

1985

# Biennial Exhibition









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# 1985

**Whitney Museum of American Art, New York**

# Biennial Exhibition

Second floor	Film programs
March 13–June 2, 1985	Second-floor Film/Video Gallery
Fourth floor, Lobby Gallery, and Lower Gallery	March 13–June 2, 1985
March 21–June 9, 1985	Video programs Second floor, side gallery
	March 13–June 2, 1985

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and the National Endowment for the Arts.**

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## **Foreword**

For more than fifty years, the curatorial staff of the Whitney Museum of American Art has organized regularly scheduled survey exhibitions of current American art to assess the most significant art at that time. This sustained series of exhibitions manifests the historic and current strength of the Whitney Museum—a continuous commitment to the work of living artists.

The context in which the Biennial is viewed has changed considerably since the first Biennial in 1932. Unprecedented international attention to American art has developed since the 1940s, and public interest in the activities of the Whitney Museum, the most active museum devoted to American art, has increased to an extent which is far beyond the expectations of Mrs. Whitney and her contemporaries, who developed the Museum primarily for the then small community of American artists. We continue to believe it is important for the institution most associated with twentieth-century American art to make a statement about the accomplishments of contemporary American artists and to provide a historical framework to better understand and evaluate the diverse forms of expression which characterize American art at a particular moment. In addition, because it encourages an intense response, the Biennial serves to enliven critical dialogue about the state of American art.

The artists and works in the 1985 Biennial have been selected by six curators: Richard Armstrong, John G. Hanhardt, Barbara Haskell, Richard Marshall, Lisa Phillips, and Patterson Sims. On a continuous basis, they visit artists' studios, galleries, alternative spaces, and museums to familiarize themselves with the work of as many artists as possible, both in New York and throughout the United States. Their decisions represent impassioned points of view at the time of the exhibition. I am pleased that our curators are able to present their judgments as a public statement of the Whitney Museum and that we are a stimulus to excitement and controversy.

We extend our thanks to a generous anonymous donor and the National Endowment for the Arts for their support of this exhibition. In the twentieth anniversary year of the founding of the Endowment, we appreciate the fact that more than any other single supporter, this federal agency has continuously encouraged the recognition of contemporary expression in the visual arts in the United States.

Tom Armstrong, *Director*

## Preface

Since their inception in 1932, the Whitney Museum's series of exhibitions—first annually, now biennially—has become one of the steadiest indexes of contemporary American art. The exhibitions' scope and ambition have grown along with those of the Whitney Museum, and the Biennials continue to be the most comprehensive and informative selection of their kind. As the Museum's sense of purpose has expanded in the fifty-five years since its founding, so, too, has the activity of American artists.

The 1985 Biennial Exhibition continues to use the format adopted for the 1977 Biennial Exhibition: multiple examples of work made during the previous two years by artists chosen collectively by the curators as the most representative of the best American art. This invitational exhibition is not restricted by age or reputation. Younger artists have been chosen for their introduction of new forms and ideas; more established artists because their work has shown consistent growth and has advanced substantially during the last two years. The objective of the exhibition is twofold: to make qualitative judgments at a moment of multiple critical standards, and to assemble as cohesive an overview of current art activity as possible. Ideological and stylistic variety characterizes recent art and no single aesthetic dominates this exhibition.

Meaningful, if loose, affinities do exist, however. In painting, abbreviated emblems and symbols abound, frequently in complex visual organizations. While traditional realism has few adherents among the artists chosen, figuration is often employed, usually in cartoon-like and surrealistic manners. Moreover, a number of artists work with representational and abstract elements derived from nature. Expressionist figuration now seems to be a pervasive impulse, strongly encouraged by an interaction with contemporary European art—greater than at any other time since the 1940s.

As a discipline, sculpture too appears vital. Recent work announces an expanding vocabulary—personal and formal and principally abstract. Many sculptors have assimilated the theoretical orthodoxies of reductive sculpture as well as the more organic and emotional content of the work of the previous decades. The fact that the emerging sculptors in the exhibition are older than their counterparts working in other media suggests that discipline's slower maturation. Installation pieces, often collaborative in their execution, further enliven contemporary sculpture and pointedly address socio-political concerns.

The work of artists using photographic imagery and processes is also a central aspect of current art activity. Yet the camera is employed not to mirror reality, but to investigate the nature of representation through reproduction. Artists often use the means and procedures of the mass media to critique culture.

Artists working in film and video are addressing a variety of aesthetic, theoretical, and ideological issues. These include figurative and non-figurative animation and image-processing; interpretations of historical and political texts and events; renewed autobiographic and diaristic forms; investigations into the epistemology of representation and meaning in word and image; a resurgence of narrative in the form of melodrama and performance; transformations of the conventions of mass media; dance-based productions extending choreography; and the elaboration of music and image correlations through both narrative and non-narrative strategies.

In addition to the theatrical film and single-channel video selections, the Biennial Exhibition presents film, video, sound, and slide installations. While video installations seek to establish a new spatial presence for the moving image, in the sound installation the artist transforms our perception of sound and the space it fills. All these works reflect on the myths—both public and private—that we articulate through social, personal, and aesthetic texts.

Many of the artists in this Biennial have never before shown work in such a comprehensive museum exhibition. The interaction of their recent work in this context helps to clarify the current state of our visual culture. That almost two-thirds of the artists included here live and work in New York reiterates the continuing importance of the city as a highly developed intellectual, critical, and commercial center. Although the lively and geographically dispersed art scene in America today cannot be conclusively defined in a single exhibition, it is selectively assessed in the 1985 Biennial Exhibition.

Richard Armstrong  
John G. Hanhardt  
Barbara Haskell  
Richard Marshall  
Lisa Phillips  
Patterson Sims

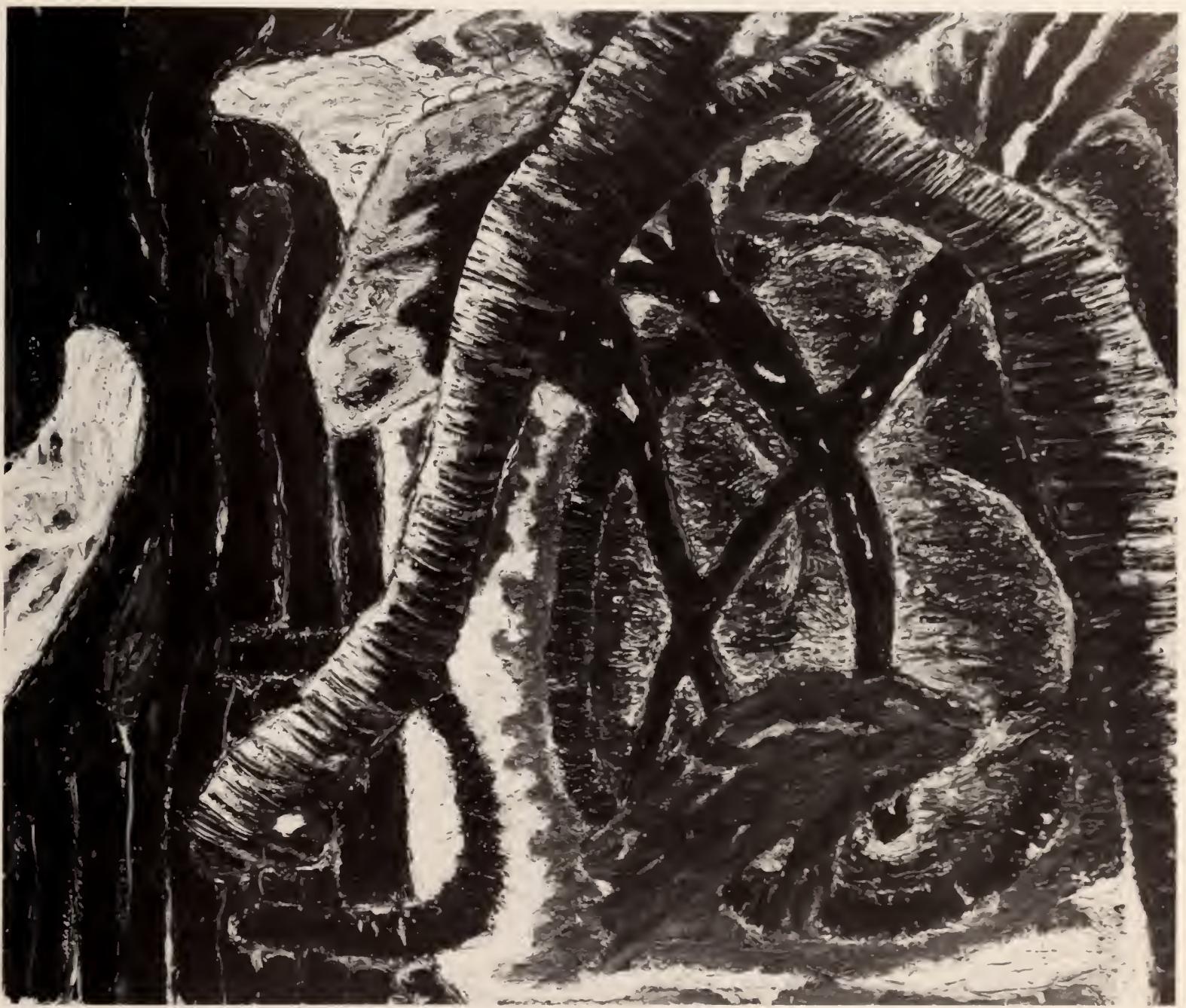


Jane Aaron	Holly Fisher	Pooh Kaye	Peter Rose
Gregory Amenoff	Morgan Fisher	Mike Kelley	Elisabeth Ross
Doug Anderson	Charles Garabedian	Mel Kendrick	Susan Rothenberg
Robert Ashley	Jedd Garet	Jon Kessler	David Salle
Charles Atlas	Jill Giegerich	Ken Kobland	Kenny Scharf
John Baldessari	Nan Goldin	Barbara Kruger	Cindy Sherman
Ericka Beckman	Jack Goldstein	Robert Kushner	Laurie Simmons
Dara Birnbaum	Larry Gottheim	Sherrie Levine	Ned Smyth
Lyn Blumenthal	Rodney Alan Greenblat	Kim MacConnel	Warren Sonbert
Lizzie Borden	Group Material	Frank Majore	James Surls
Robert Breer	Doug Hall	Robert Mangold	Robert Therrien
Jo Anne Carson	Gary Hill	Sheila McLaughlin	Lynne Tillman
James Casebere	Perry Hoberman	Sandy Moore	TODT
Sarah Charlesworth	Jenny Holzer	Elizabeth Murray	Woody Vasulka
Douglas Davis	Robert Hudson	Bruce Nauman	Bill Viola
Juan Downey	Bryan Hunt	John Newman	Terry Winters
John Duff	Peter B. Hutton	Tom Otterness	Joel-Peter Witkin
Carroll Dunham	Ken Jacobs	Ed Paschke	David Wojnarowicz
Ed Emshwiller	Jasper Johns	Liz Phillips	Robert Yarber
Ken Feingold	Joan Jonas	Richard Prince	Bruce Yonemoto
Eric Fischl	Donald Judd	Dan Reeves	Norman Yonemoto



