaster on burlap support, 31" x 12" x 14 1/2", Courtesy of The Martin Z. Margulies Family Collection, Miami, FL

Alex Katz, Justen, 1992, Oil on aluminum with bronze base, 67 1/2" x 7 3/4" x 7", Courtesy of Robert Miller Gallery, New York, NY
Exhibition Checklist

(italic page numbers denote locations of reproductions)

Magdalena Abakanowicz
Autoportrétly II, 1983 (page 22)
Resin, cotton, sand, wood stand
8" x 8 1/2" x 5 1/4"
Courtesy of Joyce and Judge Steven Robinson,
Miami, FL

Carlos Alfonzo
Self-Portrait in Black and Green, 1987 (page 6)
Acrylic on paper
73" x 73"
Collection of Peter Menendez, Miami, FL

Armand P. Arman
Mars, Venus, Vici, Vici, 1986 (page 6)
Bronze
24" x 11" x 11"
Collection of Sidney Singer, New York, NY;
Courtesy of Marisa del Re Gallery, New York, NY

Robert Arneson
Rose Selavy, 1978 (page 9)
Glazed ceramic
41" x 19" x 19"
Courtesy of Joyce and Judge Steven Robinson,
Miami, FL

Daniel Aubry
Wigged Dummies, 1993 (page 7)
C-Print
36" x 32"
Courtesy of Foster Goldstrom Gallery, New York, NY

Donald Baechler
Arithmetic, 1992 (page 21)
Acryl/air on linen
100" x 80"
Courtesy of Emily Fisher Landau, New York, NY

Georg Baselitz
Malerkopf wie Blumenstrauss II, 1987 (page 1)
Oil on canvas
57 1/2" x 45"
Courtesy of Michael Werner Gallery, New York, NY
and Cologne, Germany

Jean-Michel Basquiat
Untitled, 1983 (page 20)
Oilstick on paper
30" x 22 1/4"
Estate of Jean-Michel Basquiat;
Courtesy of Robert Miller Gallery, New York, NY

Christian Boltanski
Monument (Odessa), 1989 (page 5)
Black and white photographs, metal boxes,
electrical light bulbs, sockets, electrical wiring
120" x 120"
Courtesy of The Martin Z. Margulies Family
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James Brown
Untitled, 1983 (page 18)
Oil, enamel and pencil on canvas
72" x 48"
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Sarah Charlesworth
Red Veil, 1993 (page 13)
Cibachrome print
40" x 50"
Collection of Nedra and Mark Oren, Miami, FL

Demi
Baby with Black Pacifier, 1990 (page 7)
Acrylic on canvas
40" x 30"
Courtesy of Gutierrez Fine Arts, Miami, FL

Thornton Dial Sr.
Jailhouse, 1993 (page 10)
Mixed media on board
48" x 48" Courtesy of Phyllis Kind Gallery, New York, NY

Valery Gerlovich and Rimma Gerlovina
Point, 1991 - 1992 (page 8)
Ektacolor Print
48" dia. x 3 1/2"
Courtesy of Steinbaum Krauss Gallery, New York, NY

Lester Johnson
Three Heads, 1960 - 1961
Oil on canvas
60" x 67 3/8"
Courtesy of The Weatherspoon Art Gallery, The
University of North Carolina at Greensboro;
Weatherspoon Gallery Association Purchase, 1965

Alex Katz
Justen, 1992 (page 23)
Oil on aluminum with bronze base
67 1/2" x 7 3/4" x 7"
Courtesy of Robert Miller Gallery, New York, NY

Carter Kustra
Based on a True Story #4: Rolling Head, 1993 (page 19)
Plaster, epoxy resin, steel, leather, and felt
42" x 96" x 16"
Collection of Susan and Michael Hort, Scarsdale, NY;
Courtesy of Josh Baer Gallery, New York, NY

Roy Lichtenstein
Expressionist Head, 1980 (front cover)
Bronze, Ed. 6/6
55" x 41" x 18"
Courtesy of The Martin Z. Margulies Family
Collection, Miami, FL

