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American Art Today: Night Paintings

The Art Museum at Florida International University Frost Art Museum

The Patricia and Phillip Frost Art Museum

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American Art Today: Night Paintings

The Art Museum
AT FLORIDA INTERNATIONAL UNIVERSITY
Miami, Florida
Yvonne Jacquette, *Tokyo Street with Pachinko Parlor II*, 1985,
Oil on canvas, 86 1/2" x 55 1/4",
Courtesy of Brooke Alexander Gallery, New York, NY
American Art Today: Night Paintings

January 13 - February 18, 1995

Leigh Behnke, Shadow Image, 1992, Oil on canvas, 34 1/4" x 24", Courtesy of Fischbach Gallery, New York, NY

Essay by Barbara Dayer Gallati

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.

Night Paintings have a long history, and include works by Goya, Rembrandt and Delacroix. I was fascinated by their interpretations. For example, paintings that capture the moonlight are thought to be touched by romance and fantasy. They are inherently dramatic.

The artistic effects in these works range from the moodiness of dark tonalities to the jazziness of neon streets. The use of artificial light such as neon or street light is a contemporary technique, whereas natural light such as moonlight has been used for centuries.

I would like to thank our small and dedicated staff, Regina C. Bailey, Assistant Director, for her skills, both scholarly and organizational; Ivan F. Reyes, Program Assistant, for assisting with financial concerns; Charlotte Moore for her typing and editing skills; Lisa Gil de Lamadrid, Community Relations, who saw the catalog through to completion; and Mercy Advocat, Office Manager, for her overseeing all events related to the exhibit. I am sincerely indebted to Barbara Dayer Gallati for writing a revealing and perceptive essay.

Especially, I would like to thank the James Deering Danielson Foundation; Charles Cowles Charitable Trust; American Airlines; The Travelers Foundation; 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

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Patterson Ewen
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Phillip Guston
Mark Innerst
Keith Jacobshagen
Yvonne Jacquette
Alex Katz
Julio Larraz
Michael Mazur
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Keith Jacobshagen, Cut Brush Fires At Night Fall All Halloows Eve. 1994, Oil on Paper, 8" x 28", Courtesy of Babcock Gallery, New York, NY
American Art Today: Night Painting

Presentiment—is that long Shadow—on the Lawn—
Indicative that Suns go down—
The Notice to the startled Grass
That Darkness—is about to pass

Emily Dickinson

The alternating rhythm of light to dark—day to night—and return of the light is a pattern embedded in our consciousness, one that each of us takes for granted out of our superficial understanding of the workings of the physical world. To be sure, the presentiment of oncoming darkness seldom holds the terrors that it once held for our ancient ancestors, who feared that the long rays of each setting sun might be their last glimpse of the life-giving source of heat and light. Indeed, recent research suggests that Stonehenge, long thought to be oriented to greet the return of the sun at summer solstice, should now be interpreted as a site connected with the winter solstice.¹ The weakening light of the winter sun and the lengthening darkness it boded may no longer play active roles in our daily consciousness, yet echoes of the ancients' beliefs and fears resonate in the calendars of the world's religions to mark the metaphorical coming of light and banishment of darkness. And, yes, our responses to the cyclical movements of the planets are still there, sometimes cloaked in the scientific identification of, for instance, the numbing depression growing out of the seasonal disease of light deprivation syndrome.

Regardless of belief or scientific enlightenment, the fact of the human response to the onset of night and its transformation of the seeable world into a realm of shadow is undeniable. In the absence of the "cold light" of day that somehow grounds us in the logic of mundane activity, we become more vulnerable to a range of moods that flourish in the suspension of the rational. Night, therefore, invites a subjective, emotional response conjured from the regions of poetry, romance, and dreams, mystery, isolation, and fear.

Within the western art-historical tradition, the nocturnal theme may be considered a subgenre in that night itself is not necessarily the subject, but is, rather, and alembic tool from which content is constructed. Thus, as in the case of Gentile da Fabriano's nativity predella panel from the Strozzi Alterpiece (1423, Uffizi Gallery, Florence), the innovative naturalistic use of light pouring from the heavens over the shepherds in the darkened fields functions primarily to emphasize the mystery of the event and only secondarily to demonstrate the artist's ability to produce a night scene.² The paintings in this exhibition should be viewed in much the same way inasmuch as they represent the treatment of a variety of themes by contemporary artists who employ darkness for its interpretive value. In this sense, then, the works assembled here cannot be seen as products of a discrete school comparable, for example, to the Caravagisti, for their methods and outlooks differ drastically and defy the identification of a common source of inspiration. Despite these differences, all of the artists whose works are included here participate in the continuation of the visual expression of the eternal dichotomy established in the opposition of light and dark, often reiterating persistent associations in nonetheless contemporary and personal formal vernaculars.

The black unknown from which our creation myths stem is felt especially in the work of Micheal Zwack and Pat Steir. Absent overt formal references, both artists in their own distinct ways call to mind the primal nothingness that gave birth to light and life. Zwack's History of the World (page 22) (part of a series of paintings so titled) announces his connection to the universal scheme in the tree-like form that emerges from the murky depths of a dark ground. His statements describing his aesthetic process are redolent with the ideas of primal origin that ultimately equate creation with the image. ("Basically, I put an image down and then cover it up, and put an image down and cover it up, then put another one down...until finally it forms this world.")³ The world that Zwack conjures is that which existed prior to man's intervention in the natural order—an organic, pure zone of energy where spirit and material are still one. The idea of the vital essence of creation is present as well in Steir's Tropical Summer Night Waterfall, (page 23) one of a series of

⁴
reductive compositions in which she reaffirms the priority of the image while maintaining a modernist aesthetic stance. The limited palette and vertical rhythms of the paint-dripped surface produce a hypnotic effect that owes its source to Steir's study of Asian art. Like Zwack's, Steir's visual language is based in nature, where form is poised in the evocative, essential space of the dark void.

As opposed to Zwack and Steir, who discover the world in the microcosm, others, like Patterson Ewen and Helen Miranda Wilson, look to the cosmos for inspiration. Yet despite the suggestion of the limitless reaches of space, both artists remain intentionally earthbound in their references. In Wilson's case she deliberately establishes the floating cloud formations of Continental Drift for Robert Bordo (page 21) as equivalents to the geological movements of the earth. The seemingly contrary choice of the small format for this work further emphasizes the notion that all things in the universe are connected by imposing a contradictory intimacy on the viewer's experience of what would ordinarily signify the idea of the infinite. Ewen's Earthshine, (page 17) although it, too, conveys a similar message, assumes a more oblique attitude in that it is unclear whether the glowing orb is meant to be the familiar nocturnal vision of the full moon, or instead, a view of our own planet, seen from a distant perspective. In both works, however, the artists rely on the viewer's tendency to "locate" him/herself within the ambiguity of pictorial space (or dark unknown) by anchoring meaning to the apparently constant point of reference, Earth.

The existential nature of these images is more overtly stated in Milton Avery's White Moon, (page 17) in which the earthly and heavenly domains are united. For Avery the depths of the "wine dark" sea were as compelled as the mysterious reaches of the heavens and his reliance on Homeric epithets in his descriptions of the ocean waters to which his eye was habitually drawn reveals the epic grandeur he perceived in the subject. The aggressive division of the vertically oriented canvas provides the horizon line separating sea and sky, yet the two are linked by the white swathe of paint at once denies the idea of illusionistic space, stressing the two-dimensional reality of the canvas, and also acknowledges the ineluctable power of the moon over the tidal movements of the sea. Avery's romantic vision places him squarely in the tradition of the nineteenth-century artists Winslow Homer and Albert Pinkham Ryder, whose paintings of the moonlit sea (although vastly different in technique) evoke similar questions concerning man's relationship to nature. The same questions are posed in Leigh Behnke's Shadow Image, (page 1) a painting that inevitably provokes a play on the words "cosmos" and "cosmopolitan" in its witty, albeit obvious, juxtaposition of a star-filled sky and the glittering artificiality of the city below. Unlike Avery, whose intent was to express a single, unified energy that surges through the universe, Behnke's painting, with its abrupt separation of sky and earth, embodies the sense of dislocation that accomplished urban living by ironically alluding to the fact that few city dwellers can even see the stars above them because their celestial brilliance is overpowered by the man-made illumination below.

Yvonne Jacquette, Mark Innerst, and Wayne Thiebaud addressed a similar content in their depictions of urban streets, where night is turned to day by the glare of neon signs, traffic, and street lights. While these painters exploit the formal potential of the same subject, each achieves a highly personalized result, with Jacquette focusing on the decorative, Innerst on the lyrical, and Thiebaud on the abstract. Yet, they are joined in their concentration on a theme that marks man's efforts to thwart the natural diurnal rhythms by transforming the world into a tract of perpetual light and activity.

Other artists glorify nature's elemental powers on a grand scale, choosing to portray the darker, chthonian aspects of a timeless landscape. April Gornik's sublimely operatic Lighting at Twilight (page 16) captures the mindless and dreadful purity of natural phenomena in a mode grounded in the tradition of Bierstadt and Church. But unlike these nineteenth century practitioners of the grand manner landscaper formula, Gornik frees her image of the taint of Manifest Destiny or Darwinian progress and reinstates the primacy of the pre-Edenic world. This sublime sensibility is echoed in Silvio Merlino's Montagne di Cerezze, (page 11) but it is carried out with a brittle clarity that accentuates the frigid stillness of the mountain peaks. While Susan Crile also monumentalizes the landscape, she communicates a horrific message of destruction in Burning Lake (page 16). Here, in a manner recalling that of J.M.W. Turner,
Crile offers up a politicized commentary in an apocalyptic vision—
in this case, one rooted in environmental tragedy that predicts
that darkness will again prevail once the fire dies.

The landscape is used to different ends in the work of Keith
Jacobshagen, whose intimate panorama, Cut Brush Fires at
Night Fall, All Hallow's Eve, (page 3) exudes a sense of
homecoming. Here darkness enfolds the land in a gentle
embrace, signaling that day has relinquished its hold on man's
activities and that an introspective mood of quietude now rules.
The feeling of relief bred by the return to the familiar is also part
of the effects of Paul Resika's Lights, (page 14) Jane Freilicher's
Bluish Horizons, (page 19) and Rafael Ferrer's Luna de Marzo
(page 10). In these the ruling calm is established not only in the
motifs (uncomplicated, open views that eschew thoughts of
mortal or moral challenge), but also in the soothing rhythms of
the paint, the finely balanced compositions, and the harmony of
color. Resika's Lights captures a magical moment of stillness in
the city in the symmetries of form and light. The gentle passing
of time is announced in the gradations of color as the yellow of
the sun transmutes to rose pink and finally registers below in the
reflections on the water. The steady movement of time is also
felt in the realization that the perfect equilibrium achieved in the
parallel massing of the silhouetted barge as it is centered on the
dark line of the city will soon break as a result of the continuing
flow of the water. The simple, but important formal order of
Resika's composition confirms that the world rhythms, too,
continue in an orderly fashion. Jane Freilicher's Bluish Horizon
elicits much the same response through similar means, although
the image shifts from an urban to rural landscape setting. The
golden light that bathes the scene and the stagelike repoussoir
arrangement of the trees betray Freilicher's debt to the classic
Claudian landscape formula and thereby align her art with the
aesthetic philosophies that introduced landscape into the higher
ranks of the subject hierarchy for the fine arts.1 Like Resika,
Freilicher also depicts a fleeting moment in a peaceful setting, for
we know that the precisely placed glowing orb holds its position
for only a brief time. The somnolent, poetic quality of this group
of paintings is perhaps best exemplified in Jane Wilson's Near
Night, Water Mill, (page 11) a large canvas possessing a tonal
reductiveness that recalls the Whistlerian noontimes of the prior
century. Here mood takes precedence over place and the
narrative urge dissolves into the simple recognition of nightfall.