**Gregory Amenoff**

*Beginnings*, 1984  
Oil on canvas, 96 x 84 inches (243.8 x 213.4 cm)  
Albright-Knox Art Gallery, Buffalo; Gift of  
Seymour H. Knox



*Tramontane*, 1984

Oil on canvas, 80 x 94 inches (203.2 x 238.8 cm)

Collection of Adrian and Robert E. Mnuchin,  
courtesy Robert Miller Gallery, New York



**Doug Anderson** *Be Brave*, 1984  
Oil on canvas, 96 x 144 inches (243.8 x 365.8 cm)  
Collection of the artist, courtesy Stux Gallery,  
Boston



*I Conquered Weakness by Giving in to It*, 1984  
Oil on canvas, 96 x 66 inches (243.8 x 167.6 cm)  
Private collection



**John Baldessari**

*Black and White Decision*, 1984

Black-and-white photographs, gelatin silver prints, 64 x 70 $\frac{3}{4}$  inches (152.4 x 179.7 cm) overall  
Collection of The Eli Broad Family Foundation



*Various Shadows*, 1984

Black-and-white photographs, gelatin silver prints, 59 x 47 inches (149.9 x 119.4 cm) overall  
Collection of The Capital Group, Inc.



Installation view of *Damnation of Faust*, Stedelijk Museum, Amsterdam, 1984

### **Dara Birnbaum**

*Damnation of Faust*, 1984

Video installation: two videotapes, color, stereo sound, three-minute loop; with two monitors and photographic enlargement, 168 x 90 inches (426.7 x 228.6 cm)  
Lent by the artist



*Damnation of Faust: Evocation*, 1983

Videotape, color, 10 minutes

Lent by the artist

Video Program I



**Jo Anne Carson**

*The Amazed Man*, 1983  
Oil on wood and objects, 78 x 96 x 22 inches  
(198.1 x 243.8 x 5.1 cm)  
Private collection, courtesy Dart Gallery, Chicago



*Tomfoolery*, 1983

Oil on wood and objects, 78 x 50 x 9 inches

(198.1 x 127 x 22.9 cm)

Collection of Chip Tom, courtesy Dart Gallery,  
Chicago



**James Casebere**

*Cotton Mill*, 1983  
Black-and-white transparency in light box,  
55 x 45 inches (139.7 x 114.3 cm)  
Diane Brown Gallery, New York



**Stone House, 1983**  
Black-and-white transparency in light box,  
55 x 45 inches (139.7 x 114.3 cm)  
Diane Brown Gallery, New York

**The Lighthouse, 1983 (not illustrated)**  
Black-and-white transparency in light box,  
55 x 45 inches (139.7 x 114.3 cm)  
Diane Brown Gallery, New York



**Sarah Charlesworth**

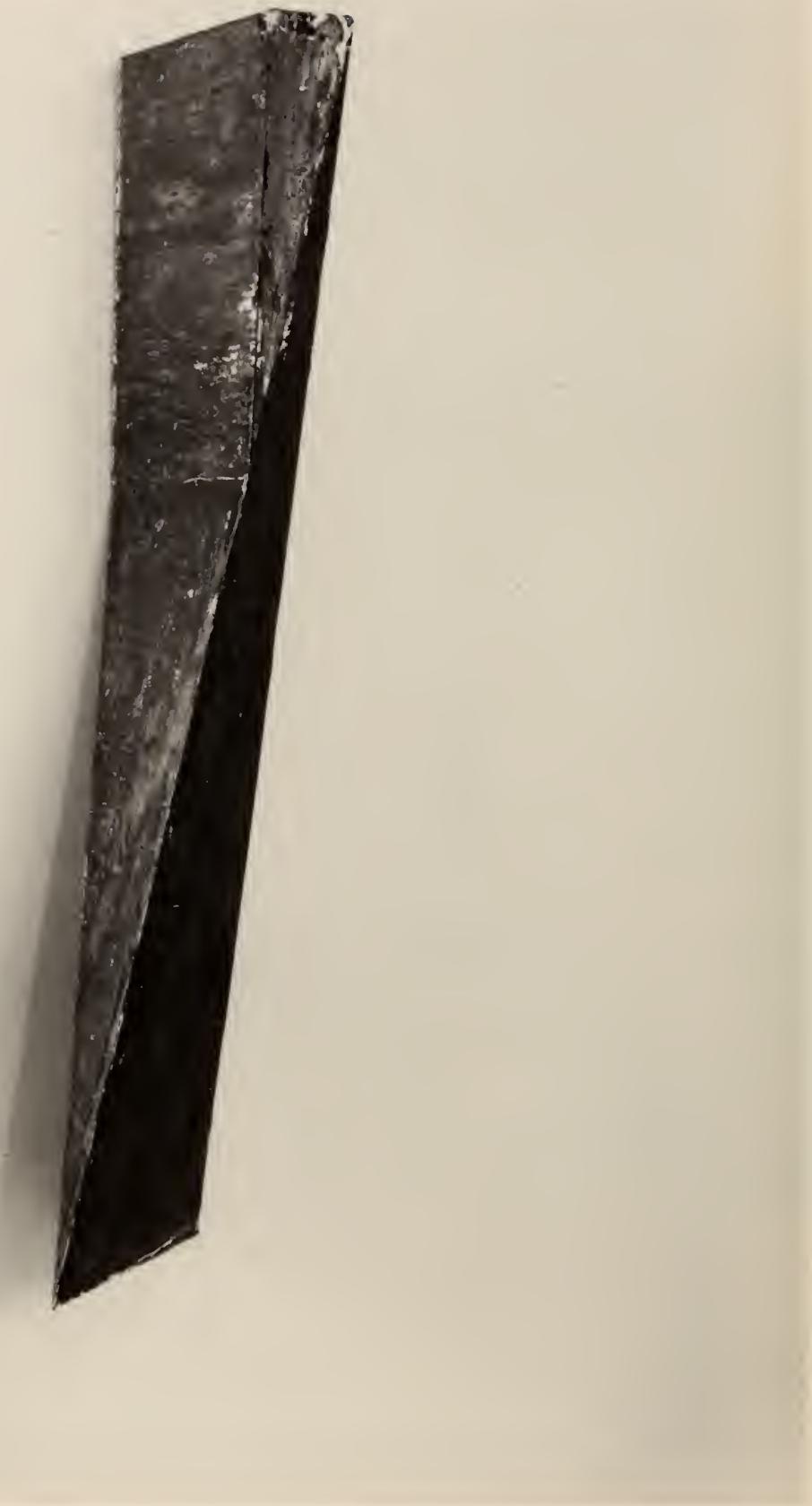
*Red Mask*, 1983  
Color photograph, Cibachrome print, 40 x 30  
inches (101.6 x 76.2 cm)  
Collection of the artist, courtesy International  
With Monument, New York



*Figures*, 1983  
Color photograph, Cibachrome print, 40 x 60  
inches (101.6 x 152.4 cm)  
Collection of the artist, courtesy International  
With Monument, New York



*Black Mask*, 1983 (not illustrated)  
Color photograph, Cibachrome print, 40 x 30  
inches (101.6 x 76.2 cm)  
Collection of the artist, courtesy International  
With Monument, New York

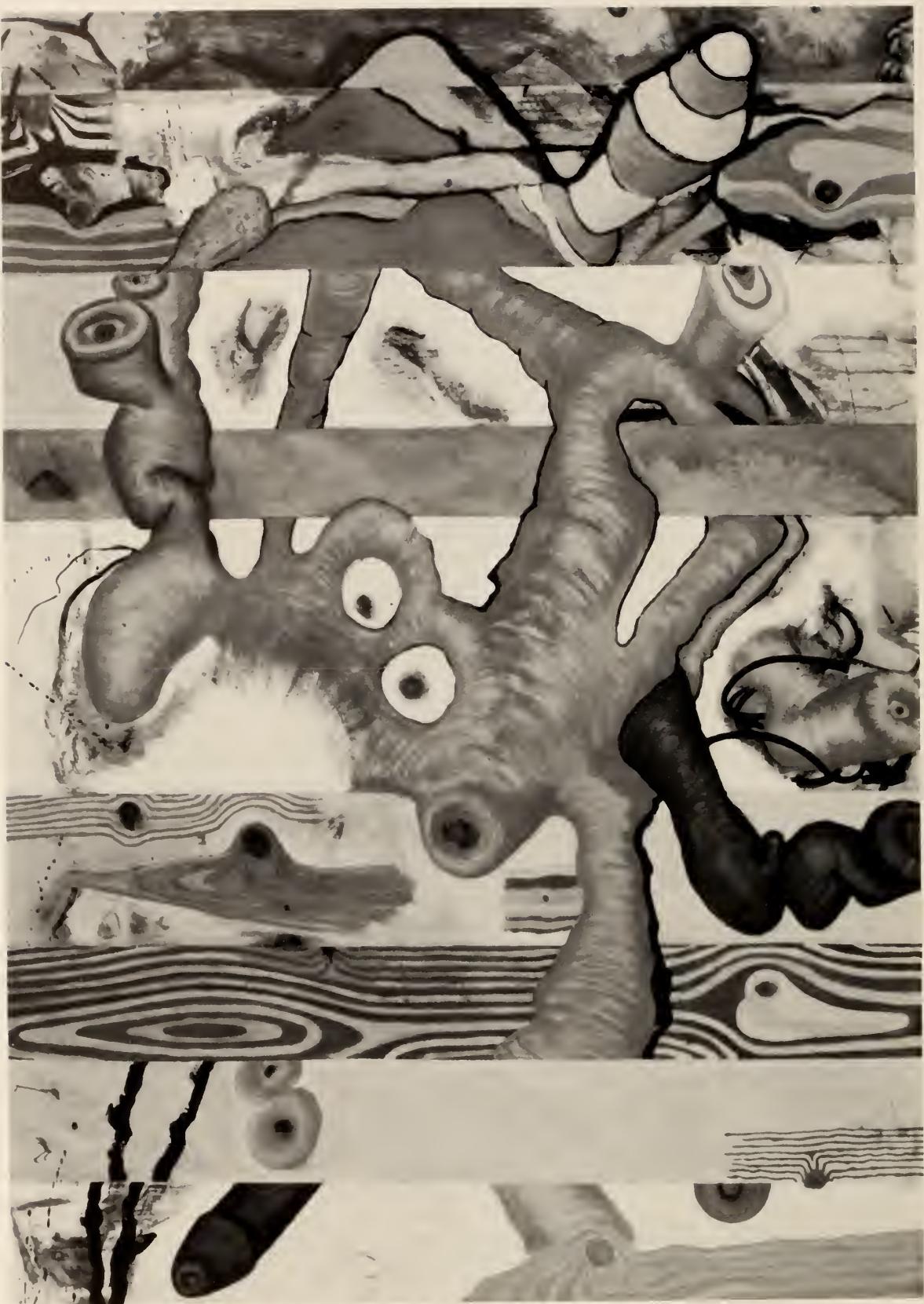


**John Duff**

*Copper Shift*, 1983  
Fiberglass and copper paint, 71½ x 22 x 14 inches  
(181.6 x 55.9 x 35.6 cm)  
Blum Helman Gallery, New York