John LeKoy
Spiritus Callidus, 1993 (page 8)
Parachlorobenzene and Plexiglas
60 1/4" x 12" x 12"
Courtesy of Cohen Gallery, New York, NY
Markus Lüpertz
Men without Women - Parsifal, 1993 (page 17)
Oil on canvas
63 3/4" x 51 1/4"
Courtesy of Michael Werner, Inc., New York, NY

B.G. Muhn
Monogene to Bluejean, 1993 (page 23)
Prismacolor pencil, watercolor, and graphite
18" x 40 1/2"
 Courtesy of Sigma Gallery, New York, NY

Gregoire Muller
Bosnian Head II, 1993 (page 10)
Oil on canvas
11 7/8" x 9 1/2"
Courtesy of Jason McCoy, Inc., New York, NY

Mimmo Paladino
The Perfect Room, 1987 (page 3)
Oil and mixed media
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Courtesy of Lillian Heinderberg Gallery, New York, NY

Ed Paschke
The Ignition, 1991 (page 17)
Oil on linen
36" x 48"
Courtesy of Phyllis Kind Gallery, New York, NY and Chicago, IL

Clifton Peacock
Untitled, 1990 (page 32)
Oil on canvas
39 x 52"  
Courtesy of the artist

Pedro Perez
Underwear Hat, 1990 - 1991 (page 12)
Acrylic and sand on paper
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Courtesy of Gutierrez Fine Arts, Miami, FL

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Alison Saar
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Courtesy of The Martin Z. Margulies Family Collection, Miami, FL

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Courtesy of the artist

Jorge Tacla
Puesta de Sol con Acido (Sunset with Acid), 1984 (page 9)
Oil on canvas
80" x 156"
Courtesy of Nohra Haime Gallery, New York, NY

Robin Winters
Sargasso Sea, 1992 (page 15)
Acrylic on canvas
20" x 30"
Courtesy of Michael Klein, Inc., New York, NY

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The Sweet & Sour Babies #4, 1992 (page 13)
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Zadik Zadikian
The Greek, 1986 (page 23)
Oil painted plaster on burlap support
31" x 12" x 14 1/2"  
Courtesy of The Martin Z. Margulies Family Collection, Miami, FL
ARTIST'S BIOGRAPHIES

MAGDALENA ABAKANOWICZ

Birthdate and Place: 1930, Falenty, Poland

Selected Solo Exhibitions:

1994 Mandeville Gallery, Mandeville Center, University of California at San Diego, San Diego, CA
1993 Museum of Art, Rhode Island School of Design, Providence, RI (travelling)
Galerie des Polnischen Instituts, Düsseldorf, Germany
War Games, The Institute for Contemporary Art, P.S. 1 Museum, Long Island City, NY
1992 Marlborough Gallery, New York, NY
1991 Sezon Museum of Art, Tokyo, Japan
Museum Sztuki, Lodz, Poland
1990 Richard Gray Gallery, Chicago, IL
Galerie Pels Leusden, Berlin, Germany
Riva Yares Gallery, Scottsdale, AZ
Artcurial, Paris, France (travelling)
Gallerie GKM Siwert Bergström, Malma, Sweden
Fiorella Urbani Gallery, Los Angeles, CA
Vrej Baghoomian Gallery, New York, NY
Galerie Guy Pieters, Knokke-Zoute, Belgium
FIAC, Paris, France

CARLOS ALFONZO

(1950 - 1991)

Birthdate and Place: 1950, Cuba

Selected Solo Exhibitions:

1988 Frances Wolfson Gallery, Miami, FL
1987 Osuna Gallery, Washington, DC
1977 Museo Nacional de Bellas Artes, Havana, Cuba

ARMAND P. ARMAN

Birthdate and Place: 1914, Chicago, IL

Selected Solo Exhibitions:

1968 MFA, Mills College, Oakland, CA
1964 BA, California College of Arts and Crafts, Oakland, CA

ROBERT ARNESON

(1930 - 1992)