The narrative tendency is, however, encouraged in John
Moore's Slow Moving Cold Front, (page 19) where the chill
white light of the moon illuminates the peaceful scene of a rural
home. Again, the evening hours of darkness have shifted human
activity to the domestic sphere, as the electric light streaming
across the yard and blazing in the windows attests. On one level
the scene raises simple, but profound issues inasmuch as it
resonates with the ideas of man's basic need for shelter and light.
Yet an underlying cynicism (perhaps only mine) shapes the
reception of this image of rural comfort, opening the way to
speculation as to what is happening behind the pristine facades
of middle American existence. A comparable unease pervades
Alex Katz's Wet Evening, (page 18) remaining us that this is an
artist whose ostensibly simple imagery may not always have
clearcut meaning.2 In Voice of Cascarina, (page 13) however,
Julio Larraz brings mystery, and perhaps treachery, into the
narrative foreground. However, no question exists as to the
meaning of the wryly nostalgic message of Roger Brown's
monumental The Great American Farmer, (page 12) a painting
that speaks to the demise of the ever industrious independent
farmer (who works from day to night) at the hands of the
agricultural conglomerate.

The majority of the works in this exhibition and those
discussed thus far deal largely with nocturnal views of nature.
The dominance of this type of imagery most likely reflects the
general direction taken by artists producing the nighttime
subgenre. However, a number of paintings in the present
grouping bear witness to the existence of artists focusing on
interior spaces, the temporal backdrop of which is the night, and
artists whose energies are devoted primarily to the figure.

Michael Chapman's Night Rooms (page 8) engages a magic
realist vision that transports us from the province of the rational
into that of possibility. The solid reality of the sterile, spare
setting (where one might easily expect to find the ghost of
Edward Hopper) provides an effective foil for the locomotive that
speeds across the carpeted floor. At first glance nothing seems
amiss. But, with a closer look, the smoke issuing from the engine
establishes that this train is no toy, but rather, it is a symptom of a
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Threat comes in other guises in the night as well, as shown in
Mark Greenwold's fantastical The Addiction of Innocence (page
12) and the grotesqueries of Phillip Guston's Wave (page 10).
Each of these, though disparately conceived and produced,
provides a literalness to the image that Peter Drake avoids, as
demonstrated here in The Acolyte (page 8). Instead, he deals
with a symbol-laden imagery drawn from the preserve of
dreams. Although Drake's dreams may not be the same as ours,
it is possible to recognize in his paintings the commonality of
experience attached to trying to rebuild and decipher our own.
It is possible to "understand" Drake's compelling inconography
only insofar as it exists as the product of the unconscious. It is
his process of deciphering that we are invited to participate in as
he "brings to light" the signs and events of his dreams." Our
failure to understand fully this provocative visual coding invests
our experience of Drake's art with foreboding because we are
focused to admit that we may never understand aspects of
ourselves.

What remains to be explored is the idea of the ultimate night,
or death. Although the notion of death is a tactically understood
subtext in the discussion of the cyclical shift of day to night, for
example, few of the artists represented here have chosen to
incorporate the "unspoken" association of night and death into
their art. (This is said merely as a point of observation and is not
intended to be taken as judgemental statement.) The sole
exception to this generality is Hollis Sigler. Her Wishing She
Could Take a Vacation from Her Disease (page 14) pointedly
examines the psychological ramifications of contending with a
life-threatening illness born out of her own experience as a
breast-cancer patient. Sigler's anecdotal approach and quirky,
pseudo-naive technique go far in making her difficult, highly
charged statements on the isolating effects of the disease
palatable to viewers who might otherwise be deterred by the
subject matter. Sigler has been forced to confront the
presentiments that darkness is indeed about to pass on a personal
level. But she is not alone. As this group of paintings
demonstrates, the long shadows on the lawn are there for all of
us to see, whether we choose to or not.

Barbara Dayer Gallati
Associate Curator American Painting and Sculpture
at the Brooklyn Museum, Brooklyn, New York

Notes
2. This is the general interpretation of Gentile's use of nocturnal imagery.
See, for instance, Frederick Hartt, History of Italian Renaissance Art.
1974) p. 150.
3. Michael Zwick quoted in "Excerpts from a Conversation with Michael
Zwick" in Michael Zwick, exh. cat., text by Douglas Blau (Curt Marcus
Gallery, New York, Galerie Thaddaeus Ropac, Salzburg, 1990), unpaginated.
4. Milton Avery quoted in Milton Avery: Sun and Moon Paintings, exh. cat.,
5. The standard hierarchy of subject matter in art that permeated academic
training in the west was enumerated for an American audience by critic
Daniel Faneshaw in "The Exhibition of the National Academy of Design,
1827", The Second. New York, United States Review and Literary
Gazette, vol. 2, July 1827, pp. 243-5. In it Faneshaw praised intellectual
processes over technical accomplishment in the production of art and
elated the genre of historical landscape subjects to position three on a
tenpoint descending scale of aesthetic importance. Landscape
compositions were classified as four and landscape views (topographical
view) and common portraits as six.
6. Katz has stated, in essence, that he looks for images that are real symbols
that can have many different meanings. (Alex Katz, Lecture, November 3,
1994, The Brooklyn Museum.)
7. I place the phrase "brings to light" in quotations in order to signal a double
meaning. First, it should be taken to mean "reveal." Second, it refers to
Drake's process of working subtextively; he arrives at the image by sanding
away layers of paint surface so as to free the image from darkness. (See "A
Dialogue between Friedhelm Mennees and Peter Drake," in Peter Drake.
exh. cat., Kunst-Station Sankt Peter Koln, 1989, p.p.)


Mary Frank, *On The Horizon*, 1991-92, Oil on board, 36 1/2" x 40", Courtesy of Midtown Payson Galleries, New York, NY
Rafael Ferrer, *Luna De Marzo*, 1985, Oil on canvas, 36 1/2" x 72", Collection of Phyllis and Rick Aron, Stamford, CT

Phillip Guston, *Wave*, 1979, Oil on canvas, 48" x 60", Estate of Phillip Guston, Courtesy of McKee Gallery, New York, NY
Silvio Merlino, Montagne di Carezza, 1990, Mixed media on canvas, 55" x 83", Courtesy of Nohra Haime Gallery, New York, NY

Jane Wilson, Near Night Water Mill, 1985, Oil on canvas, 60" x 80", Courtesy of the Fischbach Gallery.
Mark Greenwold, The Addiction of Innocence, 1992-93, Gouache and watercolor on board, 12 1/2" x 11 1/2", Courtesy of Phyllis Kind Gallery, New York, NY and Chicago, IL.

Roger Brown, The Great American Farmer, 1990, Oil on canvas, 72" x 72", Courtesy of Phyllis Kind Gallery, New York, NY and Chicago, IL.
Julio Larraz, *Voice of Casuarina*, 1985, Oil on canvas, 60 1/2" x 60 1/2", Private Collection, Courtesy of Nohra Haime Gallery, New York, NY

Wayne Thiebaud, *Night Street*, 1992, Oil on board, 20 1/2" x 12 1/4", Private Collection, Courtesy of Campbell-Thiebaud Gallery, San Francisco, CA
Paul Resika, Lights. Oil on canvas, 20” x 24”, Courtesy of Salander O'Reilly Galleries, New York, NY

Hollis Sigler, Wishing She Could Take a Vacation from Her Disease. 1994. Oil pastel on paper, 34 1/2” x 29 1/2”, Collection of Rose and Fred Roven, Courtesy of Susan Cuminns Gallery, Mill Valley, CA
Janet Fish, Broken Bowl/Night Window, 1990, Oil on canvas, 38" x 36", Courtesy of Grace Borgenicht Gallery, New York, NY

Nell Blaine, White Lilies, Pink Cloth, 1990, Oil on canvas, 24" x 27", Collection of Elizabeth A. Vetell
Susan Crile, *Burning Lake*, 1994, Oil and pumice on canvas, 42" x 84", Courtesy of the artist.

Patterson Ewen, *Earth Shine*, 1993, Acrylic and galvanized iron on gouged plywood, 90" x 89", Courtesy of Paolo Baldacci Gallery, New York, NY

Mark Innerst, Sixth Avenue at Jefferson Street, 1993, Acrylic on canvas and wood frame, 11 1/4" x 9 1/2", Collection of Justin Frankel

Alex Katz, Wet Evening, 1987, Oil on canvas, 121" x 121", Courtesy of Marlborough Gallery, New York, NY
Jane Freilicher, *Bluish Horizon*, Oil on linen, 80" x 70", Courtesy of The Neuberger & Berman Collection, New York, NY

Michael Mazur, *Large Nocturne*, 1994, 78" x 71", Courtesy of The Barbara Krakow, Boston, MA

Adam Strauss, *McStop*, 1993, Oil on canvas, 84" x 60" x 2", Private Collection, New York, Courtesy of Nohra Haime Gallery, New York, NY

Lois Dodd, *Moon Ring*, 1982, Oil on canvas, 60" x 40", Courtesy of Colby College, Waterville, ME
Ross Bleckner, *The Storm*, 1984, Oil on canvas, 48" x 40". Courtesy of Michael H. Schwartz, New York, NY

Pat Steir, *Tropical Summer Night Waterfall*, 1993, Oil on canvas, 52" x 52", Courtesy of Robert Miller Gallery, New York, NY

Vija Celmins, *Untitled (Comet)*, 1988, Oil on canvas, 15 3/4" x 18 1/2", Courtesy of The Edward R. Broida Trust Collection
### Exhibition Checklist

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<td>90” x 89”</td>
<td>Courtesy of Paolo Baldacci Gallery, New York, NY</td>
</tr>
<tr>
<td>Rafael Ferrer</td>
<td>Luna De Marzo, 1985</td>
<td>Oil on canvas</td>
<td>36 1/2” x 72”</td>
<td>Collection of Phyllis and Rick Aron, Stamford, CT</td>
</tr>
<tr>
<td>Janet Fish</td>
<td>Broken Bowl/Night Window, 1990</td>
<td>Oil on canvas</td>
<td>58” x 36”</td>
<td>Courtesy of Grace Borgenicht Gallery, New York, NY</td>
</tr>
<tr>
<td>Mary Frank</td>
<td>On The Horizon, 1991-92</td>
<td>Oil on board</td>
<td>36 1/2” x 40”</td>
<td>Courtesy of Midtown Payson Galleries, New York, NY</td>
</tr>
<tr>
<td>Jane Freilicher</td>
<td>Bluish Horizon, 1988</td>
<td>Oil on Linen</td>
<td>80” x 70”</td>
<td>Courtesy of The Neuberger &amp; Berman Collection, New York, NY</td>
</tr>
<tr>
<td>April Gornik</td>
<td>Lightning at Twilight, 1993</td>
<td>Oil on linen</td>
<td>67” x 120”</td>
<td>Courtesy of Edward Thorp Gallery, New York, NY</td>
</tr>
<tr>
<td>Mark Greenwald</td>
<td>The Addiction of Innocence, 1992-93</td>
<td>Gouache and watercolor on board</td>
<td>12 1/2” x 11 1/2”</td>
<td>Courtesy of Phyllis Kind Gallery, New York and Chicago</td>
</tr>
<tr>
<td>Phillip Guston</td>
<td>Wave, 1979</td>
<td>Oil on canvas</td>
<td>48” x 60”</td>
<td>Estate of Philip Guston, Courtesy of McKee Gallery, New York, NY</td>
</tr>
</tbody>
</table>