*Irregular Column (Orange)*, 1984  
Fiberglass and enamel paint,  $82\frac{1}{2} \times 37\frac{1}{2} \times 35\frac{1}{2}$   
inches (209.6 x 95.3 x 90.2 cm)  
Blum Helman Gallery, New York



**Carroll Dunham**

*Fourth Pine*, 1982–83

Casein, dry pigment, flashe, pencil, charcoal, and  
gentian violet on pine, 48 x 34 inches (121.9 x 86.4 cm)  
Collection of the artist, courtesy Baskerville +  
Watson, New York



*Insert*, 1984

Casein, dry pigment, flashe, charcoal, carbon,  
and pencil on zebrawood, ash, and cherry, 84 $\frac{3}{8}$  x  
43 $\frac{3}{8}$  inches (214.5 x 123 cm)

Collection of Aron and Phyllis Katz, courtesy  
Daniel Weinberg Gallery, Los Angeles

**Eric Fischl**

*Portrait of the Artist as an Old Man*, 1984  
Oil on linen, 85 x 70 inches (215.9 x 177.8 cm)  
San Francisco Museum of Modern Art; Gift of the  
Collectors Forum in honor of the San Francisco  
Museum of Modern Art 50th Anniversary



*The Power of Rock and Roll*, 1984  
Oil on linen, 120 x 88 inches (304.8 x 223.5 cm)  
Saatchi Collection, London



### **Charles Garabedian**

*Five Figures in Landscape*, 1983  
Acrylic on canvas, 36 x 96 inches (91.4 x  
243.8 cm)  
Hirsch & Adler Modern, New York



*Ulysses*, 1984  
Acrylic on canvas, 90 x 66 inches (228.6 x  
167.6 cm)  
Hirschl & Adler Modern, New York

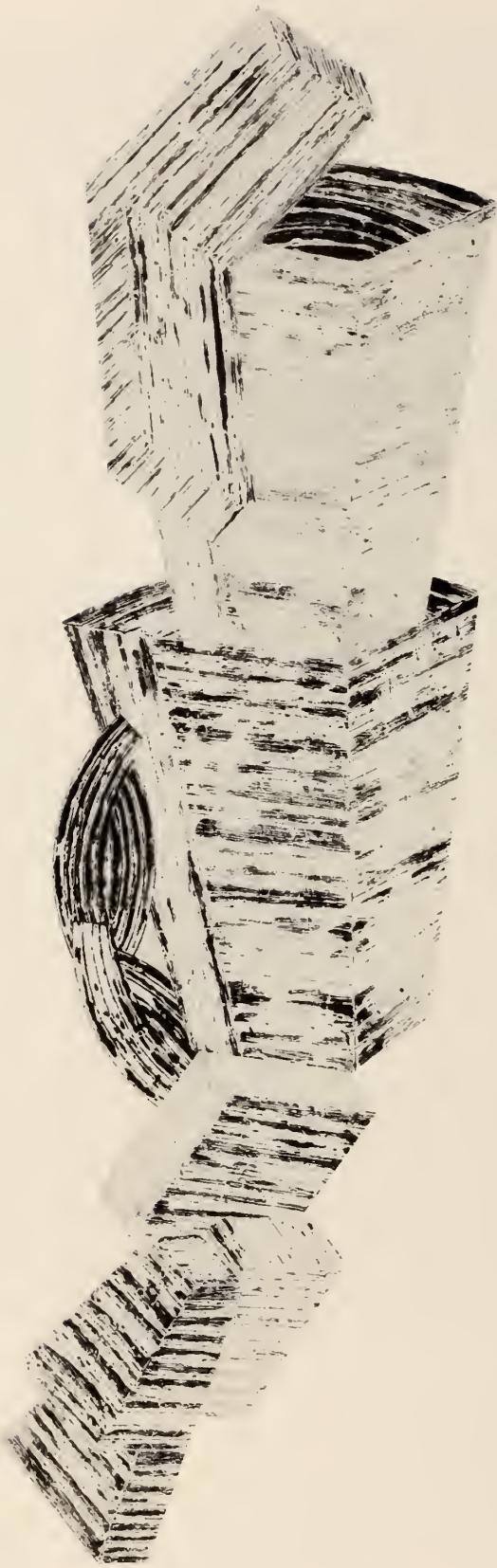


**Jedd Garet**

*To Rule the World*, 1985  
Acrylic on canvas, 134 x 73 inches (340.4 x  
185.4 cm)  
Robert Miller Gallery, New York



Two, 1984  
Acrylic on canvas, 104 x 158 inches (264.2 x  
401.3 cm)  
The Museum of Modern Art, New York; Gift of  
Anna Marie and Robert Shapiro



**Jill Giegerich**

*Untitled*, 1984

Ink-print collage on paper, mounted on gessoed  
plywood, 124½ x 33 x 4 inches (316.2 x 83.8 x  
10.2 cm)

Margo Leavin Gallery, Los Angeles



*Untitled*, 1984

Roofing tar, cork, ink, pencil, and wax, on plywood, 47 x 37 x 4 inches (119.4 x 94 x 10.2 cm)  
Private collection



C.Z. and Max on the Beach, Provincetown, 1977, from *The Ballad of Sexual Dependency*

### Nan Goldin

*The Ballad of Sexual Dependency*, 1982–85  
Multimedia presentation of projected slides and  
taped soundtrack, 45 minutes  
Collection of the artist, courtesy Marvin Heiferman  
Photographs, New York



Kenny with Cigarette, Boston, 1972, from *The Ballad of Sexual Dependency*



Suzanne in Mirror, East Berlin, 1984, from *The Ballad of Sexual Dependency*



Suzanne in Turban, New York, 1983, from *The Ballad of Sexual Dependency*



Brian and Nan in Bed, 1983, from *The Ballad of Sexual Dependency*



Little Max with Man, 1983, from *The Ballad of Sexual Dependency*



Brian with Flintstones, New York, 1982, from *The Ballad of Sexual Dependency*

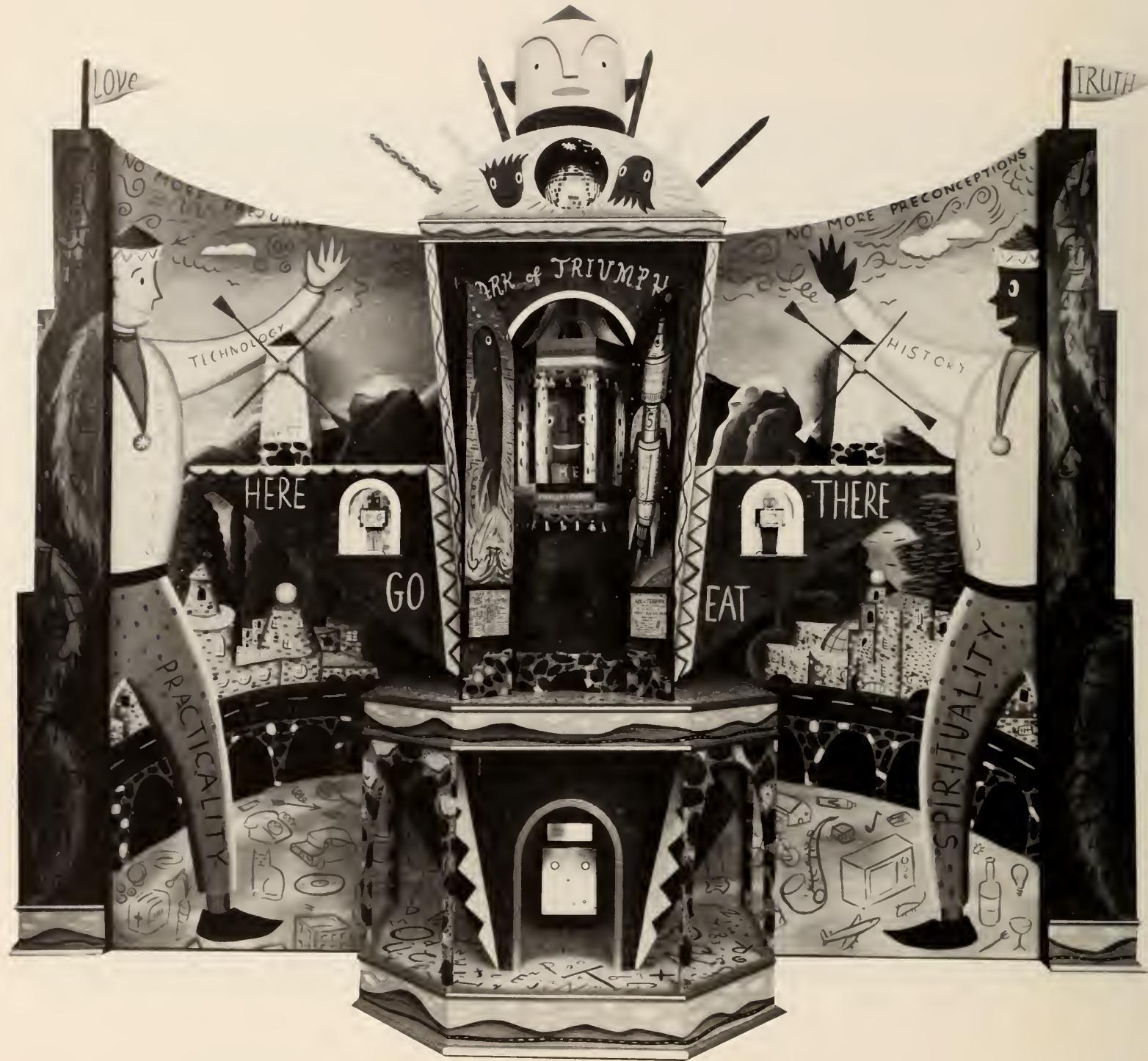


**Jack Goldstein**

*Untitled #87, 1983*  
Acrylic on canvas, 84 x 144 inches (213.4 x  
365.8 cm)  
Collection of Michael H. Schwartz