Birthplace: Benicia, CA

Education: College of Marin, Kentfield, CA
1956 MFA, Mills College, Oakland, CA
1954 BA, California College of Arts and Crafts, Oakland, CA

Selected Solo Exhibitions:

1993 The Last Works, John Berggruen Gallery, San Francisco, CA
The Political Works, M.H. deYoung Museum, San Francisco, CA
Guardians of the Secret II, Museum of Art, University of Northern Iowa, Iowa City, IA (travelling)
1992 Frumkin/Adams Gallery, New York, NY
Me and Jackson: Robert Arneson Interprets Jackson Pollock, Pollock-Krasner House, East Hampton, NY
1991 New and Selected Work, Sawhill Gallery, James Madison University, Harrisonburg, VA
Frumkin/Adams Gallery, New York, NY
1990 Candy Store Gallery, Folsom, CA
Robert Arneson/MATRIX 110: From the Jackson Pollock Series, Wadsworth Atheneum, Hartford, CT

DANIEL AUBRY

Birthplace: Paris, France

Education: BA, Swarthmore College, Swarthmore, PA
MA, University of California, Los Angeles, CA

Selected Solo Exhibition:

1993 Windows, Foster Goldstrom Gallery, New York, NY

DONALD BAECHLER

Birthdate and Place: 1956, Hartford, CT

Education: 1978-79 Staatliche Hochschule für bildende Kunste, Stadelschule, Frankfurt, Germany
1977-78 Cooper Union, New York, NY
1974-76 Maryland Institute College of Art, Baltimore, MD

Selected Solo Exhibitions:

1993 Gisela Capitain, Cologne, Germany
GEORG BASELITZ
Birthdate and Place: January 23, 1938, Deutschbaselitz, Saxony
Education: 
1965 Villa Romana, Florence, Italy
1957 Academy of Art, Berlin, Germany
1956 Academy of Art and Crafts, Berlin, Germany

Selected Exhibitions:
1994 Pace Gallery, New York, NY
1993 Sarland Museum, Saarbrücken, Germany
Hamburger Kunsthalle, Hamburg, Germany
Galerie Michael Werner, Cologne, Germany
1993 Works from 1990-1993, Louisiana Museum, Humlebaek, Denmark
The Broken Mirror, Venice Biennale, Venice, Italy
Centre Georges Pompidou, Galerie Montenay, Paris, France
1992 Graphische Sammlung Albertina, Vienna, Germany
Galerie Fred Jahn, Munich, Germany
Museum für Gegenwartskunst, Basel, Switzerland
Georg Baselitz: Retrospective 1964-1991, Kunsthalle der Hypokultur, Munich, Germany
Scottish National Gallery of Modern Art, Edinburgh, Scotland
The Pace Gallery, New York, NY
Michael Werner, New York, NY
Matthew Marks, New York, NY
Metropolis, Martin-Gropius-Bau, Berlin, Germany
Amelio Brachot, Paris, France
Tate Gallery, London, England
Anthony D’Offay Gallery, London, England
Galerie Michael Werner, Cologne, Germany
1990 Retrospective, Kunsthalle Zürich, Kunsthalle, Düsseldorf
Dresdner Frauen, Pace Gallery, New York, NY
Pace Gallery, New York, NY
Galerie Michael Werner, Cologne, Germany

JEAN-MICHEL BASQUIAT
(1960-1988)
Birthplace: Brooklyn, NY
Selected Solo Exhibitions:
1994 Henry Art Gallery, Seattle, WA
1993 Tony Shafrazi Gallery, New York, NY
Musee-galerie de la seita, Paris, France
Musée d’art contemporain, Pully/Lausanne, Switzerland
Newport Harbor Art Museum, Newport Beach, CA
Galerie Eric van de Weghe, Brussels, Belgium
Musée Cantini, Marseille, France
Vej Baghoomian Gallery, New York, NY
1991 PS Gallery, Tokyo, Japan
1990 Robert Miller Gallery, New York, NY (travelling)