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24
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Innerst</td>
<td>Sixth Avenue at Jefferson Street, 1993</td>
<td>1993</td>
<td>Acrylic on canvas and wood frame</td>
<td>11 1/4&quot; x 9 1/2&quot;</td>
<td>Collection of Justin Frankel</td>
</tr>
<tr>
<td>Silvio Merlino</td>
<td>Montagne di Carezze, 1990</td>
<td>1990</td>
<td>Mixed media on canvas</td>
<td>55&quot; x 83&quot;</td>
<td>Courtesy of Nohra Haime Gallery, New York, NY</td>
</tr>
<tr>
<td>John Moore</td>
<td>Slow Moving Cold Front, 1993</td>
<td>1993</td>
<td>Oil on canvas</td>
<td>24&quot; x 24&quot;</td>
<td>Courtesy of Hirschl Adler Modern, New York, NY</td>
</tr>
<tr>
<td>Keith Jacobshagen</td>
<td>Cut Brush Fires At Night Fall All Hallows Eve, 1994</td>
<td>1994</td>
<td>Oil on paper</td>
<td>8' x 28'</td>
<td>Courtesy of Babcock Gallery, New York, NY</td>
</tr>
<tr>
<td>Yvonne Jacquette</td>
<td>Tokyo Street with Pachinko Parlor II, 1985</td>
<td>1985</td>
<td>Oil on canvas</td>
<td>86 1/2&quot; x 55 1/4&quot;</td>
<td>Courtesy of Brooke Alexander Gallery, New York, NY</td>
</tr>
<tr>
<td>Paul Resika</td>
<td>Lights</td>
<td>1985</td>
<td>Oil on canvas</td>
<td>20&quot; x 24&quot;</td>
<td>Courtesy of Salander O'Reilly Galleries, New York, NY</td>
</tr>
<tr>
<td>Alexis Rockman</td>
<td>Biosphere Bats, 1993</td>
<td>1993</td>
<td>Oil on wood</td>
<td>18&quot; x 24&quot;</td>
<td>Collection of the artist, Courtesy of Jay Gorney Modern Art, New York, NY</td>
</tr>
<tr>
<td>Wayne Thiebaud</td>
<td>Night Street, 1992</td>
<td>1992</td>
<td>Oil on board</td>
<td>20 1/2&quot; x 12 1/4&quot;</td>
<td>Private Collection, Courtesy of Campbell-Thiebaud Gallery, San Francisco, CA</td>
</tr>
<tr>
<td>Pat Steir</td>
<td>Tropical Summer Night Waterfall, 1993</td>
<td>1993</td>
<td>Oil on canvas</td>
<td>52&quot; x 52&quot;</td>
<td>Courtesy of Robert Miller Gallery, New York, NY</td>
</tr>
<tr>
<td>Adam Straus</td>
<td>McStop, 1993</td>
<td>1993</td>
<td>Oil on canvas</td>
<td>84&quot; x 60&quot; x 2&quot;</td>
<td>Private Collection, New York, Courtesy of Nohra Haime Gallery, New York, NY</td>
</tr>
<tr>
<td>Michael Mazur</td>
<td>Large Nocturne, 1994</td>
<td>1994</td>
<td>Oil on canvas</td>
<td>78&quot; x 71&quot;</td>
<td>Courtesy of The Barbara Krakow Gallery, Boston, MA</td>
</tr>
<tr>
<td>Jane Wilson</td>
<td>Near Night Water Mill, 1985</td>
<td>1985</td>
<td>Oil on canvas</td>
<td>60&quot; x 80&quot;</td>
<td>Courtesy of the Fischbach Gallery, New York, NY</td>
</tr>
<tr>
<td>Hollis Sigler</td>
<td>Wishing She Could Take a Vacation from Her Disease, 1994</td>
<td>1994</td>
<td>Oil pastel on paper</td>
<td>34 1/2&quot; x 29 1/2&quot;</td>
<td>Collection of Rose and Fred Roven, Tiburon, CA</td>
</tr>
<tr>
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<td>McStop, 1993</td>
<td>1993</td>
<td>Oil on canvas</td>
<td>84&quot; x 60&quot; x 2&quot;</td>
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<td>60&quot; x 80&quot;</td>
<td>Courtesy of the Fischbach Gallery, New York, NY</td>
</tr>
</tbody>
</table>

25
Artist's Biographies

MILTON AVERY
(1883 - 1965)
Birthplace: Altam, New York
Education: Connecticut League of Art Students, Hartford, CT
Art Students League, New York, NY
Selected Exhibitions:
1988 Center for the Fine Arts, Miami, FL
The 1930’s Period, David Barnett Gallery, Milwaukee, WI
1987 Grace Bergrenicht Gallery, New York, NY
1986 Canadian traveling exhibitions: Edmonton, Ottawa, Toronto
1985 Salute to America By Great Britain, (Traveling)
1984 Retrospective, David Barnett Gallery, Milwaukee, WI

LEIGH BEHNKE
(1946 -)
Birthplace: Hartford, Connecticut
Education: BFA, Pratt Institute, New York, NY
MA, New York University, New York, NY
Recent Solo Exhibitions:
1994 Fischbach Gallery, New York, NY
1992 National Academy of Sciences, Washington DC
1991 Fischbach Gallery, New York, NY
Recent Group Exhibitions:
1993 Contemporary Realist Watercolor, Sewall Art Gallery, Rice University, Houston, TX
1991 Dual Cultures: China & USA, Six Realist Painters, Nassau County Museum of Art, Roslyn Harbor, NY
1991 Urban Icons, Kriifeld Perry Gallery, New York, NY
1990 Flaneur/Harleque: Out for a Stroll, Barbara Fendrick Gallery, New York, NY

NELL BLAINE
(1922 -)
Birthplace: Richmond, Virginia
Education: 1952-53 New School for Social Research
1945 Etching and engraving at Atelier 17 with Stanley William Hayter
1942-44 Studied with Hans Hofmann in New York
1939-42 Richmond School of Art (R.P.L.)
Recent Solo Exhibitions:
1993 Fischbach Gallery, New York, NY
1992 Reynolds Gallery, Richmond, VA
1991 Fischbach Gallery, New York, NY
Recent Group Exhibitions:
1994 Excellence in Watercolor, New Jersey Center for Visual Arts, Summit, NJ
1993 Drawing on Friendship, Tibor de Nagy Gallery, New York, NY
Contemporary Realist Watercolor, Sewall Art Gallery, Rice University, Houston, TX
16th Annual Exhibition, National Academy of Design, New York, NY
26th Life 1963-1993, The Gerald Peters Gallery, Santa Fe, NM
Fruits, Flowers and Vegetables: the Contemporary Still Life, Kaewsh Gallery, Ketchum, ID
1992 The Art Show, Fourth Annual Exhibition, Seventh Regiment Armory, New York, NY
Prints by Contemporary Women Artists, Callen McKinnon Gallery, Charleston, WV
Color as a Subject, The Artist’s Museum, New York, NY
1991 A Salute to Women, Artists' Postcards and Albums from the International Festivals in Copenhagen and Nairobi, The National Museum of Women in the Arts Library and Research Center, Washington, DC
The Artist in the Garden, National Academy of Design, New York, NY
Beyond the Picturesque: Landscape on Paper, G.W. Ernst Company, Inc., New York, NY
Illustrating Nature: The Art of Botany, National Academy of Design, New York, NY

ROSS BLECKNER
(1949 -)
Birthplace: New York, NY
Education: 1971 MFA, California Institute of the Arts, Valencia, CA
Recent Solo Exhibitions:
1995 Barbara Davis Gallery, Houston, TX
1994 Galeria Soledad Lorenzo, Madrid, Spain
1993 Turner and Byrne Gallery, Dallas, TX
1993 Mary Boone Gallery, New York, NY
1992 Galerie Ghislaine Hussenot, Paris, France
1992 Jason Rubell Gallery, Miami, Beach, FL
1991 Galeria Sb, Budapest, Hungary
1991 Baumgartner Galleries, Washington, DC
1991 Galerie Max Hetzler, Köln, German
1991 Guild Hall Museum, East Hampton, NY
1991 Kohn Abrams Gallery, Los Angeles, CA
1991 Galerie Ghislaine Hussenot, Paris, France
1991 Galerie Samantha Sauma, Paris, France
1991 Kölnischer Kunstverein, Köln, Germany
1991 Moderna Museet, Stockholm, Sweden
1991 Mary Boone Gallery, New York, NY
1991 Fred Hoffman Gallery, Santa Monica, CA
1990 Hafenmaier Gallery, Palm Beach, FL
1990 Art Gallery of Ontario, Toronto, Canada
1990 Galeria Soledad Lorenzo, Madrid, Spain
1990 Hela and Wetterling Gallery, Stockholm, Sweden
1990 Kunstverein Zürich, Zürich, Switzerland
Recent Group Exhibitions:
1994 Galerie Raab, Berlin, Germany
Desire, Charles Cowles Gallery, New York, NY
Abstract Works on Paper, Robert Miller Gallery, New York, NY
Painting and Sculpture: Recent Acquisitions, The Museum of Modern Art, New York, NY
30 Years—Art in the Present Tense, The Aldrich Museum of Contemporary Art, Ridgefield, CT
Inaugural Group Show, Off Shore Gallery, East Hampton, NY
Absence, Activism, and the Body Politic, Fischbach Gallery, New York, NY
Against All Odds: The Healing Powers of Art, The Hakone Open-Air Museum, Tokyo, Japan
Against All Odds: The Healing Powers of Art, Ueno Royal Museum, Tokyo, Japan
The Inward Eye: Ross Bleckner, Richmond Burton, Julian Lethbridge, Laura Carpenter Fine Art, Santa Fe, NM
Isn't Romantic? On Crosby Street, New York, NY
From Media to Metaphor: Art About AIDS, Grey Art Gallery, New York, NY
New York on Paper, Galerie Thaddaeus Ropac, Paris, France
Intimate Universe, Nina Froudenheim Gallery, Buffalo, NY
I Am the Enunciator, Thread Waxing Space, New York, NY
Extravagant: The Economy of Elegance, Tony Shafrazi Gallery, New York, NY
Extravagant: The Economy of Elegance, Russisches Kulturzentrum, Berlin, Germany
Italy-America Abstraction Redefined, Galleria Nazionale d'Arte Moderna, San Marino
New York on Paper, Galerie Ernst Beyeler, Basel, Switzerland
Devil on the Stairs: Looking Back on the Eighties, Newport Harbor Art Museum, Newport Beach, CA
The City Influence: Ross Bleckner, Peter Halley, Jonathan Lasker, Museum of Contemporary Art, Wright State University, Dayton, OH
Easel Paintings, Perry Rubenstein Gallery, New York, NY
A Passion for Art: Watercolors and Works on Paper, Tony Shafrazi Gallery, New York, NY
Recent Abstract Painting, Cleveland Center for Contemporary Art, Cleveland, OH
Theoretically Yours, Chiesa di San Lorenzo di Asta, Asta, Italy
Contemporary Mastersworks, Feigen Gallery, New York, NY
Then & Now, Philippe Staib Gallery, New York, NY
Slow Art: Painting in New York Now, P.S. 1 Museum, Long Island, NY
Transmodern, Baumgarten Galleries, Washington, DC
Intimate Universe, Michael Wallis Gallery, New York, NY
Who Framed Modern Art or the Quantitative Life of Roger Rabbit?, Sidney Janis Gallery, New York, NY
Mitó y Magia en América: Los Orígenes, Museo de arte contemporáneo de Monterrey, Monterrey, Mexico
Metropolis, Martin-Gropius-Bau, Berlin, Germany
Nayland Blake, Ross Bleckner, Donald Moffett, Simon Watson Gallery, New York, NY
From Media to Metaphor: Art About AIDS, Independent Curators Incorporated, New York, NY
La Metalsica della Luce, John Good Gallery, New York, NY
Armi 80: Artisti a New York, Palazzo delle Alberbe, Museo Provinciale d'Arte Sezione Contemporanea, Trento, Italy
Outrages Desires, Rutgers University, New Brunswick, NJ
The New Abstraction, Sidney Janis Gallery, New York, NY
Devil on the Stairs: Looking Back at the Eighties, Institute of Contemporary Art, Philadelphia, PA
10 + 10: Contemporary Soviet and American Painters, International traveling exhibition
Token Gestures (A Painting Show), Scott Hanson Gallery, New York, NY
The Last Decade: American Artists of the 80's, Tony Shafrazi Gallery, New York, NY
Inconsciable, Louver Gallery, New York, NY
Weitersheimer, Museum Haus Esters and Museum Haus Lange, Krefeld, Germany

ROGER BROWN
(1941 - )

Birthplace: Hamilton, Alabama

Education: 1968-70 MFA, Art Institute of Chicago, IL
1964-68 BFA, Art Institute of Chicago, IL
1962-64 American Academy of Art

Recent Solo Exhibitions:
1994 Phyllis Kind Gallery, Chicago, IL
1992 Phyllis Kind Gallery, New York, NY
1991 Phyllis Kind Gallery, Chicago, IL
1990 Arthur Roger Gallery, New Orleans, LA