*Untitled*, 1984  
Acrylic on canvas, 84 x 108 inches (213.4 x  
274.3 cm)  
Collection of Exxon Corporation, New York



### Rodney Alan Greenblat

*Ark of Triumph*, 1984–85  
Acrylic on canvas and wood with mirrors and lights, 110 x 116 x 24 inches (279.4 x 294.6 x 61 cm)

Collection of the artist, courtesy Gracie Mansion Gallery, New York



Installation at Gracie Mansion Gallery, New York, 1984



*Timeline: The Chronicle of U.S. Intervention in Central and Latin America*, detail of installation at P.S. 1,  
Institute for Art and Urban Resources, Long Island City, New York, 1984

### **Group Material**

*Americana*, 1985 (not illustrated)

Mixed media installation; including contemporary art, popular art, decorative objects, common household products, and taped soundtrack,  
dimensions variable

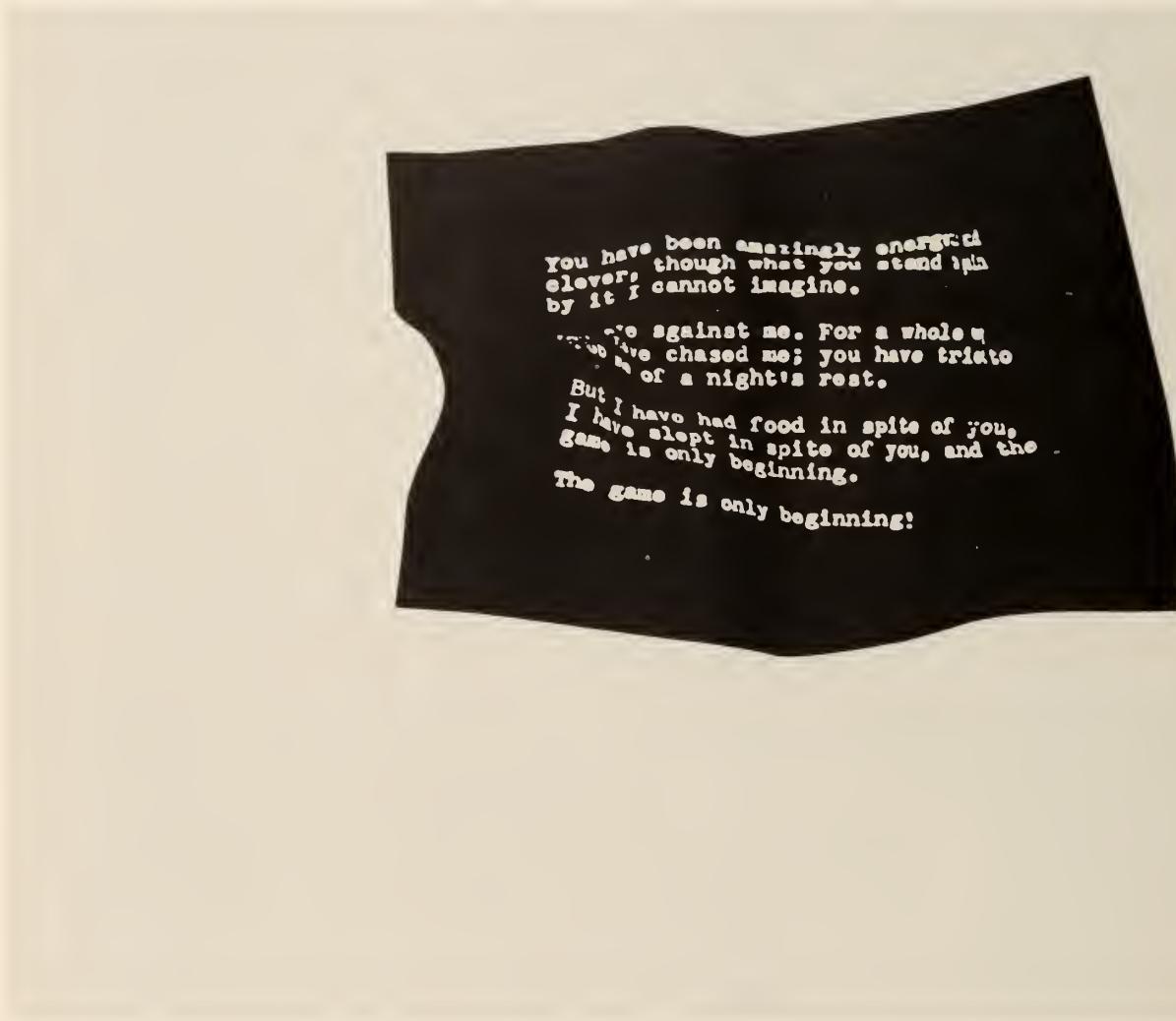
Organized by Group Material



Dizabaos, poster installation at Union Square, New York, 1981



Subculture, installation in Interborough Rapid Transit subway trains, New York, 1983



Still from *OUT OF THE PICTURE (Return of the Invisible Man)*, 1983–84

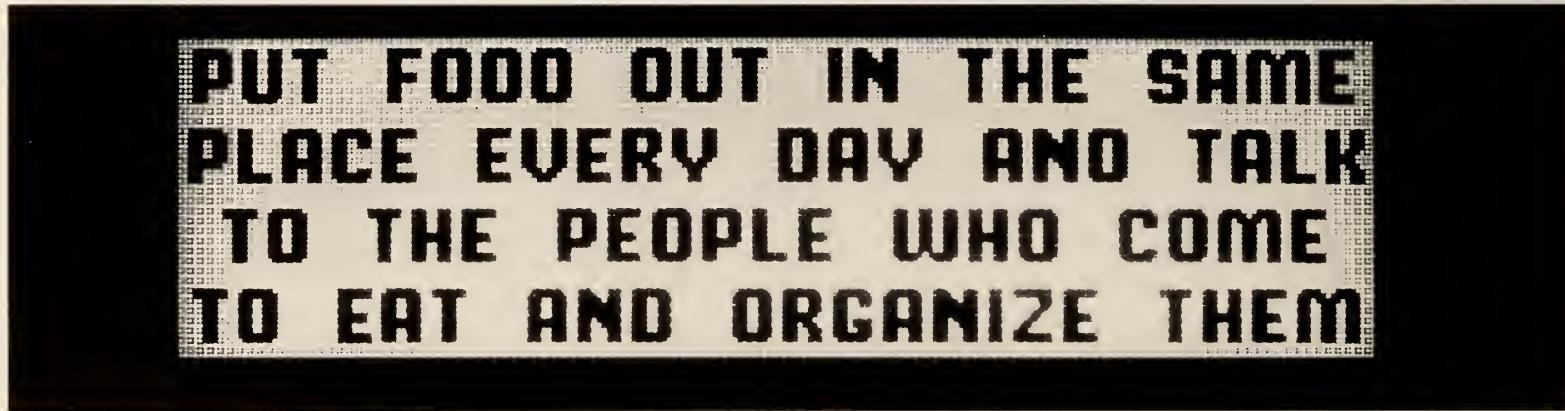
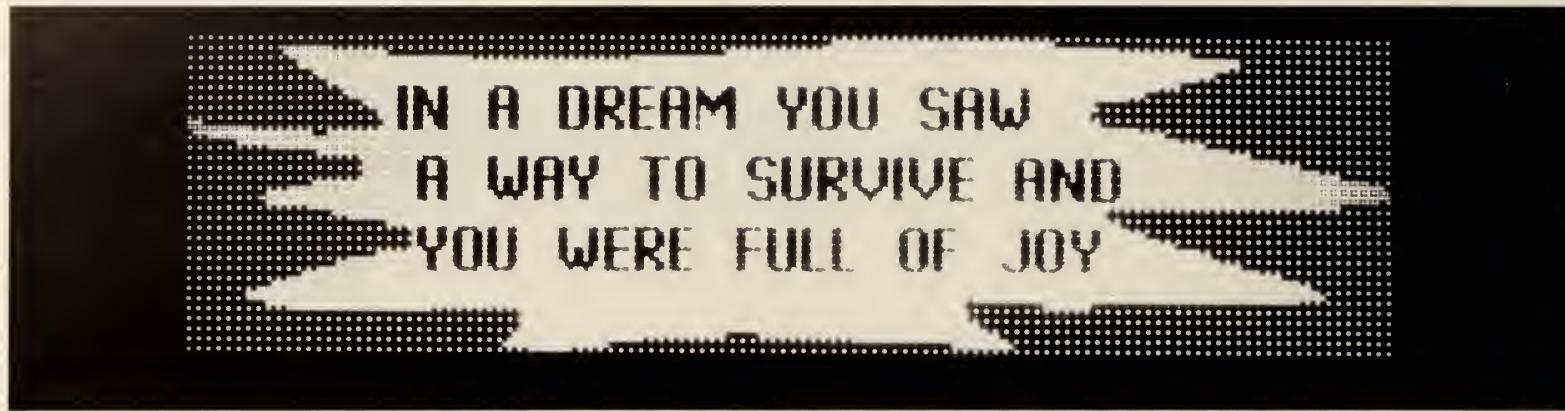
**Perry Hoberman**

*OUT OF THE PICTURE (Return of the Invisible Man)*, 1983–84

Multimedia presentation of projected slides and  
taped soundtrack, 18 minutes  
Collection of the artist, courtesy Postmasters  
Gallery, New York