CHRISTIAN BOLTANSKI
Birthdate and Place: 1944, Paris, France
Selected Solo Exhibitions:
1993 Galleria Lucio Amelio, Naples, Italy
New York Public Library, New York, NY
1992 Gallery Sendz, Hiroshima, Japan
1991 Marian Goodman Gallery, New York, NY
Lisson Gallery, London, England
Hamburger Kunsthalle, Hamburg, Germany
Galerie Elisabeth Kaufman, Basel, Switzerland
The Institute of Contemporary Art, Nagoya, Japan
Palais des Beaux-Arts, Brussels, Belgium
Beaux-Arts Galerie, Brussels, Belgium

JAMES BROWN
Birthdate and Place: 1951, Los Angeles, CA
Selected Solo Exhibitions:
1994 Galerie Franck & Herve Bordas, Paris, France
Senta Galleries, Santa Fe, New Mexico
Galerie Heinz Holman, Cologne
1993 Kulturring Sundern - Stadtgalerie, Sundern, Germany
Galerie Der Brucke, Buenos Aires, Argentina
1992 Galerie Thaddaeus Ropac, Salzburg, Austria
Leo Castelli Gallery, New York, NY
1991 Anders Tornberg Gallery, Lund, Sweden
Black and Blue 1991, Galerie Isy Brachot, Brussels, Belgium
1990 Richard Green Gallery, Santa Monica, CA
Galleria Lucio Amelio, Naples, Italy
SQUEAK CARNWATH
Birthdate and Place: 1947, Abington, PA
Education: 1977 MFA, California College of Arts & Crafts, Oakland, CA
1971 California College of Arts & Crafts, Oakland, CA
1970 Goddard College, Plainfield, VT
Selected Solo Exhibitions:
1994 The Chrysler Museum, Norfolk, VA
1993 LedisFlam, New York, NY
1992 Dorothy Goldeen Gallery, Santa Monica, CA
Monterey Peninsula Museum of Art, Monterey, CA
1991 Dorothy Goldeen Gallery, Santa Monica, CA
John Berggruen Gallery, San Francisco, CA
1990 San Diego State University Gallery, San Diego, CA
Shea & Beker Gallery, New York, NY

SAINT CLAIR CEMIN
Birthdate and Place: 1951, Cruz Alta, Brazil
Education: Ecole Nationale Superieure des Beaux Arts, Paris France
Selected Solo Exhibitions:
1994 Galeria Carnago Vilaca, Sao Paulo, Brazil
Galerie Lars Bohman, Stockholm, Sweden
Museo de Arte Contemporaneo (MARCO), Monterrey, Mexico
Robert Miller Gallery, New York, NY
Galerie Daniel Templon, Paris, France
1993 The Greenberg Gallery, St. Louis, MO
Anders Tomberg Gallery, Lund, Sweden
1992 Robert Miller Gallery, New York, NY
Paul Kasmin Gallery, New York, NY
1991 Directions - Saint Clair Cemin, Hirshhorn Museum and Sculpture Garden,
Smithsonian Institute, Washington, DC
Daniel Weinberg Gallery, Santa Monica, CA
1990 Anders Tomberg Gallery, Lund, Sweden
Massimo Audiello Gallery, New York, NY
Sperone Westwater Gallery, New York, NY
Galerie Thaddaeus Ropac, Paris, France

DEMII
Birthdate and Place: 1955, Cuba
Education: Miami-Dade Community College, Miami, FL
Selected Solo Exhibitions:
1995 Alonso Arte, Bogota, Colombia
1993 Where Ideas Come From, Gutierrez Fine Arts, Miami Beach, FL
1991 Gutierrez Fine Arts, Key Biscayne, FL