Recent Group Exhibitions:
1991-94 The Realm of the Coin, Emily Lowe Gallery, Hofstra University, Hempstead, NY (Traveling)
1994 The Art of Advocacy, The Aldrich Museum of Art, Ridgefield, CT
Vital Signs: Art in and About Atlanta, The New Nexus Gallery, Nexus Contemporary Art Center, Atlanta, CA
1993 Chicago Art Invitational, Union League Club, Chicago, IL
Personal Imagery: Chicago/New York, Phyllis Kind Gallery, Chicago, IL
Imagery: Incongruous Juxtapositions, Phyllis Kind Gallery, Chicago, IL
1992-93 Parallel Visions: Modern Artists and Outsider Art, Los Angeles County Museum of Art, Los Angeles, CA (Traveling)
Mind and Beast: Contemporary Artists and the Animal Kingdom, Leigh Yawkey Woodson Art Museum, Wausau, WI (Traveling)
1992 My Father's House Has Many Windows, Phyllis Kind Gallery, New York, NY
The Chicago Imagists: Art With An Edge, Land's End Gallery, Dodgeville, WI
Face to Face: Self Portraits by Chicago Artists, The Chicago Cultural Center, Chicago, IL
500 Years Since Columbus, Triton Museum of Art, Santa Clara, CA
From America's Studio: Twelve Contemporary Masters, The Art Institute of Chicago, Chicago, IL
1990 A Different War: Vietnam in Art, Whatcom Museum of History and Art, Bellingham, WA

VIJA CELMINS
(1938 - )

Birthplace: Riga, Latvia

Education: 1965 MFA, UCLA, Los Angeles, CA
1962 BFA, John Herron Institute, Indianapolis, IN
1961 Yale University Summer Session

Recent Solo Exhibitions:
1992-94 Vija Celmins Retrospective, organized by the Institute of Contemporary Art, Philadelphia, PA (Traveling)
1993 Vija Celmins - Printed Matter, University Gallery, Fine Arts Center, University of Massachusetts, Amherst, MA
1992 McKee Gallery, New York, NY
1990 Vija Celmins: Drawings and Prints, Pence Gallery, Santa Monica, CA

Recent Group Exhibitions:
The World of Tomorrow, Thomas Solomon's Garage, Los Angeles, CA
1993 Les Environs, Pamela Archiechholz Gallery, New York, NY
About Nature, Cleveland Center for Contemporary Art, Cleveland, OH
Azur, Carter Foundation, Paris, France
Landscape Myth vs. Reality, Barbara Mathes Gallery, New York, NY
45th Annual American Academy Purchase Exhibition, The American Academy of Arts and Letters, New York, NY
On Paper, Asher Faye Gallery, Los Angeles, CA
Drawings, 30th Anniversary Exhibition for the Foundation for the Performance Arts, Leo Castelli Gallery, New York, NY
1992 Selections from the Biosca Collection, Palm Beach Community College Museum of Art, Palm Beach, FL
44th Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
Elemental Nature, Midtown Payson Gallery, New York, NY
Contemporary Icons: From the Sublime to the Fantastical, Bertha and Karl Leudorf Art Gallery at Hunter College, New York, NY
The Contemporary Drawing: Existence Passage and the Dream, Rose Art Museum, Brandeis University, Amherst, MA
A Bestary, Paula Cooper, New York, NY
Women Artists, Miramar Gallery, Sarasota, FL
1990 The Persistence of Vision, Tibor de Nagy Gallery, New York, NY
Home, Asher Faye Gallery, West Hollywood, CA
MICHAEL CHAPMAN
(1957 - )
Birthplace: Ingelwood, California
Education: 1980-83 Fullerton College, Fullerton, CA
Recent Solo Exhibitions:
1993 Tatistcheff & Co., New York, NY
1992 Tatistcheff Gallery, Santa Monica, CA
1991 Tatistcheff Gallery, Santa Monica, CA
Recent Group Exhibitions:
1993 Highlights from the Contemporary Art Collection of Brown Foreman Corporation, The Actors Theatre, Louisville, KY
1992 California Dreamin', Fresno Metropolitan Museum, Fresno, CA
1992 Beyond Realism: Image & Enigma, Southern Alleghenies Museum of Art, Loretto, PA
1990 The Dog Show, Levinson/Kane Gallery, Boston, MA
1990 ART/LA90. The 5th International Contemporary Art Fair, Los Angeles Convention Center, Los Angeles, CA
1990 Car Culture, 101 California Street, San Francisco, CA
1990 Styles, Stands & Sequences: American Realist Paintings and Drawings 1912-1980, from the Phillip & Harriet D. Descand Collection, University Gallery, University of Florida, Gainesville, FL
1990 Urban Landscapes and Transportation Images, Inaugural Exhibition, Thomas F. Riley Terminal, John Wayne Airport, Costa Mesa, CA
1990 The Real Thing, Brea Civic & Cultural Center Gallery, Brea, CA
1990 Chicago International Art Exhibition, Navy Pier, Chicago, IL

SUSAN CRILE
(1942 - )
Birthplace: Cleveland, Ohio
Education: 1965 BA, Bennington College, VT
Recent Solo Exhibitions:
1994 Susan Coley: The Fires of War, University Art Museum, California State University, Long Beach, CA
1990 The Saint Louis Art Museum: Blaffer Gallery, University of Houston, TX
1990 Graham Modern, New York, NY
Recent Group Exhibitions:
1993 First Sightings: Recent Modern and Contemporary Acquisitions, The Denver Museum of Art, Denver, CO
1992 Abstract Paintings: The 90's, Andre Emmerich Gallery, New York, NY
1990 Collaboration in Print, The Detroit Institute of Arts, Detroit, MI (Traveling)

LOIS DODD
(1927 - )
Birthplace: Montclair, New Jersey
Education: 1945-48 Cooper Union, NY
Recent Solo Exhibitions:
1994 Frischbach Gallery, New York, NY
1993 Roundtop Center for the Arts, Damariscotta, ME
1992 Rider College Gallery, Lawrenceville, NJ
1990 Frischbach Gallery, New York, NY
1980 Frischbach Gallery, New York, NY
1975 Caldecott Gallery, Rockland, ME
1959-65 Jaffe-Friede and Strauss Galleries, Dartmouth College, Hanover, NH
Recent Group Exhibitions:
1993 Artists by Artists, Forum Gallery, New York, NY
1993 Works by Women Artists: Selections from The William & Uttendale Scott Memorial Study Collection, Bryn Mawr College, Bryn Mawr, PA
1990 The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection, National Academy of Design, New York, NY
1990 48th Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
1990 Mirages: Magica Mystical Landscapes, Renee Futsushi Fine Art, East Hampton, New York, NY
1990 Recent Acquisitions, Farnsworth Art Museum, Rockland, ME
1990 An Artist in the Garden, National Academy of Design, New York, NY
1990 44th Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
1989-90 Urban Icons, Kienfeld Perry Gallery, New York, NY
1989-90 A Little Night Music - Manhattan in the Dark, One Day Hammarskjold Plaza, New York, NY
1989 Horizon, Pieter Inc., New York, NY
1989-90 42nd Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
1989 Voyages of the Modern Imagination, Farnsworth Museum, Rockland, ME
1989-90 Drawings from Life, Research Foundation, City University of New York, New York, NY
1989-90 Documenting a Moment: Contemporary Plein Air Landscape, Tatistcheff Gallery, Inc., Santa Monica, CA

PETER DRAKE
(1957 - )
Birthplace: Long Island, New York
Education: BFA, Pratt Institute, Brooklyn, NY
Recent Solo Exhibitions:
1993 Pat Shea Gallery, Santa Monica, CA
1992 Art in the Garden, National Academy of Design, New York, NY
1990 43rd Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
1990 Recent Acquisitions, Farnsworth Art Museum, Rockland, ME
1990 An Artist in the Garden, National Academy of Design, New York, NY
1989-90 documentoing a Moment: Contemporary Plein Air Landscape, Tatistcheff Gallery, Inc., Santa Monica, CA

PATRICK EVEN
(1925 - )
Birthplace: Montreal, Canada
Education: 1947-50 Montreal Museum of Fine Arts, Montreal, Canada
Recent Solo Exhibitions:
1993 Paolo Baldacci Gallery, New York, NY
1992 Equinox Gallery, Vancouver, Canada
1990 Carmen Lamanna Gallery, Toronto, Canada
1990 The New School Collects: Recent Acquisitions, Parsons School of Design, New York, NY
1990 The Art of Drawing, Lehman College Art Gallery, Bronx, NY
RAFAEL FERRER

(1933 - )

Birthplace: San Juan, Puerto Rico

Recent Solo Exhibitions:
1994 Marta Gullancz Fine Arts, Key Biscayne, FL
1992 Nancy Hoffman Gallery, New York, NY
1990 Nancy Hoffman Gallery, New York, NY

Recent Group Exhibitions:
1994 Series and Editions, Nancy Hoffman Gallery, New York, NY
1993 Collectors’ Show, The Arkansas Arts Center, Little Rock, AR
1990 Nancy Hoffman Gallery, New York, NY

JANET FISH

(1938 - )

Birthplace: Boston, Massachusetts

Education: 1963 BFA, MFA, Yale University School of Art and Architecture, New Haven, CT
1961 Skowhegan School of Art, Skowhegan, ME
1960 BA, Smith College, Northampton, MA

Recent Solo Exhibitions:
1994 Grace Borgenicht Gallery, New York, NY
1993 The Museum of Arts and Sciences, Wacon, GA
1992 The Joyce Gallery, Ketchum, ID
1991 The Storytelling, Champion International Corporation, Stamford, CT
1990 Wally Workman Gallery, Washington, DC
1989 The Awakening: El Despertar, The Discovery Museum, Bridgeport, CT
1989 Winter Gold, Nancy Hoffman Gallery, New York, NY

Recent Group Exhibitions:
1994 Invitation Exhibition of Painting and Sculpture, American Academy of Arts and Letters, New York, NY
1990 Oxford Art Fair, New York, NY
1989 45th Annual Purchase Exhibition, American Academy of Arts and Letters, New York, NY

MARY FRANK

(1933 - )

Birthplace: London, England

Recent Solo Exhibitions:
1994 Mary Frank: Bronzes and Related Drawings, Midtown Payson Galleries, New York, NY
1993 Midtown Payson Galleries, New York, NY
1992 Central Park Zoo Gallery, New York, NY
1991 Galleri Zabriskie, Paris, France
1990 Art Awareness, Lexington, KY
1990 Zabriskie Gallery, New York, NY
1989 Rena Bransten Gallery, San Francisco, CA

Selected Group Exhibitions:
1994 Group Show, Midtown Payson Galleries, New York, NY
1994 American Endowment for the Arts, New York, NY
1993 Dusk Formation Dawn: David Bar, Mary Frank, Robert Wilbert - Reliefs and Works on Paper, Donald Morris Gallery, Birmingham, MI
1993 Print and Drawing Society 25th Anniversary Exhibition, The Baltimore Museum of Art, Baltimore, MD
1993 Animal Magnetism, Gallery Three Zero, New York, NY
1992 The Art of Protest, Benton Gallery, Southampton, NY
1990 Annual Academy-Institute Purchase Exhibition, American Academy of Arts and Letters, New York, NY
1990-91 The Contemporary Landscape, Philarmonics Center for the Arts, Naples, FL
1990 Hurricane’s: Not By Bread Alone, Red River Valley Museum, Vernon, TX (Traveling)
1990 American Realism and Figurative Art: 1932-1990, The Miyagi Museum of Art, Miyagi, Japan (Traveling)
1990 American Royal Art Show, American Royal, Kansas City, MO
1990 43rd Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
1990 Artists of America 1991, Colorado History Museum, Denver, CO
1989 166th Annual Exhibition, National Academy of Design, New York, NY
1988 Selections from the Glenn C. James Collection, Spiva Art Museum, Joplin, OH
1988 National Association of Women Artists: 100 Years, The Alliance Institute of History and Art, Albany, NY (Traveling)
1988 Art What Thou Eat, Edith C. Blum Institute, Bard College, Annandale-on-Hudson, NY (Traveling)
1988 Collector’s Annual: Contemporary Art, Boca Raton Museum of Art, Boca Raton, FL
1988 Hurricane’s: Not By Bread Alone, Carson Co, Square House Museum, Panhandle, TX
1988 42nd Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY

New York, NY
Contemporary Realist Watercolor, Sewall Art Gallery, Rice University, Houston, TX
American Academy Invitational Exhibition of Painting and Sculpture, American Academy of Arts and Letters, New York, NY
16th Annual Exhibition, National Academy of Design, New York, NY
Yale Collects Yale, Yale University, New Haven, CT
New Viewpoints: Contemporary Paintings by Distinguished American Women Artists, Seville World Expo ‘92, United States Pavilion, Seville, Spain
The Midtown Flower Show, Midtown Payson Galleries, New York, NY (Traveling)
An Ode to Gardens and Flowers, Nassau County Museum of Art, Roslyn Harbor, NY
Artists of America 1992, Colorado Historical Society, Denver, CO
44th Annual Academy-Institute Purchase Exhibition, American Academy of Arts and Letters, New York, NY (Traveling)
1991-92 The Contemporary Landscape, Philarmonics Center for the Arts, Naples, FL
Hunger 1990’s: Not By Bread Alone, Red River Valley Museum, Vernon, TX (Traveling)
American Realism and Figurative Art: 1932-1990, The Miyagi Museum of Art, Miyagi, Japan (Traveling)
1991 American Royal Art Show, American Royal, Kansas City, MO
43rd Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
Artists of America 1991, Colorado History Museum, Denver, CO
Images in American Art 1960-90, Southern Alleghenies Museum of Art, Loretto, PA
166th Annual Exhibition, National Academy of Design, New York, NY
Selections from the Glenn C. James Collection, Spiva Art Museum, Joplin, OH
National Association of Women Artists: 100 Years, The Alliance Institute of History and Art, Albany, NY (Traveling)
Illumination and Radiance: Epiphanies in Contemporary Painting, Sherry French Gallery, Inc., New York, NY (Traveling)
Art What Thou Eat, Edith C. Blum Institute, Bard College, Annandale-on-Hudson, NY (Traveling)
Collector’s Annual: Contemporary Art, Boca Raton Museum of Art, Boca Raton, FL
Hunger 1990’s: Not By Bread Alone, Carson Co, Square House Museum, Panhandle, TX
42nd Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY

MARY FRANK

(1933 - )

Birthplace: London, England

Recent Solo Exhibitions:
1994 Mary Frank: Bronzes and Related Drawings, Midtown Payson Galleries, New York, NY
1993 Midtown Payson Galleries, New York, NY
1992 Central Park Zoo Gallery, New York, NY
1991 Galleri Zabriskie, Paris, France
1990 Art Awareness, Lexington, KY
1990 Zabriskie Gallery, New York, NY
1989 Rena Bransten Gallery, San Francisco, CA

Selected Group Exhibitions:
1994 Group Show, Midtown Payson Galleries, New York, NY
1994 American Endowment for the Arts, New York, NY
1994 American Academy of Arts and Letters, New York, NY
1993 Dusk Formation Dawn: David Bar, Mary Frank, Robert Wilbert - Reliefs and Works on Paper, Donald Morris Gallery, Birmingham, MI
1993 Print and Drawing Society 25th Anniversary Exhibition, The Baltimore Museum of Art, Baltimore, MD
1993 Animal Magnetism, Gallery Three Zero, New York, NY
1992 The Art of Protest, Benton Gallery, Southampton, NY
Selections of Works Featuring Flowers, The Swan Coach House Gallery, Atlanta, GA
Self Portrait: The Changing Self, New Jersey Center for the Visual Arts, Summit, NJ
169th Annual Exhibition, National Academy of Design, New York, NY
Beyond Description, Images of Nature, GW, Einstein Co., Inc., New York, NY
1990-91 Seoul International Arts Festival, National Museum of Contemporary Art, Seoul, Korea
1990 The Unique Print: 80s Into 90s, The Museum of Fine Arts, Boston, MA

JANE FREILICHER
(1924 - )
Birthplace: Brooklyn, New York
Education: 1948 MA, Columbia University, New York, NY
1947 Hans Hoffman School of Fine Arts, New York, NY
1947 BA, Brooklyn College, Brooklyn, NY

Recent Solo Exhibitions:
1993 Reynolds Gallery, Richmond, VA
1992 Fischbach Gallery, New York, NY
1990 Fischbach Gallery, New York, NY

Heath Gallery, Atlanta, GA

Recent Group Exhibitions:
1994-95 New York Realism: Past And Present, Tampa Museum of Art, FL (Traveling)
1993 Works by Women Artists: Selections from the William & Maynard Scott Memorial Study Collection, Bryn Mawr College, Bryn Mawr, PA
1993 Contemporary Realist Watercolor, Sewall Art Gallery, Rice University, Houston, TX
169th Annual Exhibition, National Academy of Design, New York, NY
1992 New Approaches to the Still Life, Tower Fine Arts Gallery, SUNY College at Brockport, Brockport, NY

The Collection: Porter’s Circle, The Parrish Art Museum, Southampton, NY
The American Panorama, Tiber de Nagy Gallery, New York, NY
167th Annual Exhibition, National Academy of Design, New York, NY
Color as a Subject, The Artists’ Museum, New York, NY
1991-92 Magical Mystical Landscapes, Renee Kuoishi Fine Art, East Hampton, NY

1991-92 The Landscape in Twentieth-Century American Art, selections from the Metropolitan Museum of Art, New York, NY (Traveling)
American Realism & Figurative Art, 1952-1991, John Arthur and Japan Association of Art Museums (Traveling)
The Contemporary American Landscape, Philharmonic Center for the Arts, Naples, FL

1992 New viewpoints: Contemporary American Realists, Consular Residence, Universal Exposition, Seville, Spain
The Artist in the Garden, National Academy of Design, New York, NY
Journal of Contemporary Smith College Museum of Art, Northampton, MA
Urban Icons, Klarfeld Perry Gallery, New York, NY

Beyond the Picturesque: Landscape on Paper, G.W. Einstein Company, Inc., New York, NY

1990 The Painterly Landscape, C. Cralik, Los Angeles, CA

Objects Observed: Contemporary Still Life, Gallery Henoch, New York, NY
A Little Night Music—Manhattan in the Dark, One Daq Harmskajlof Plaza, New York, NY
The 1930s at the Tiber de Nagy Gallery, Art Gallery, Lugardia Hull, Brooklyn College, Brooklyn, NY

1989-90 Twentieth Century Long Island Landscape: A Cultural Context, The Museums at Stony Brook, Stony Brook, NY

APRIL GORNIK
(1953 - )
Birthplace: Cleveland, Ohio
Education: 1971-75 Cleveland Institute of Art, Cleveland, OH

1993 BFA, Nova Scotia College of Art and Design, Nova Scotia, Canada

Recent Solo Exhibitions:
1994 Edward Thorp Gallery, New York, NY
1993 Freund Gallery, Easthampton, NY
1993 Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, CA
1992 Edward Thorp Gallery, New York, NY
1990 Edward Thorp Gallery, New York, NY

Recent Group Exhibitions:
1994 Changing Views, Feigen Gallery, Chicago, IL
1994 Offshore Gallery, Easthampton, NY
1994 Landscape Not Landscape, Gallery Camino Real, Boca Raton, FL
1994 Inspired By Nature, Neuberger Museum of Art, Purchase, NY
1993 Timely and Timeless, The Aldrich Museum of Contemporary Art, Ridgefield, CT
1992 Group Exhibition, Edward Thorp Gallery, New York, NY
1992 Landscape as Metaphor, Fitchburg, CT
1992 Four Friends, The Aldrich Museum of Contemporary Art, Ridgefield, CT

1991 Recent Art: The Parah Art Museum, Southhampton, NY
1991 Art on Paper, Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC
1991 Summer, Edward Thorp Gallery, New York, NY
1991 Landscape Painting, Amma Nosen Gallery, New York, NY
1990 Terra Incognita, Museum of Art, Rhode Island School of Design, Providence, RI
1990 Gallery Group Exhibition, Edward Thorp Gallery, New York, NY
1990 Landscape on Paper, Graham Modern, New York, NY
1990 Harmony & Discord: American Landscape Today, Virginia Museum of Fine Arts, Richmond, VA

1990 Romance and Irony in Recent American Art, The Art Gallery of Western Australia, Perth, Australia

MARK GREENWOLD
(1942 - )
Education: 1968 MFA, Indiana University, Bloomington, IN
1969 BFA, Cleveland Institute of Art, Cleveland, OH
1964 Yale University Summer School, New Haven, CT
1961 Carnegie Institute of Technology, Pittsburgh, PA

Recent Solo Exhibitions:
1993 Phyllis Kind Gallery, New York, NY
1992 Phyllis Kind Gallery, New York, NY

Recent Group Exhibitions:
1994 Garden of Earthly Delights, Phyllis Kind Gallery, Chicago, IL
1993 American Academy Invitational Exhibition of Painting and Sculpture, American Academy of Arts and Letters, New York, NY
1992 My Father’s House Has Many Mansions, Phyllis Kind Gallery, New York, NY
1990 Good-Bye to Apple Pie: Contemporary Artists View the Family in Crisis, DeGoulonard Museum and Sculpture Park, Lincoln, MA


PHILIP GUSTON
(1913 - 1980)
Birthplace: Montreal, Canada

Recent Solo Exhibitions:
1994 Philip Guston: Lithographs, Gallery Paul Cava, Philadelphia, PA
1994 Philip Guston’s Poem Pictures, Addison Gallery of American Art, Andover, MA
1991 Drawings from the Guston Coolidge Exchange, Galerie Lelong, New York, NY
1990 Philip Guston: Lithographs, Gallery Paul Cava, Philadelphia, PA
1990 Drawings from the Philip Guston and Clark Coolidge Exchange, The Berkshire Museum, Pittsfield, MA

Recent Group Exhibitions:
1994 Benefit for the Foundation for the Contemporary Arts, Allan Stone Gallery, New York, NY

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1993
Tutto La Strada Portano A Roma?, Palazzo delle Esposizioni, Rome, Italy
Collective Pursuits: Mt. Holyoke Investigates Modernism, Mt. Holyoke Art Museum, South Hadley, MA
American Art in the 20th Century: Painting and Sculpture, Martin Grupius Bau, Berlin, Germany (Traveling)

1992
Paint Ed Thorpe Gallery, New York, NY
Paths to Discovery - The New York School, Sidney Mishkin Gallery, Baruch College, New York, NY
Tony Oliver Gallery, Sydney, Australia
"Not for Sale" Loans from the Private Collections of New York Art Dealers, Tel Aviv Museum of Art, Israel

1991
Dead Heroes, Disfigured Love, Lorence Monk Gallery, New York, NY
Artists' Sketchbooks, Matthew Marks, New York, NY
Stubbioon Painting—Now and Then, Max Protetch Gallery, New York, NY
Abstract Expressionsism: Other Dimensions, The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, NJ

Contemporary American Artists, Residence of Ambassador and Mrs. John Negroponte, Mexico City, Mexico (1990 - 1993)
Home, Asher-Faure Gallery, West Hollywood, CA
La Compagnie Des Objets, Centre d'Art contemporain de Quimper, Quimper, France

MARK INNERT
(1957 - )
Birthplace: York, Pennsylvania
Education: 1980 BFA, Kutztown University, Kutztown, PA

Recent Solo Exhibitions:
1994 Kohn Turner Gallery, Los Angeles, CA
1993 Cont Cler Graphics Gallery, San Francisco, CA
1992 Curt Marcus Gallery, New York, NY
1991 Michael Kohn Gallery, Santa Monica, CA
1990 Curt Marcus Gallery, New York, NY

Recent Group Exhibitions:
1994 Painting, Rhona Hoffman Gallery, Chicago, IL
1993 Medium Messages, Wooster Galleries, New York, NY
Four Centuries of Drawing 1593-1993, Kohn Abrams Gallery, Los Angeles, CA
Landscape, The Greenberg Gallery, St. Louis, MO
Timely and Timeless, Aldridge Museum of Contemporary Art, Ridgefield, CT
Group Exhibition, Curt Marcus Gallery, New York, NY
Galerie Volker Diehl, Berlin, Germany