Still from *OUT OF THE PICTURE (Return of the Invisible Man)*, 1983–84



**Jenny Holzer**

*Unex Sign #1 (selections from The Survival Series)*, 1983

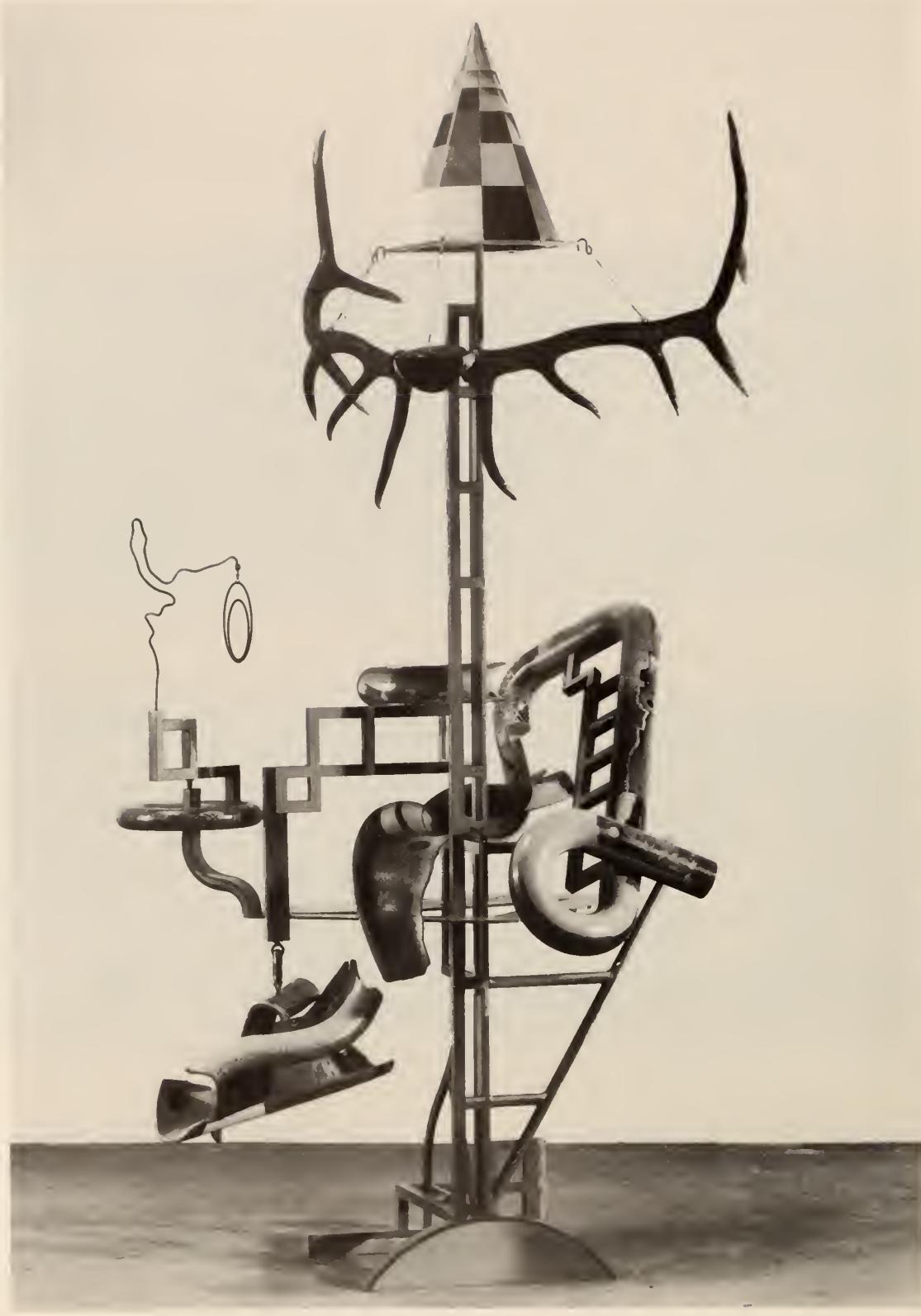
Spectrocolor machine with moving graphics,  
30½ x 113½ x 12 inches (77.5 x 288.3 x 30.5 cm)  
Whitney Museum of American Art, New York;  
Purchase, with funds from the Louis and Bessie  
Adler Foundation, Inc., Seymour M. Klein, Presi-  
dent 84.3



Selections from *Truisms*, 1983 (not illustrated)

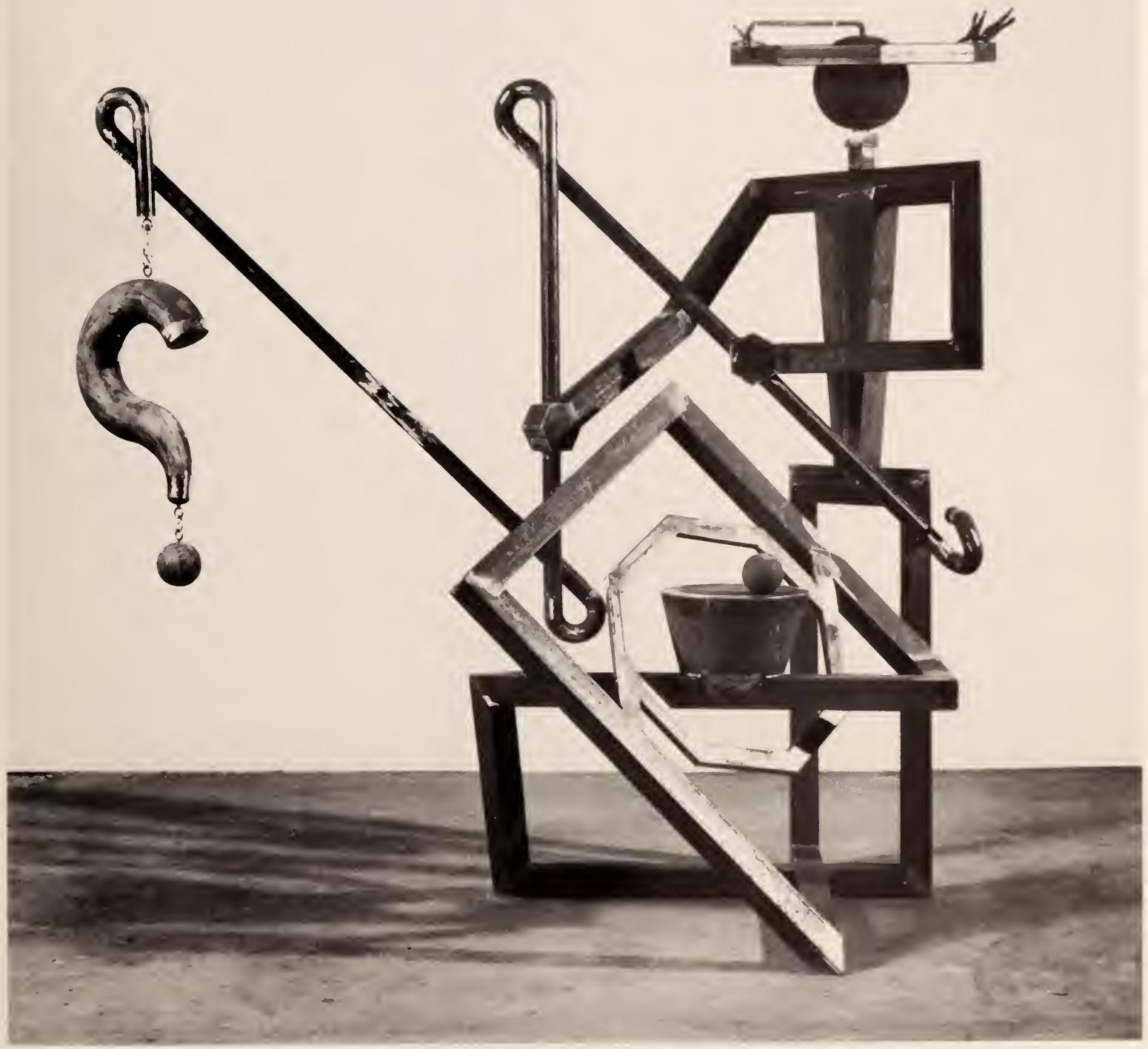
Electronic message machine with red diode  
lettering, 6½ x 60 x 6 inches (16.5 x 152.4 x  
15.2 cm)

Collection of Sherry and Alan Koppel



**Robert Hudson**

*Outrigger*, 1983–84  
Polychrome steel and iron with antlers, 107½ x  
65 x 42 inches (273.5 x 165.1 x 106.7 cm)  
Allan Frumkin Gallery, New York, and Fuller  
Goldeen Gallery, San Francisco



*Posing the Question*, 1984–85 (in progress)

*Posing the Question*, 1984–85  
Polychrome steel and iron, 97 x 94 x 45 inches  
(246.4 x 238.8 x 114.3 cm)  
Fuller Goldeen Gallery, San Francisco, and  
Allan Frumkin Gallery, New York



**Bryan Hunt**

*Stillscape I*, 1984  
Cast bronze, 157 x 43 x 47 inches (398.8 x  
109.2 x 119.4 cm)  
Blum Helman Gallery, New York



*Stillscape II*, 1984  
Cast bronze, 163 x 60 x 62 inches (414 x 152.4 x  
157.5 cm)  
Blum Helman Gallery, New York