THORNTON DIAL SR.
Birthdate and Place: September 10, 1928, Emmel, Alabama
Selected Solo Exhibitions:
1992 Luise Ross Gallery, New York, NY
1991 Ricco-Maresca Gallery, New York, NY
1990 Thornton Dial: Ladies of the United States, Library Art Gallery, Kennesaw State College, Marietta, GA

RIMMA GERLOVINA AND VALERIY GERLOVIN
Rimma Gerlovina
Birthdate and Place: 1951, Moscow, Russia
Education: Moscow University, Moscow, Russia
Valeriy Gerlov
Birthdate and Place: 1945, Vladivostok, Russia
Education: School of Art, Theater, Stage and Design, Moscow, Russia
Selected Solo Exhibitions:
1993 Steinbaum Krauss Gallery, New York, NY
Robert Brown Gallery, Washington, DC
1992 Deson-Saunders Gallery, Chicago, IL
1991 Kyle Roberts Gallery, San Francisco, CA
Deson-Saunders Gallery, Chicago, IL
Fine Arts Museum of Long Island, Hempstead, NY
Brush Art Gallery, St. Lawrence University, Canton, NY
1990 Robert Brown Gallery, Washington, DC

LESTER JOHNSON
Birthdate and Place: 1936, Minneapolis, MN
Education: 1964 Artist-in-Residence, University of Wisconsin, Milwaukee, WI
1947 Minneapolis School of Art, Minneapolis, MN
School of the Art Institute of Chicago, Chicago, IL
Selected Solo Exhibitions:
1991 Erector Square Gallery, New Haven, CT
Donald Morris Gallery, Birmingham, MI
1990 Gimpel Jundt Weitzenhoffer Gallery, New York, NY
Walter Moes Gallery, New York, NY
ALEX KATZ
Birthdate and Place: 1927, Brooklyn, NY
Education: 1950, Skowhegan School of Painting and Sculpture, New York, NY
Selected Solo Exhibitions:
1993 Robert Miller Gallery, New York, NY
1992 Colby College, Waterville, ME
1991 Michael Kohl Gallery, Santa Monica, CA

CARTER KUSTERA
Birthdate and Place: 1962, Sault Ste. Marie, Ontario, Canada
Education: 1985, Ontario College of Art, Toronto, Ontario, Canada
1982, Algonquin College, Ottawa, Ontario, Canada
Selected Solo Exhibitions:
1993 Josh Baer Gallery, New York, NY
1992 Josh Baer Gallery, New York, NY
1991 Josh Baer Gallery, New York, NY
1990 Pat Hearn Gallery, New York, NY

JOHN LEKAY
Selected Solo Exhibitions:
1993 Cohen Gallery, New York, NY
1991 Randy Alexander Gallery, New York, NY
1990 Paula Allen Gallery, New York, NY

ROY LICHTENSTEIN
Selected Solo Exhibitions:
1993 Lichtenstein Three Decades of Sculpture, Guild Hall, East Hampton, NY
1992 Haystacks, Galerie Martine Guerival, Paris, France
1991 Galerie Beyeler, Basel, Switzerland

GALERIE HANS STRELLOWSKY, DUSSELDORF, GERMANY
1990 Reflections Series, Leo Castelli Graphics, New York, NY
Palazzo delle Albere, Trento, Italy

MARKUS LÜPERTZ
Birthdate and Place: April 5, 1941, Leberec, Bohemia
Selected Solo Exhibitions:
1993 Men Without Women-Pasiphae, Michael Werner Gallery, New York, NY
Galerie Michael Werner, Cologne, Germany
1991 Städtische Galerie im Prinz-Max-Palais, Karlsruhe
1990 Lovis Corinth Prize of the Artist's Guild Esslingen
Mary Boone Gallery, New York, NY
Venice Design Art Gallery, Venice, CA
Galerie Michael Werner, Cologne, Germany

B.G. MUHN
Education: 1984 MFA, University of Maryland, College Park, MD
1982 BFA, California College of Arts and Crafts, Oakland, CA
1980 Academy of Art College, San Francisco, CA
1979 BA, So-gang University, Seoul, Korea
Selected Solo Exhibitions:
1993 SIGMA Gallery, New York, NY
1992 Hyundai Art Museum, Seoul, Korea
Art Gallery 965, Pusan, Korea
Campanile Galleries, Chicago, IL