Mark Innert, Richard Pethorne, Galerie Montreux, Paris, France

1992 Magical Mystical Landscapes, Renee Fotsuki Fine Art East, East Hampton, NY
Contemporary Icons From The Sublime To The Fetishistic, Bertha and Karl Laubisidor Art Gallery, Hunter College, New York, NY
Group Show, Sharadin Art Gallery, Kutztown University, Kutztown, PA
Group Exhibition, Curt Marcus Gallery, New York, NY

Quotations: The Second History of Art, Aldrich Museum of Contemporary Art, Ridgefield, CT
The Map Is Not The Territory, Rosenwald-Wolf Gallery, Philadelphia
College of Art and Design, Philadelphia, PA

1991 Relating Nature: Modern Art Museum of Fort Worth, TX
Strange Vistas, Imagined Histories, The Portland Art Museum, Portland, OR
Group Exhibition, Curt Marcus Gallery, New York, NY

1990 Greenberg Gallery, St. Louis, MO

KEITH JACOBSHAGEN
(1941 - )
Birthplace: Wichita, Kansas
Education: 1966 MFA, University of Kansas, Lawrence, KS
1963 BFA, Kansas City Art Institute, Kansas City, MO
Wichita State University, Wichita, KS
Art Center College of Design

Recent Solo Exhibitions:
1994 Keith Jacobshagen: Progress to the Plate River Valley, Davenport Museum of Art, Davenport, IA
1993 Keith Jacobshagen, Recent Work, Babcock Galleries, New York, NY
Keith Jacobshagen, Johnson County Community College Gallery of Art, Overland Park, KS
1992 Keith Jacobshagen: Recent Paintings, Dorothy Gates Gallery, Kansas City, MO
Keith Jacobshagen Working: Close to Home, Photographs, Grinnell College Print and Drawing Study Room, Grinnell, IA

Keith Jacobshagen, Landscapes, Grinnell College, Grinnell, IA
1990 Keith Jacobshagen: Recent Paintings, Babcock Galleries, New York, NY
Keith Jacobshagen, Pastels, Dorothy Gates Gallery, Kansas City, MO
Keith Jacobshagen, Soldiers Art Gallery, Wilkes College, Wilkes-Barre, PA
Keith Jacobshagen: Schweinfurt Art Center, Auburn, NY

Recent Group Exhibitions:
1994 American Realism Figurative Painting, Cline Fine Art Gallery, Santa Fe, NM
Fanny Brennan, Philip Grausman, Valerie Halte, Keith Jacobshagen, Don Nice, Babcock Galleries, New York, NY
1993 The Artist as Native: Reinventing Regionalism, Middlebury College Museum of Art, Middlebury, VT (Traveling)
Landscapes: Left to Right, Landfall Press, Chicago, IL
Sanford Smith 5th Annual Works on Paper, Park Avenue Armory, New York, NY
Third Williams Loan Exhibitions: Two Hundred Years of American Art From the Alumni Collections, Williams College Museum of Art, Williamstown, MA

1992 Holiday Show, Babcock Galleries, New York, NY
American Landscape Painting: Past and Present, The John Pence Gallery, San Francisco, CA
Art Department Faculty, Then and Now, Lincoln Art Gallery, University of Nebraska, Lincoln, NE
A View From Here: Heartland Landscape Painters, McLean County Arts Center, Bloomington, IL
Under the Influence: Mentors/Teachers/Colleagues, Tatschke Gallery, Santa Monica, CA
Landscape as Subject: Contemporary Photography, Eder Gallery, Wesleyan University, Lincoln, NE
Beyond Bounds: A Silkstational Event, Johnson County Community College, Overland Park, KS

Hassam and Speicher Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY
Normal Editions Workshop Lithographs, Government Center Gallery, Kettering, OH
Normal Editions Workshop Lithographs, Chicago Street Gallery, Lincoln, IL
Little Landscapes: The Wild Vision of Eleven Midwestern Painters, Landis' End Gallery, Dodgeville, WI
Collectors Choice, Sunrise Museum, Charleston, SC

1991 Selections from the Mary & Crosby Kemper Collection, Charlotte Crosby Kemper Gallery, Kansas City Art Institute, Kansas City, MO
The Landscape in Art: New Traditions, Rockford Art Museum, Rockford, IL
Printings Now: Original Prints and Editions, Leedy-Voulkos Gallery, Kansas City, MO
The Spirit of the Landscape: The Landscape of the Spirit, Mitchell Museum, Mt. Vernon, IL
Summer Exhibition, Dorothy Gates Gallery, Kansas City, MO
Group Show, Ferris Gallery, Santa Fe, NM
Public Territory, Sowle Gallery, Chicago, IL
Public Territory: Wichita Center for the Arts, Wichita, KS
The ACLU Exhibition and Auction, The American Heartland Theater, Kansas City, MO

The Contemporary American Landscape, Babcock Galleries, New York, NY
National Invitational Drawing Show, Norman Eppink Art Gallery, Emporia State University, Emporia, KS (Traveling)
Midwest Landscapes, William Whipple Gallery, Southwest State University, Marshall, MN
American Myth, Sioux City Art Center, Sioux City, IA
Midlands Invitational 1990, Joslyn Art Museum, Omaha, NE
Northwestern Artists, South Dakota Art Museum, South Dakota State University, Brookings, SD

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YVONNE JACQUETTE  
(1934 - )  
Birthplace: Pittsburgh, Pennsylvania  
Education: 1927-56 Rhode Island School of Design, Providence, RI  
Recent Solo Exhibitions:  
1993 Alex Katz: Paintings, Drawings and Prints, Marlborough Gallery, New York, NY  
1991 Alex Katz: Drawings 1946-93, Colby College Museum of Art, Waterville, ME  
1989 Alex Katz at Colby College, Colby College Museum of Art, Waterville, ME  
1986 Alex Katz, Marlborough Gallery, New York, NY  
1983 Alex Katz: A Drawing Retrospective, Museum of Art, Munson-Williams-Proctor Institute, Utica, NY (Traveling)  
1975 Alex Katz at Colby College, Colby College Museum of Art, Waterville, ME  
1974 Alex Katz at Marlborough Gallery, New York, NY  
1972 Alex Katz: Drawings 1946-93, Colby College Museum of Art, Waterville, ME  
1971 Alex Katz at Marlborough Gallery, New York, NY  
1969 Alex Katz at Marlborough Gallery, New York, NY  
1966 Alex Katz: Drawings 1946-93, Colby College Museum of Art, Waterville, ME

JULIO LARRAZ  
(1944 - )  
Birthplace: Havana, Cuba  
Recent Solo Exhibitions:  
1994 Alex Katz: Landscapes 1954-1956, Robert Miller Gallery, New York, NY  
1993 Alex Katz, Robert Miller Gallery, New York, NY  
1992 Alex Katz, Robert Miller Gallery, New York, NY  
1991 Alex Katz: Drawings 1946-93, Colby College Museum of Art, Waterville, ME  
1989 Alex Katz at Colby College, Colby College Museum of Art, Waterville, ME  
1988 Alex Katz, Marlborough Gallery, New York, NY  
1986 Alex Katz: A Drawing Retrospective, Museum of Art, Munson-Williams-Proctor Institute, Utica, NY (Traveling)  
1985 Alex Katz: Paintings, Drawings and Cutouts, Orlando Museum of Art, Orlando, FL  
1983 Alex Katz: Recent Paintings, Institute of Contemporary Arts, London, England  
1981 Alex Katz: Marlborough Fine Art Ltd., Tokyo, Japan

ALEX KATZ  
(1927 - )  
Birthplace: New York, New York  
Education: 1949-50 Skowhegan School of Painting and Sculpture, Skowhegan, ME  
1946-49 Cooper Union Art School, New York, NY

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FUSIONCATION Foundation; Museo de Bellas Artes, Caracas, Venezuela
Salon de Mars, Nohra Haime Gallery, Paris, France
Contemporary & Modern Masters, Ron Hall Gallery, Dallas, TX
Dali, DePulma, Haring, Kusio, Laza, Warhol, Montebello Park, Suffern, NY
42nd Annual Academy-Institute Purchase Exhibition, American Academy
and Institute of Arts and Letters, New York, NY
Works on Hanji Paper, National Museum of Contemporary Art, Seoul, South Korea
Points of View in Landscape, M. Gutierrez Fine Arts, Key Biscayne, FL

MICHAEL MAZUR
(1933 - )
Birthplace: New York, New York
Education: 1961 MFA, School of Art and Architecture, Yale University, New Haven, CT
1959 BFA, School of Art and Architecture, Yale University, New Haven, CT
1958 BA, Amherst College, Amherst, Massachusetts, MA
Recent Solo Exhibitions:
1991 Kansas City Art Institute, Kansas City, MO
1990 Mary Ryan Gallery, New York, NY
Recent Group Exhibitions:
1990 Seoul Art Festival, Museum of Contemporary Art, Seoul, Korea
The Unique Print, Museum of Fine Arts, Boston, MA
With the Grain, Whitney Museum of American Art at Philip Morris, New York, NY, and Stamford, CT
To Portray, Barbara Krakow Gallery, Boston, MA
Water, Solo Gallery, New York, NY
Water, Hiram Butler Gallery, Houston, TX
Philadelphia Print Club Biennial, Philadelphia Print Club, Philadelphia, PA
Group Invitational, Pennsylvania Academy of Fine Arts, Philadelphia, PA

SILVIO MERLINO
(1952 - )
Birthplace: Naples, Italy
Recent Solo Exhibitions:
1994 Nohra Haime Gallery, New York, NY
Art 25, Galleria Lucio Amelio, Basel, Switzerland
1993-94 Art 3, Trieste, Italy
1993 Juliet, Trieste, Italy
Galleria Cardi, Milan, Italy
Galleria Toselli, Milan, Italy
1992 Arbatelli-Galleria Lucio Amelio, Basel, Switzerland
Nohra Haime Gallery, New York, NY
1991 Gallerie Aline Vidal, Paris, France
Salon de Mars-Gallerie Aline Vidal, Paris, France
Galleria Toselli, Milan, Italy
1990 Galleria La Berta, Genoa, Italy
Recent Group Exhibitions:
1990 Selections, Nohra Haime Gallery, New York, NY
Art 21, Galleria Lucio Amelio/Galleria Toselli/Gallerele Billinelli, Basel, Switzerland
ARCO-Galleria Lucio Amelio, Madrid, Spain
Salon de Mars, Nohra Haime Gallery, Paris
Fiac, Galleria Lucio Amelio, Paris
1991 Art Adriatic, Nohra Haime Gallery, Miami, Fl.
Art 22, Galleria Lucio Amelio/Galleria Toselli/Galleriele Billinelli, Basel, Switzerland
ARCO-Galleria Lucio Amelio, Madrid, Spain
Salon de Mars, Nohra Haime Gallery, Paris, France
Selections, Nohra Haime Gallery, New York, NY
Salon de Mars, Nohra Haime Gallery, Paris, France
1992 10th Anniversary Exhibition, Nohra Haime Gallery, New York, NY
Summer Pleasures, Nohra Haime Gallery, New York, NY
Art 23, Galleria Lucio Amelio/Galleria Toselli/Galleriele Billinelli, Basel, Switzerland
Fiac, Galleria Toselli, Paris, France
Colecchia, Galleria Lucio Amelio, Naples, Italy
XV Bienale, Italian Pavilion, Venice, Italy
Art Miami, Nohra Haime Gallery, Miami, Fl.
The Lyrical, the Logical, and the Sublime: Chia/Merlino/Palamino, Nohra Haime Gallery, New York, NY

JOHN MOORE
(1941 - )
Birthplace: St. Louis, Missouri
Education: 1968 MFA, Yale University, New Haven, CT
1966 BFA, Washington University, St. Louis, MO
1965 Yale Summer School, Norfolk, CT
1964 Chautauqua Institution, Chautauqua, NY
Recent Solo Exhibitions:
1990 Hirschi & Adler Modern, New York, NY
1994 Alpla Gallery, Boston, MA
Hirschi & Adler Modern, New York, NY
Locks Gallery, Philadelphia, PA
Recent Group Exhibitions:
1991 Alienation in the Industrial Landscape, First Street Gallery, New York, NY
Urban Landscape, Wright State University, Dayton, OH