### Jasper Johns

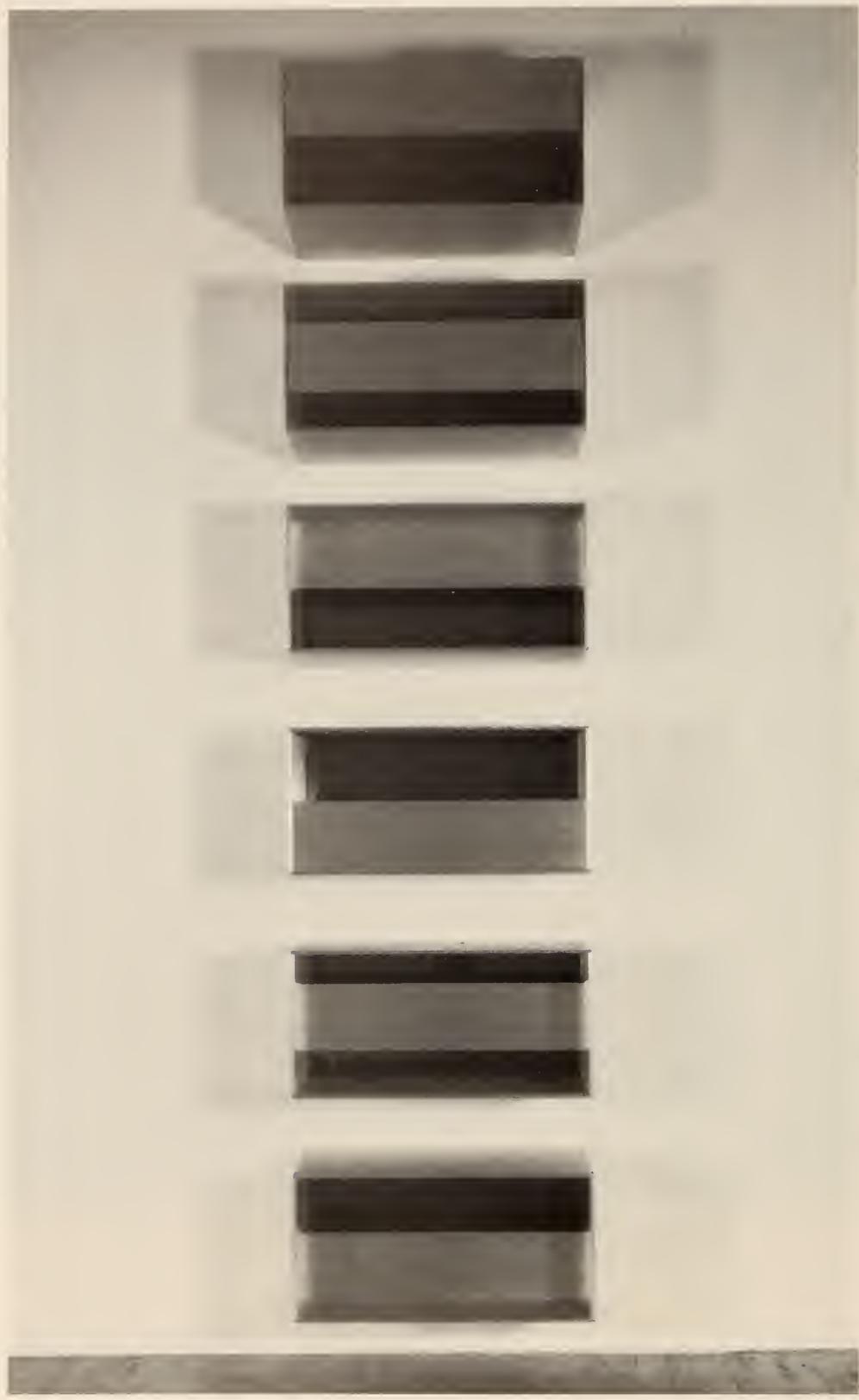
*Racing Thoughts*, 1983

Encaustic and collage on canvas, 48 x 75½ inches  
(121.9 x 190.8 cm)  
Whitney Museum of American Art, New York;  
Purchase, with funds from Leo Castelli, the Equitable Life Assurance Society of the United States

Purchase Fund, The Sondra and Charles Gilman,  
Jr. Foundation, Inc., S. Sidney Kahn, The Lauder  
Foundation, and the Painting and Sculpture  
Committee 84.6



*Untitled*, 1984  
Encaustic on canvas, 50 x 75 inches (127 x  
190.5 cm)  
Collection of the artist, courtesy Leo Castelli  
Gallery, New York

**Donald Judd***Untitled*, 1984

Aluminum with blue plexiglass over black plexiglass, each of six units,  $19\frac{1}{16} \times 39\frac{3}{8} \times 19\frac{11}{16}$  inches ( $50 \times 100 \times 50$  cm);  $177\frac{3}{16} \times 39\frac{3}{8} \times 19\frac{11}{16}$  (450 x 100 x 50) overall  
Leo Castelli Gallery, New York



*Untitled*, 1984  
Painted aluminum,  $11\frac{1}{6} \times 141\frac{3}{4} \times 11\frac{1}{6}$  inches  
( $30 \times 360 \times 30$  cm)  
Collection of the artist



Installation at Metro Pictures, New York, 1984; at center, *Infinite Expansion*, 1983

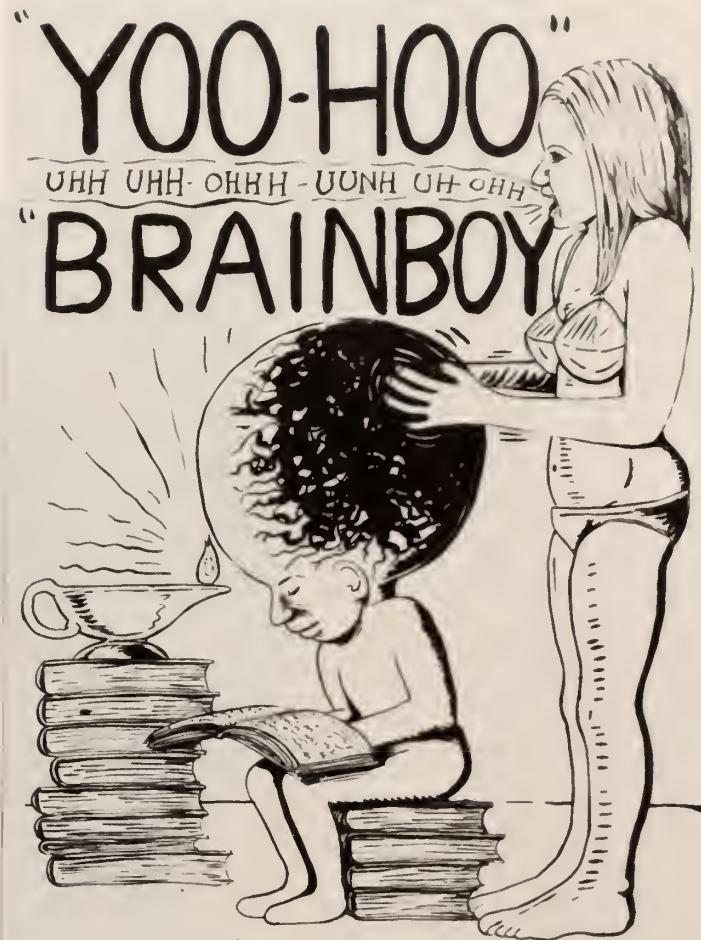
### Mike Kelley

*Infinite Expansion*, 1983

Acrylic on paper, six parts, 140 x 140 inches  
(355.6 x 355.6 cm) overall  
Metro Pictures, New York



ABE'S LOG CABIN. PULPED - PRINTED AND  
RECYCLED. AN ETERNAL FLAME - THE VERY  
CANDLE BY WHICH HE STUDIED. A MONUMENT  
TO EDUCATION - A REAL BOOK-BURNING PARTY



THE GOLDEN GLOW OF LAMPLIGHT SHOWS OFF  
HIS MOST ALLURING FEATURE TO ITS BEST  
ADVANTAGE. BRAIN PICKED AND GROOMED -  
TAKEN ADVANTAGE OF. THE YOUNG HUSTLER -  
THE YOUTHFUL ABE

*Abe's Log Cabin and His Most Alluring Feature,*  
1984  
Acrylic on paper, two parts, 52 x 69 inches (132.1  
x 175.3 cm) overall  
Rosamund Felsen Gallery, Los Angeles



**Mel Kendrick**

*Five Piece Mahogany*, 1984  
Mahogany, 57 x 30 x 28 inches (144.8 x 76.2 x  
71.1 cm)  
John Weber Gallery, New York



*Poplar with Grooves and Holes*, 1984

Poplar, 32 x 26 x 19 inches (81.3 x 66 x 48.3 cm)

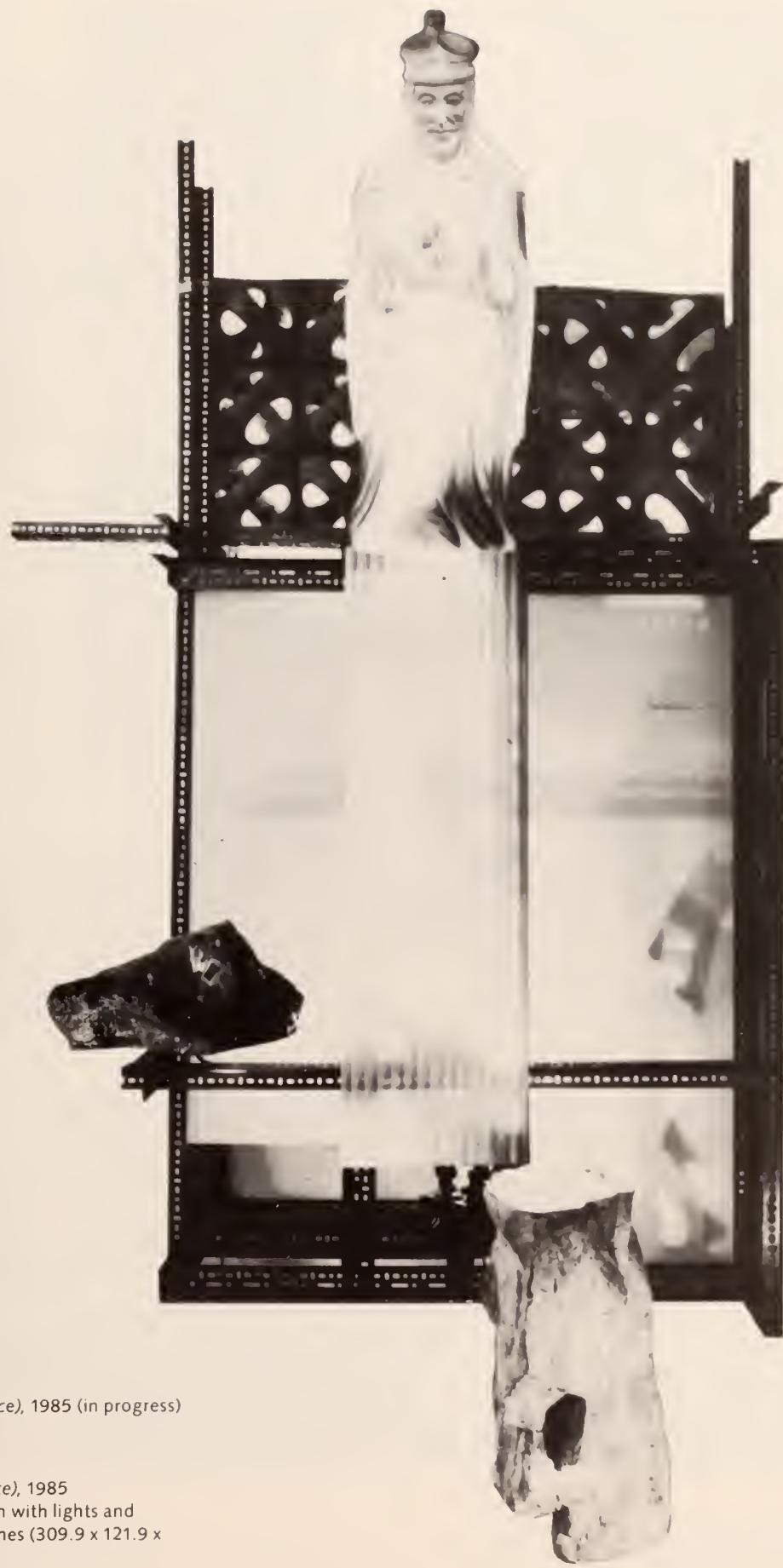
John Weber Gallery, New York



**Jon Kessler**

*Visions of China*, 1984

Mixed media construction with lights and motor,  
70 x 80 x 20 inches (177.8 x 203.2 x 50.8 cm)  
Galleri Bellman, New York