GREGORIE MULLER
Birthdate and Place: 1947, Morges, Switzerland
Selected Solo Exhibitions:
1993 Jason McCoy Inc., New York, NY
Vila Turquoise, Le Corbusier, Centre de Relations Publiques Ebel, La Chaux-de-Fonds, Switzerland
1992 Ten Recent Paintings, Kunsthaus Museum, Zurich, Switzerland
Fischlin Gallery, Geneva, Switzerland
1991 Swimmers, Jason McCoy Inc., New York, NY
Grob Gallery, London, England

DONA NELSON
Birthplace: Grand Island, NE
Education: 1968 BFA, Ohio State University, Columbus, OH
1968 Whitney Independent Study Program, New York, NY
Selected Solo Exhibitions:
1993 Michael Klein Inc., New York, NY
Amelie A. Wallace Gallery, State University of New York at Old Westbury, Old Westbury, NY
1990 Scott Hanson Gallery, New York, NY
NICOLA
Birthdate and Place: 1939, Africa
Education: Ecole des Beaux-Arts, Paris, France
Selected Solo Exhibitions:
1994 Patrice Landau Gallery, New York, NY
1993 White Hall Gallery, New York, NY
1992 Galerie Lara Vincy, Paris, France
1991 Rempire Gallery, New York, NY

TOM OTTERNESS
Birthdate and Place: 1952, Wichita, KS
Selected Solo Exhibitions:
1993 The Tables, The Carnegie Museum of Art, Pittsburgh, PA
1992 Brooke Alexander, New York, NY
1991 The Tables, Sculptures and Drawings, IVAM Centre Julio Gonzalez, Valencia, Spain, (travelling)
Nancy Dreyfus Gallery, Washington, DC
1990 James Corcoran Gallery, Santa Monica, CA; Brooke Alexander, New York, NY
The Tables, Lannan Foundation, Los Angeles, CA

MIMMO PALADINO
Birthdate and Place: 1948, Padula, Italy
Selected Solo Exhibitions:
1993 Fonte di Belvedere, Florence, Italy
1992 Museu de Arte de Sao Paulo, Brazil, travelling
Paladino’s Voyage, Galeria Ramis F. Barquet, Monterrey, Mexico
Horace Conclusus in corti San Domenico, Convento San Domenico, Benevento, Italy
Galerie Tempion, Paris, France
Gian Enzo Sperone, FIAC, Paris, France
1991 Galerie Bernd Kluse, Munich, Germany
Seventh Regiment Armory, New York, NY
Galleria Gian Enzo Sperone, Rome, Italy
Duson Gallery, Seoul, Korea and Ana Gallery, Seoul, Korea
Galleri Lars Bohman, Stockholm, Sweden
Waddington Galleries, London, England
1990 Galleri Lars Bohman, Stockholm, Sweden
Galleria Communale d’Art Moderna, (Villa delle Rose), Bologna, Italy
Galerie Bernd Kluse, Munich, Germany
Galerie Daniel Gervis, Cannes, France
Galerie Haohen Thomas, Paris, France
Waddington Galleries, London, England

ED PASCHKE
Birthdate and Place: 1939, Chicago, IL
Education: 1970 MFA, The School of the Art Institute of Chicago, Chicago, IL
1961 BFA, The School of the Art Institute of Chicago, Chicago, IL
Selected Solo Exhibitions:
1994 Grand Valley State University, Allendale, MI
Phyllis Kind Gallery, New York, NY
1993 Phyllis Kind Gallery, New York, NY
1992 Caestecker Gallery, Ripon College, Ripon, WI
Phyllis Kind Gallery, New York, NY
1991 Phyllis Kind Gallery, New York, NY
1990 Phyllis Kind Gallery, New York, NY