PAUL RESIKA
(1928 - )
Birthplace: New York, New York
Recent Solo Exhibitions:
1993 Salander-O'Reilly Galleries, New York, NY
1992 Figures on the Beach, Long Point Gallery, Provincetown, MA
1991 Mood Art Museum, Amherst College, Amherst, MA
1990 Graham Modern, New York, NY
Recent Group Exhibitions:
1994 Provincetown Prospects: The Work of Hans Hoffman and His Students, Boston University Art Gallery, Boston, MA
Songs of the Earth: Twenty-two American Painters of the Landscape, AHF Gallery
1993 The League at the Cape, Provincetown Art Association and Museum, Provincetown, MA
Still Life: 1963-1993, Gerald Peters Gallery, Santa Fe, NM
The American Landscape: Contemporary Paintings and Works on Paper, Kerry Galleries, Columbus, OH
The Inaugural Show, The Painting Center
1992 Gallery Selections, Salander O'Reilly Galleries, Beverly Hills, CA
Three American Masters, Kornbluth Gallery, Fairlawn, NJ
Seven Artists, Seven Media on Paper, Katharina Rich Perlow Gallery, New York, NY
Color As a Subject, The Artists' Museum in association with the Tibor de Nagy Gallery and Stuerpmiller Gallery, New York, NY
1991 Figurative Painting, Salander O'Reilly Galleries, Beverly Hills, CA
Inaugural exhibition, Salander O'Reilly Galleries, Berlin, Germany
Hommage a Bernard Prieur, Fition Maria Bisman, Paris, France
1990 Rackstraw Downes, Wulf Kohn, Paul Resika, Kornbluth Gallery, Fairlawn, NJ
Fifty Years of Works on Paper, Kouns Gallery, New York, NY
Landscape on Paper, Graham Modern, New York, NY
The Century Association, New York, NY
Graham Nickson/Paul Resika: Inaugural Exhibition, Salander O'Reilly Galleries, New York, NY

ALEXIS ROCKMAN
(1962 - )
Birthplace: New York, New York
Education: 1983-85 School of Visual Arts, New York, NY
1980-82 Rhode Island School of Design, Providence, RI
1978-79 Art Student's League, New York, NY
Recent Solo Exhibitions:
1994 Gianenzo Sperone, Rome, Italy
1993 Biosphere, Jay Gorony Modern Art, New York, NY
1992 The Carnegie Museum of Art, Pittsburgh, PA
Evolution, Sperone Westwater Gallery, New York, NY
Tom Solomon’s Garage, Los Angeles, CA
Jay Gorony Modern Art, New York, NY
John Post Lee Gallery, New York, NY
Galerie Thaddaeus Ropac, Salzburg, Austria
1990 Jay Gorony Modern Art, New York, NY

Recent Group Exhibitions:

Don’t Look Now, Thread Waxing Space, New York, NY
On the Human Condition: Hope and Despair at the End of This Century, SpiralWacal Art Center, Tokyo, Japan
Contemporary Watercolors: American and European, University of North Texas, Denton, TX
Noah’s Ark, Trevi Flash Art Museum of Contemporary Art, Trevi, Italy
Tattoo and Timeliness, The Aldrich Museum of Contemporary Art, Ridgefield, CT
The Return of the Cadaver Exquis, The Drawing Center, New York, NY
The Bystander, Blum Helman Gallery, New York, NY
Drawing the Line Against AIDS, Guggenheim Museum, Venice, Italy
Venice Biennale: Aperito '93, Venice, Italy
The Spirit of Drawing, Sperone Westwater Gallery, New York, NY
Up Close Chemistry Imagined Photographs, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Mallar’s Cradle: Reflections on the Abyss of Time, Solo Suspensions Inc., New York, NY
Gregory Crewdson, Alexis Rockman, Vincent Shane, Feigen, Inc., Chicago, IL
Daylight Savings, John Breggenuen Gallery, San Francisco, CA
Destruction/Reclamation: Endangered Life (Part II), Southeastern Center for Contemporary Art, Winston-Salem, NC
Teddy and Other Stories, Galleria in Arco, Torino, Italy
I Am the Encourage, Thread Waxing Space, New York, NY

1992 A Private View: Artists’ Photographs, Blum Helman Gallery, New York, NY
Transmissions in the White Cube: Territorial Mappings, Uesdan Gallery, Bennington College, Bennington, VT
Magical Mystical Landscapes, Renee Fotouzi Gallery, East Hampton, NY
Golden Collection, Andrea Rosen Gallery, New York, NY
Ballots or Balloters: You Choose, Sally Hawkins Gallery, New York, NY
American Drawings Since 1960, Los Angeles County Museum of Art, Los Angeles, CA
Fear of Painting, Arthur Roger Gallery, New York, NY
The Nature of Science, Pratt Manhattan Gallery, New York, NY
Changing Group Exhibition: Gallery Artists, Jay Gorony Modern Art, New York, NY
Drawings, Stuart Regan Gallery, Los Angeles, CA
Mssr. B. S. Curio Shop, The Thread Waxing Space, New York, NY
Perversa Nature, Mincle/Wilcox Gallery, San Francisco, CA
Ellen Beckebult, Albert Oehlen, Alexis Rockman, Philip Taaffe, Christopher Wood, Lubring Augustine
Slow Art: Painting in New York Now, P.S.1 Museum, Long Island City, NY
Carl Solway Gallery, Cincinnati, OH

1991 Ornament: (It's All for the Faithful), John Post Lee Gallery, New York, NY
Jonathan Hammer: Artists’ Books, Shea & Borstein Gallery, Santa Monica, CA
Just what is it that makes today’s homes so different, so appealing?, The Hyde Collection, Glen Falls, NY
Not So Simple Pleasures: Content and Contentment in Contemporary Art, M.J.T. List Visual Arts Center, Cambridge, MA
Body and Soul, Galeria Fernando Alcolea, Barcelona, Spain
Total Metal, Simon Watson Gallery, New York, NY
The Unique Print: 70’s into 80’s, Museum of Fine Arts, Boston, MA
Drawings, Alfiea Viastra Gallery, New York, NY
Spellbound, Marc Richards Gallery, Los Angeles, CA
Alexis Rockman: Works on Paper, Howard Yeaslan Gallery, Boston, MA
Botanica: The Secret Life of Plants, Lehman College Art Gallery, Bronx, NY
About Nature: A Romantic Impulse, Barbara Tull Gallery, New York, NY
Persistence of Vision, Tbor de Nage Gallery, New York, NY

HOLLIS SIGLER
(1948 - )
Birthplace: Gary, Indiana
Education:
1971-73 MFA, School of the Art Institute of Chicago, IL
1966-70 BFA, Moore College of Art, Philadelphia, PA
1968-69 Junior Year in Florence, Italy

Recent Solo Exhibitions:

1993 Printworks Gallery, Chicago, IL
Breast Cancer Journal: Walking with the Ghosts of My Grandmothers, Rockford College Art Gallery, Rockford, IL
Steven Scott Gallery, Baltimore, MD
1992 Priebe Art Gallery, The University of Wisconsin, Oshkosh, WI
Breast Cancer Journal: Walking with the Ghosts of My Grandmothers, Susan Cummings Gallery, Mill Valley, CA
Meditations On Maia and other Works, dart Gallery, Chicago, IL
1991 Printworks Gallery, Chicago, IL
1990 Dart Gallery, Chicago, IL
New Drawings and Important Works of the Eighties, Steven Scott Gallery, Baltimore, MD

Recent Group Exhibitions:

1993 WOMAN: To the Third Power, Carl Hammer Gallery, Chicago, IL
Memories. Milestones & Miracles, Bowes Museum of Cultural Art, Santa Ana, CA
The Return of the Cadaver Exquis, The Drawing Center, New York, NY
Hollis Sigler/Jane Marshall Exhibition, Western Michigan University, Kalamazoo, MI
The Chicago Invitational, Union League Club of Chicago, Chicago, IL
20th Anniversary Exhibition, Artemisia Gallery, Chicago, IL
Place, Illinois State Museum, Lockport Gallery, Lockport, IL
The Art of Echting, Steven Scott Gallery, Baltimore, MD
Art About Art, Steven Scott Gallery, Baltimore, MD
A Loose Form of Narrative, Gallery A, Chicago, IL
A Few Words, Quartet Editions, New York, NY
by the Sea, Steven Scott Gallery, Baltimore, MD
Magnifico, Albuquerque Festival of the Arts, Albuquerque, NM

1992 Interiors, Steven Scott Gallery, Baltimore, MD
Vitreographs: Collaborative Works from the Littleton Studio, University of Florida, Gainesville, FL (Traveling)
Edge of Childhood, Heckscher Museum, Huntington, New York, NY
In Celebration of Women: An Exhibition of Outstanding Women Artists, Illinois, David Adler Cultural Center, Libertyville, IL
Face To Face: Self Portraits by Chicago Artists, Chicago Cultural Center, Chicago, IL

Environmental Terror, Fine Arts Gallery, University of Maryland, Baltimore, MD (Traveling)
Lasting Impressions: Seven Lithographers, Steven Scott Gallery, Baltimore, MD
A Chicago Sampler: New Works by 21 Chicago Artists, Kansas State University Union Art Gallery, Manhattan, KS
Human, Suburban Fine Arts Center, Highland Park, IL
Home, Sweet Home, The Columbia College Art Gallery, Chicago, IL
The Painted Landscape, Steven Scott Gallery, Baltimore, MD
Into the Forest, Steven Scott Gallery, Baltimore, MD
Silent Interiors, Inaugural Exhibition, Security Pacific Gallery, Seattle, WA
Kurdj, Parks, Sigler, Center Galleries, Center for Creative Studies, Detroit, MI
Bathers: Contemporary Images of Summer IDY, Louisville Visual Art Association, Louisville, KY

1990 In the Garden, Steven Scott Gallery, Baltimore, MD
1990 Drawing Invitation: 29 Chicago Artists, Sarah Sparkman Gallery, Central Washington University, Ellensburg, WA
Views from Within: Contemporary Views of the Figure Within and Interiors, Art Gallery of the Illinois State Museum, Springfield, IL
Iconic Image, Susan Cummings Gallery, Mill Valley, CA
Inside Outside: Three Approaches to the Figure, Munson-Williams-Proctor Institute, Utica, NY
Refections and Mirror Images, Steven Scott Gallery, Baltimore, MD
PAT STEIR  
(1940 - )

Birthplace: Newark, New Jersey

Education:
- 1991 Honorary PhD, Pratt Institute, Brooklyn, NY
- 1986 BFA, Pratt Institute, Brooklyn, NY
- 1966-62 Pratt Institute, Brooklyn, NY
- 1956-58 Pratt Institute, Brooklyn, NY

Recent Solo Exhibitions:
- 1994 Pat Steir: Paintings and Etchings, Anders Tomberg Gallery, Lund, Sweden
- 1994 Pat Steir: Jaffe Baker Blau, Boca Raton, FL
  From Beyond the Pale: Pat Steir, The Irish Museum of Modern Art, Dublin, Ireland
- 1993 Pat Steir: Wall Drawings, Galerie Franck & Schulte, Berlin, Germany
- 1992 Pat Steir, Galleria Alessandra Bonomo, Rome, Italy
- 1992 Pat Steir, Guild Hall Museum, East Hampton, NY
- 1992 Centre National d’Art Contemporain de Grenoble, Grenoble, France
- 1992 Self Portrait Installation, Mackenzie Art Gallery, Regina, Canada
- 1992 Pat Steir, Linda Cathcart Gallery, Santa Monica, CA
- 1990 Pat Steir, Galerie Franck & Schulte, Berlin, Germany
- 1990 Pat Steir Paintings, Gallerie Albert Baronian, Brussels, Belgium
- 1990 Paintings, Art Museum, University of South Florida, Tampa, FL
- 1990 Pat Steir, Galerie Montenay, Paris, France
- 1990 Pat Steir: Ways of Seeing, Paintings Drawings Prints of the 1980’s, New Jersey Center for the Visual Arts, Summit, NJ
- 1990 Pat Steir, Musée d’Art Contemporain, Lyon, France
- 1990 Pat Steir: Drawings, Dennis Ochi Gallery, Sun Valley and Boise, ID
- 1990 Conversations with Artists, National Gallery of Art, Washington, DC
- 1990 Pat Steir Waterfall Paintings, Robert Miller Gallery, New York, NY
- 1990 Pat Steir, USF Art Museum, University of South Florida, Tampa, FL
- 1990 Pat Steir, Galerie Montenay, Paris, France