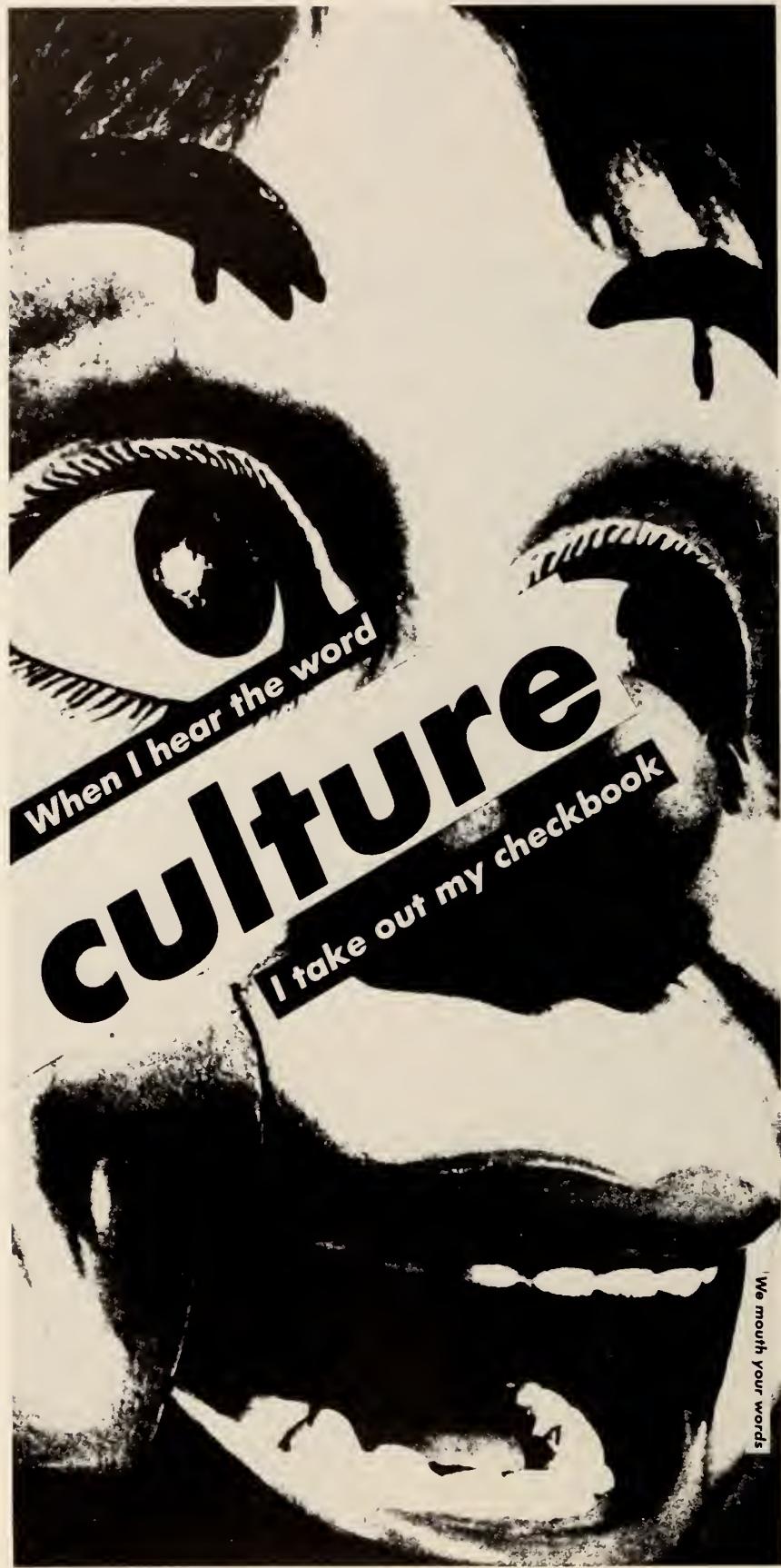


*Isolated Masses (For Peace)*, 1985 (in progress)

*Isolated Masses (For Peace)*, 1985

Mixed media construction with lights and  
motors, 122 x 48 x 54 inches (309.9 x 121.9 x  
137.2 cm)

Galleri Bellman, New York



**Barbara Kruger**

*Untitled*, 1985  
Black-and-white photograph, 120 x 60 inches  
(304.8 x 152.4 cm)  
Annina Nosei Gallery, New York



*Untitled*, 1985

Black-and-white photograph and lenticular  
screen, 20 x 20 inches (50.8 x 50.8 cm)  
Annina Nosei Gallery, New York



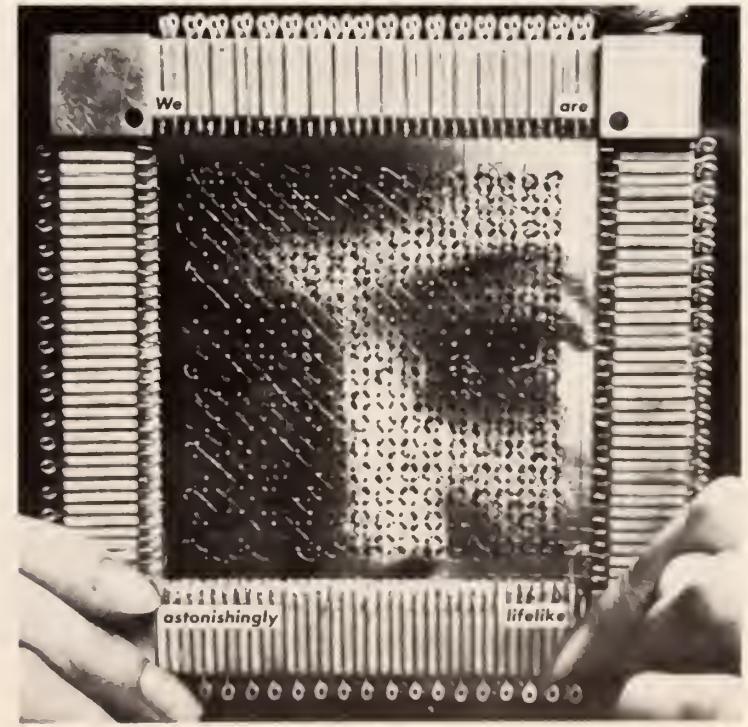
*Untitled*, 1985

Black-and-white photograph and lenticular  
screen, 20 x 20 inches (50.8 x 50.8 cm)  
Annina Nosei Gallery, New York



*Untitled*, 1985

Black-and-white photograph and lenticular  
screen, 20 x 20 inches (50.8 x 50.8 cm)  
Annina Nosei Gallery, New York



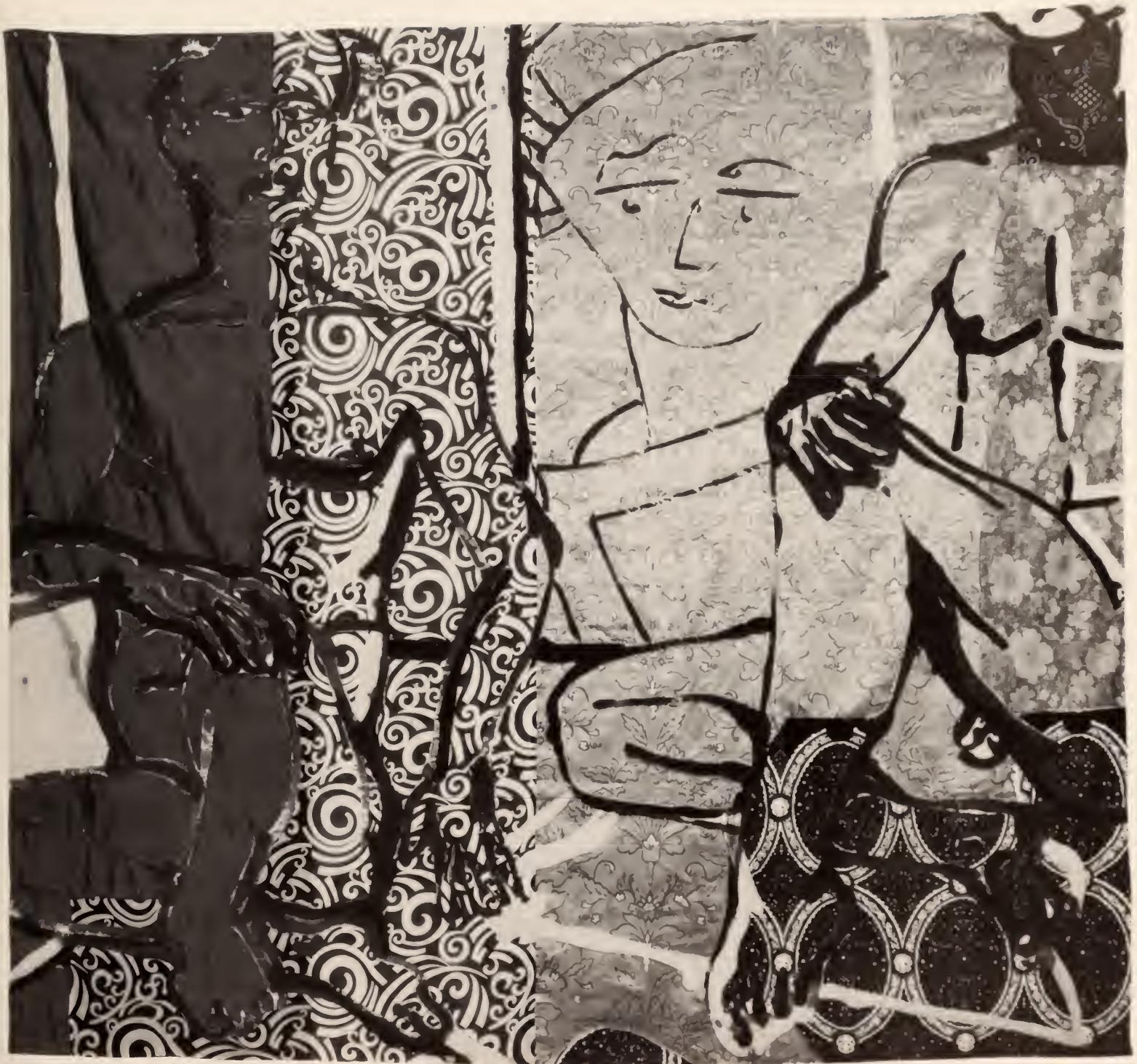
*Untitled*, 1985

Black-and-white photograph and lenticular  
screen, 20 x 20 inches (50.8 x 50.8 cm)  
Annina Nosei Gallery, New York