CLIFFTON PEACOCK
Birthdate and Place: 1933, Chicago, IL
Education: 1977 MFA, Boston School of Fine Arts, Boston University, Boston, MA
1975 BFA, Boston School of Fine Arts, Boston University, Boston, MA
Selected Solo Exhibitions:
1993 Greenville County Museum of Art, Greenville, SC
Germans van Eck Gallery, New York, NY
1992 Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC
1991 Greenville County Museum of Art, Greenville, SC
William Halsey Gallery, College of Charleston, Charleston, SC
Jan Baum Gallery, Los Angeles, CA
1990 Germans van Eck Gallery, New York, NY
Thomas Segal Gallery, Boston, MA

PEDRO PEREZ
Birthdate and Place: 1951, Cuba
Education: 1978 MFA, Maryland Institute of Art, Hoffberger School of Painting, Baltimore, MD
Selected Solo Exhibitions:
1993 M. Guerrero Fine Arts, Key Biscayne, FL
1992 The Inter Art Center, New York, NY
1991 The Fabric Workshop, Philadelphia, PA
1990 Marilyn Pearl Gallery, New York, NY
JAMES ROSENQUIST
Selected Solo Exhibitions:
1993 Alice de Roulet Williamson Gallery, Art Center College of Design, Pasadena, CA
Leo Castelli Gallery, New York, NY
7 Maitres De L'Estampe - Innovations Des Annees 80's Aux Etats-Unis, Musée D'Art Contemporain, Nice, France
Gift Wrapped Dolls, Feifer, Chicago, IL
1992 Galerie Thaddaeus Ropac, Paris, France
Galeria Weber Alexander Cobo, Madrid, Spain
Gagosian Gallery, New York, NY
1991 James Rosenquist, Instituto Valencia de Arte Moderno, Centre Julio González, Valencia, Spain
Welcome to the Water Planet and House of Fire, Galerie Nikolaus Sonne, Berlin, Germany
Blum Helman Gallery, Santa Monica, CA
Rosenquist: Moscow - U.S.A., Tretyakov Museum, Moscow, Russia
1990 Leo Castelli Gallery, New York, NY

ALISON SAAR
Birthdate and Place: 1956, Los Angeles, CA
Education: 1981 MFA, Otis Art Institute, Los Angeles, CA
1978 BA, Scripps College, Claremont, CA
Selected Solo Exhibitions:
1994 Fertile Ground + Crossroads, Virginia Museum of Fine Arts, Richmond, VA
1993 Freedman Gallery, Allbright College Center for the Arts, Reading, PA
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
The High Museum of Art, Atlanta, GA
1992 Cleveland Center for Contemporary Art, Cleveland, OH
Bellvue Art Museum, Bellvue, WA
Installation, Neuberger Museum, Purchase, NY
Slow Boat, Downtown Whitney Museum at Philip Morris, New York, NY
Roving Installation, Museum of Contemporary Art in Baltimore, Baltimore, MD
1991 Dreamin’s, Jan Baum Gallery, Los Angeles, CA
1990 Milagros Pequeños, Jan Baum Gallery, Los Angeles, CA

LUCAS SAMARAS
Birthdate and Place: September 14, 1936, Kastoria, Greece
Education: 1959 BA Rutgers University, New Brunswick, NJ
1962 Columbia University, New York, NY
Selected Solo Exhibitions:
1993 Pastels, The Pace Gallery, New York, NY
Hokin Gallery, Bay Harbor Islands, FL
Pace/MacGill Gallery, New York, NY
Galerie Nippa, Paris, France
Slices of Abstraction, Slivers of Passion and/or Mere Decor, The Pace Gallery, New York, NY