Recent Group Exhibitions:
- 1994 Chicago Art Fair, A Room with Some Views, Galerie Franck & Schulte, held at Somersett Gallery, New York, NY
- 1993 Darkness and Light, Blaffer Gallery, University of Houston, Houston, TX
  I am the Enfranchised. Thread Waving Space, New York, NY
- 1993 34 Artists from Documenta IX, Raymond Bollig Gallery, Zurich, Switzerland
  Rewriting History: The Salon of 1993, Montgomery, Graziose Fine Art, Minneapolis, MN
- 1993 More Cunningham Dance Company Benefit Art Sale, 65 Thompson Street, New York, NY
- 1992 Zeichnungen Sieben Zeichen, 44 Künstler der Documenta IX: Arbeiten auf Papier, Galerie Raymond Bollig, 1, Zurich, Switzerland
- 1992 Painting, Texas Gallery, Houston, TX
- 1992 Tressors de Voyage, XIV Biennale di Venezia, Venice, Italy
- 1992 Drawing the Line Against AIDS, Peggy Guggenheim Collection, Venice, Italy
  (Reinstalled the Guggenheim Museum Soho, New York, NY)
- 1992 Abstract-Figurative, Robert Miller Gallery, New York, NY
- 1992 Eight Painters: Abstraction in the Nineties, Carl Solway Gallery, Cincinnati, OH
- 1992 Surface to Surface, Barbara Krakow Gallery, Boston, MA
- 1992 Traveling, Selective Vision, Trans-America Corporation, San Francisco, CA
- 1992 Quotations, Aldrich Museum of Contemporary Art, Ridgefield, CT (Traveling)
- 1992 Psycho, KunstHall, New York, NY
- 1992 Quotations, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1992 Summer Group Exhibition, Ginny Williams Gallery, Denver, CO
- 1992 Twentieth Century Prints of the East End, Renee Fotouhi, East Hampton, CT
- 1992 Summer Group Show, Texas Gallery, Houston, TX
- 1992 Picturing Paradise: The Rain Forest at Risk, Fernbank Museum of Natural History, Atlanta, GA
- 1992 Documenta IX, Kassel, Germany
- 1991-92 Open Mind: The LeWitt Collection, Wadsworth Atheneum, Hartford, CT
- 1991 Art Pro Choice II Print Portfolio, K. Kimpson Gallery, San Francisco, CA

Masterworks of Contemporary Sculpture, Paintings and Drawings, 1930s - 1990s, Bellas Arts, Santa Fe, NV
Vertigo, Galerie Thaddaeus Ropac, Salzburg, Austria
Rope, Galeria Fernando Alcena, Barcelona, Spain
A Dialogue of Images - Recent German and American Paintings, Galerie Pfeiferle, Munich, Germany
Art Pro-Choice II Print Portfolio, Pace Prints, New York, NY
Landscape Seven Views, Nina Freudenheim Gallery, Buffalo, NY
Women Artists, Mitamar Gallery, Sarasota, FL
Portraits on Paper, Robert Miller Gallery, New York, NY

Recent Solo Exhibitions:
- 1994 Allied Wild Gallery, Bogota, Colombia
- 1993 Norha Haime Gallery, New York, NY
- 1992 Jaffe Baker Blau Gallery, Boca Raton, FL
- 1991 Norha Haime Gallery, New York, NY
- 1990 Norha Haime Gallery, New York, NY

ADAM STRAUS  
(1956 - )

Birthplace: Miami Beach, FL

Education:
- 1980-82 MFA, Florida State University, Tallahassee, FL
- 1978-80 BS, Mathematics, University of Florida, Gainesville, FL
- 1976 Miami-Dade Community College, Miami, FL

Recent Solo Exhibitions:
- 1994 New York Realism, Odaiku Museum, Tokyo, Japan
- 1993 Kitautani Municipal Museum of Art, Kagoshima, Japan
- 1993 Museum of Art, Kitatush, Japan
- 1993 Fujiko Prefectural Museum of Art, Tampi Museum of Art, Tampi, FL
- 1993 Art Miami, Norha Haime Gallery, Miami, FL
- The Art Show, Art Dealers Association of America, Norha Haime Gallery, New York, NY
- Chicago Art Fair, Norha Haime Gallery, Chicago IL
- FIAC, Norha Haime Gallery, Paris, France
- Benefit Auction, Museum of Contemporary Art, Chicago, IL
- 1992 27th Annual Group Exhibition, Ann Jaffe Gallery, Hay Harbor Islands, Miami, FL
- Salon de Mars, Norha Haime Gallery, Paris, France
- The Hall Project, The Sculpture Center, Benefit Exhibition, New York, NY
- Ten Steps, Maranishi-Lederman Gallery, New York, NY
- 10th Annual Exhibition, Norha Haime Gallery, New York, NY
- Small Works, Greystone Gallery, San Francisco, CA
- Summer Pleasures, Norha Haime Gallery, New York, NY
- Miniature-Museum, Reflex Modern Art Gallery, Amsterdam, The Netherlands
- Landscape: Lorra-Stauss-Encla, Norha Haime Gallery, New York, NY
- Art Miami, Norha Haime Gallery, Miami, FL
- Selections, Norha Haime Gallery, New York, NY
- National Sculpture Invitational, Deland Museum of Art, Deland, FL
- McNair, Richard F. Brush Art Gallery, St. Lawrence University, Canton, NY
- Topography of a Landscape, Norha Haime Gallery, New York, NY
- Inclusion/Exclusion - City Life 1991, Levinson Kane Gallery, Boston, MA

1st Annual Florida State of the Art Exhibition, Sokolsky Center, Miami Beach, FL
JANE WILSON

Solo Exhibitions:

Education:

Birthplace:

Exhibitions:

1992 16th Annual Small Works Juried Competition, East Campus Gallery, Valencia Community College, Orlando, FL
10 Dimensions SAF/NEA Fellowship Recipients in Sculpture, Atlanta College of Art Gallery, Atlanta, GA

WAYNE THIEBAUD

(1920 – )

Birthplace: Mesa, Arizona

Education: 1949-50 San Jose State College, (now San Jose State University), San Jose, CA
1945-46 Long Beach Junior College, (now Long Beach City College), Long Beach, CA
1938 Frank Wiggins Trade School, Los Angeles, CA

Recent Solo Exhibitions:

1993 Wayne Thiebaud: Figure Drawings, Campbell-Thiebaud Gallery, San Francisco, CA
The Prints of Wayne Thiebaud, The Schneider Museum of Art, Southern Oregon State College, Ashland, OR
Selections from the Collection/Wayne Thiebaud Prints, Richard L. Nelson Gallery and the Fine Arts - Collection, University of California, Davis, CA; also Wayne Thiebaud: Posters from the Collection of Gira Kelsch, CA
Wayne Thiebaud: Sketchbook Selections, Rutgers Barclay Gallery, Santa Fe, NM
Thiebaud at Seventy: A Retrospective Selection of Paintings, Drawings, Watercolors, and Prints, Including New Work, Heurt Art Gallery, Saint Mary's College, Moraga, CA

HELEN MIRANDA WILSON

(1948 – )

Birthplace: Wellesley, Massachusetts

Education: 1970 Skowhegan School of Painting & Sculpture, Skowhegan, ME
1969-70 New York Studio School, New York, NY
1968 The New School for Social Research, New York, NY

Recent Solo Exhibitions:

1993 Beth Urdang, Boston, MA
1992 Jason McCoy Inc., New York, NY

Group Exhibitions:

1994 Transport, Maier Museum, Guest Curator, Lynchberg, VA
1993 New Works, Jason McCoy Inc., New York, NY
Summer Group Show, Jason McCoy Inc., New York, NY
Les Enfants, Pamela Auchincloss, New York, NY
Another View, Nina Freudenheim, Buffalo, NY
Drawings III, Koplin Gallery, Santa Monica, CA
City Pictures, Beth Urdang, Boston, MA

Apocalypse and Resurrection, The Gallery Three Zero, New York, NY
Nature Revisited: A Personal View of Landscape, John C. Stoller & Co., Minneapolis, MN

Elemental Nature, Midtown Payson Galleries, New York, NY
Magical Mystical Landscapes, Renee Fotouhie Fine Art, East Hampton, NY

JANE WILSON

(1924 – )

Birthplace: SeYMoor, Iowa

Education: 1947 MA, University of Iowa, Iowa City, IA
1945 BA, University of Iowa, Iowa City, IA

Recent Solo Exhibitions:

1993 Fischbach Gallery, New York, NY
Arnot Art Museum, Elmira, NY

1992 Earl McGrath Gallery, Los Angeles, CA
1991 Jaffe-Friede and Strauss Galleries, Dartmouth College, Hanover, NH
Fischbach Gallery, New York, NY
1990 Fischbach Gallery, New York, NY
Marsh Gallery, University of Virginia, Richmond, VA
Earl McGrath Gallery, Los Angeles, CA

Group Exhibitions:

1994 Excellence in Watercolor, New Jersey Center For Visual Arts, Summit, NJ
Works by Women Artist, Bryn Mawr College, Bryn Mawr, PA
1993 Master Works - Modern and Contemporary, Marianne Friedland Gallery, Naples, FL
Contemporary Realist Watercolor, Sewall Art Gallery, Rice University, Houston, TX
168th Annual Exhibition, National Academy of Design, New York, NY
Celestial; Champion International Corporation, Stamford, CT
Re-presenting Representation, Arnot Art Museum, Elmira, NY
Still Life 1963-1993, Gerald Peters Gallery, Santa Fe, NM
Fruits, Flowers and Vegetables; the Contemporary Still Life, Kavesh Gallery, Ketchum, ID
Hampton Style, the Guild Hall Museum, East Hampton, NY
The Collection: Porter’s Circle, the Parish Art Museum, Southhampton, NY
1992 Collector's Choice, Marianne Friedland Gallery, Naples, FL
Elemental Nature, Midtown Payson Galleries, New York, NY
167th Annual Exhibition, National Academy of Design, New York, NY
Magical Mystical Landscapes, Renee Fotouhie Fine Art, East Hampton, NY

MICHAEL ZWACK

(1949 – )

Birthplace: Buffalo, New York

Education: 1970 BA, State University College, Buffalo, NY

Recent Solo Exhibitions:

1993 Curt Marcus Gallery, New York, NY
Thomas Solomon’s Garage, Los Angeles, CA
1991 Galerie Thaddaeus Ropac, Salzburg, Austria
1990 Curt Marcus Gallery, New York, NY
Thomas Solomon’s Garage, Los Angeles, CA

Group Exhibitions:

1994 The Seer, Jonathan O'Hara Gallery, New York, NY
Group Exhibition, Paul Kasmin Gallery, New York, NY
The World of Tomorrow, Thomas Solomon’s Garage, Los Angeles, CA
Painting, Rhona Hoffman Gallery, Chicago, IL
1993 Group Exhibition, Curt Marcus Gallery, New York, NY
I Am The Enunciator, Thread Waxing Space, New York, NY
Paper Trails: The Elicited Image, Kranert Art Museum and Kirkshead Pavilion, University of Illinois at Urbana-Champaign, Champaign, IL
Another View, Nina Freudenheim Gallery, Buffalo, NY
Group Exhibition, Curt Marcus Gallery, New York, NY
Works Or Paper, Curt Marcus Gallery, New York, NY
1991 The Library, Josh Baer Gallery, New York, NY
Group Exhibition, Curt Marcus Gallery, New York, NY
All Quiet on the Western Front?, Antoine Caneau, Paris, France
Body & Soil, Fernando Alcolea, Barcelona, Spain
Drawings, Althea Vazifara Gallery, New York, NY
Persistence of Vision, Tibor De Nagy Gallery, New York, NY