RAY SMITH
Birthdate and Place: February 14, 1939, Brownsville, TX
Selected Solo Exhibitions:
1993 Art at the Edge, High Museum of Art, Atlanta, GA
Encounters 4, Dallas Museum of Art, Dallas, TX
Galerie Thaddaeus Ropac, Paris, France
Ray Smith ’93 Obra Reciente, Ex-convento de Santa Teresa La Antigua, Mexico City, Mexico
1992 Bonnefantenmuseum, Maastricht, The Netherlands (travelling)
Sperone Westwater, New York, NY
Galerie Barbara Farber, Amsterdam, The Netherlands
1991 Galerie Thaddaeus Ropac, Paris, France
Sperone Westwater, New York, NY
1990 Galerie Folker Skulima, Berlin, Germany
Sperone Westwater, New York, NY
Gian Enzo Sperone, Rome, Italy
Akira Ieda Gallery, Nagoya, Japan

JOHN SPARAGANA
Birthdate and Place: 1958, Rochester, NY
Education: 1987 MFA, Stanford University, Stanford, CA
1981 Blackhawk Mountain School of Art, Blackhawk, CO
1980 School of the Art Institute of Chicago, Chicago, IL
1980 BGS, University of Michigan, Ann Arbor, MI
Selected Solo Exhibitions:
1993 McMurtry Gallery, Houston, TX
Who Are You, Where Are You?, Sewall Gallery, Rice University, Houston, TX
1989 Smith Anderson Gallery, Palo Alto, CA
Monotypes, Sioux City Art Center, Sioux City, IA

JORGE TACLA
Birthdate and Place: 1958, Santiago, Chile
Education: 1979 Escuela de Bellas Artes, Universidad de Chile, Santiago, Chile
Selected Solo Exhibitions:
1993 Notas y Referencias, Galeria Der Brocke, Buenos Aires, Argentina
Museo de Monterrey, Monterrey, Mexico
Nohra Haime Gallery, New York, NY
1992 Borders, Nohra Haine Gallery, New York, NY
Jorge Tacla: Memory of Place, Lehman College Art Gallery, Bronx, NY

1991 Hemispheric Problem: Time and Space in Negative, Nohra Haine Gallery, New York, NY
Art at the Edge, High Museum of Art, Atlanta, GA

1990 Watercolors, Nohra Haine Gallery, New York, NY

ROBIN WINTERS
Birthdate and Place: 1950, Benicia, CA
Education: 1976 The Whitney Independent Study Program, New York, NY
1971 The San Francisco Art Institute, San Francisco, CA

Selected Solo Exhibitions:
1994 Michael Klein Inc., New York, NY
1993 Vitro Vivo, Brooke Alexander, Inc. New York, NY
Body Politic, Contemporary Art Museum, University of South Florida, Tampa, FL
Human Nature, The Renaissance Society, University of Chicago, Chicago, IL
1992 Shoshana Wayne Gallery, Santa Monica, CA
1991 Beth Urdang Fine Art, Chicago, IL
Gerald Peters Gallery, Dallas, TX
Galerie Laage Salomon, Paris, France
Galerie Van Esch, Eindhoven, The Netherlands
1990 Centre d’Art Contemporain, Geneva, Switzerland

THOMAS WOODRUF
Birthdate and Place: 1957 New Rochelle, NY
Education: 1979 BFA, Cooper Union, New York, NY

Selected Solo Exhibitions:
1993 P.P.O.W., New York, NY
1992 After Flash, Parker/Mark Gallery, Los Angeles, CA
In a Vivid Array, The St. Louis Art Museum, St. Louis, MO
1991 Chromatic Aberration, P.P.O.W., New York, NY
Loon Ballade, Queens Museum, Queens, NY

ZADIK ZADIKIAN
Education: 1973 Rome Academy of Art, Rome, Italy
1967 Art Academy of Yerevan, Yerevan, Armenia

Selected Solo Exhibitions:
1992 Scotch House, Tel Aviv, Israel
Prisunic Gallery, Paris, France
1991 Prisunic Gallery, New York, NY
1987 Taft Gallery, Pasadena, CA
1986 Tony Shafrazi Gallery, New York, NY

Clifton Peacock, Untitled, 1990, Oil on canvas, 39" x 52", Courtesy of the artist