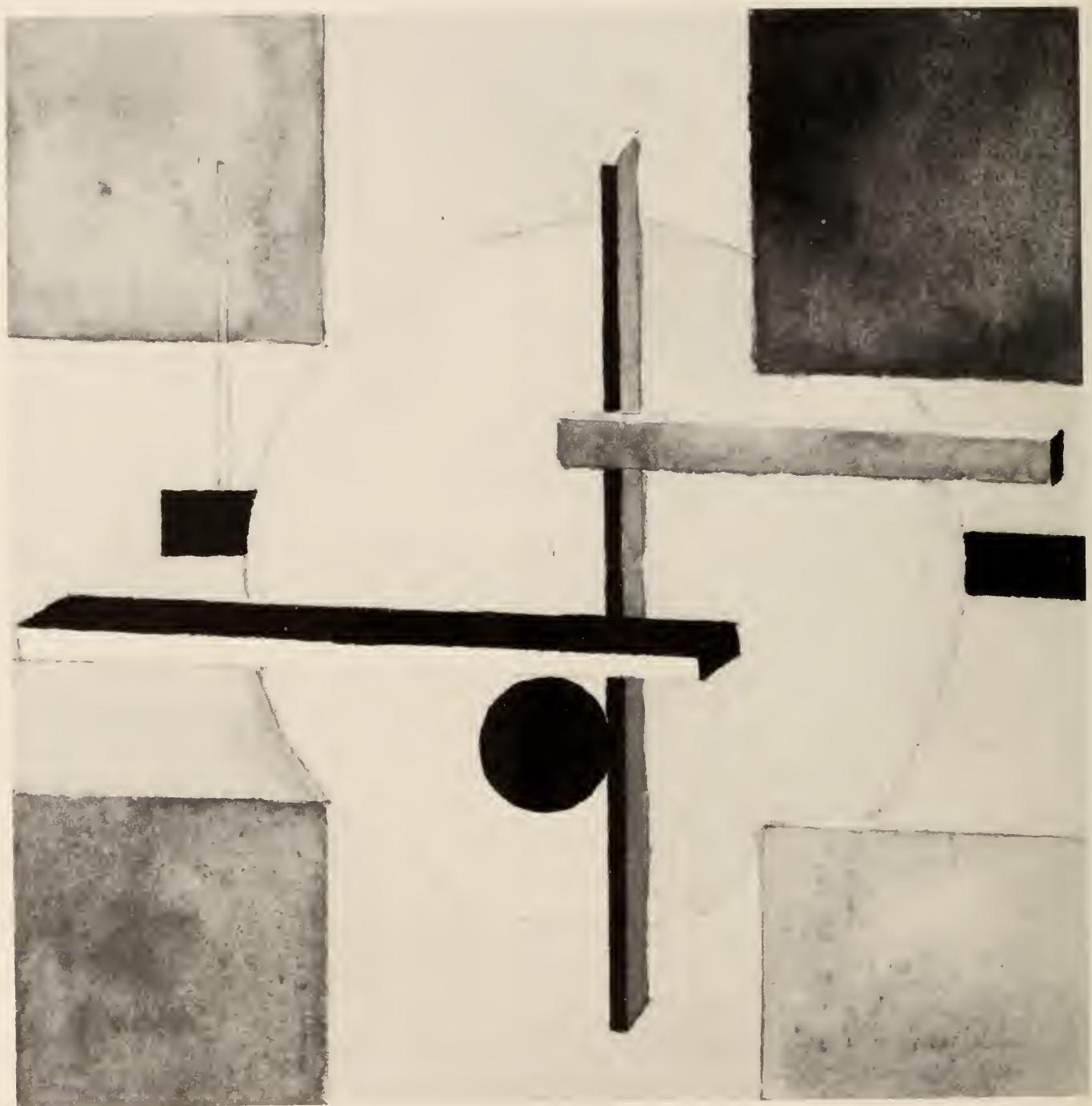


**Robert Kushner**

*Tryst*, 1983  
Acrylic on cotton with sewn fabrics, 102 x 216  
inches (259.1 x 548.6 cm)  
Holly Solomon Gallery, New York



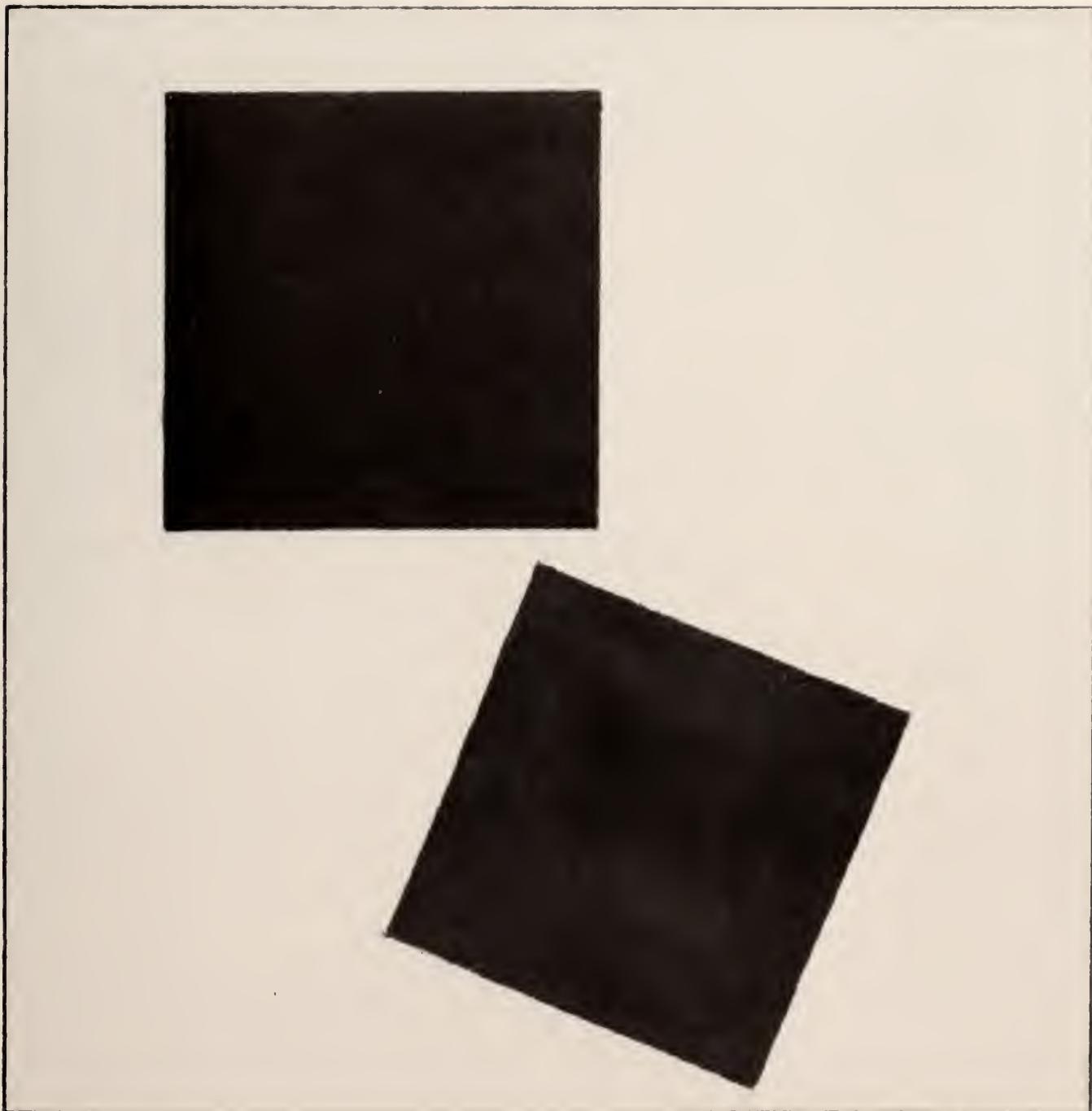
*Two Roberts and Violet*, 1983  
Acrylic on cotton with sewn fabrics, 99 x 106  
inches (251.5 x 269.5 cm)  
Holly Solomon Gallery, New York



**Sherrie Levine**

*After El Lissitzky, 1984*

Six works from the series, watercolor on paper,  
each 14 x 11 inches (35.6 x 27.9 cm)  
Baskerville + Watson, New York



After El Lissitzky, 1984

After Ilya Chasnik, 1984 (not illustrated)  
Casein on wood, 20 x 24 inches (50.8 x 70 cm)  
Nature Morte, New York

After Kasimir Malevich, 1984 (not illustrated)  
Casein on wood, 20 x 24 inches (50.8 x 61 cm)  
Nature Morte, New York



**Kim MacConnel**

*Mister McGregor*, 1983  
Acrylic on cotton, 96 x 108 inches (243.8 x  
274.3 cm)  
Holly Solomon Gallery, New York



*Prince Charming*, 1983  
Acrylic on cotton, 96 x 108 inches (243.8 x  
274.3 cm)  
Holly Solomon Gallery, New York



**Frank Majore**

*Nefertiti*, 1984

Color photograph, Cibachrome print, 39 x 29 $\frac{3}{8}$  inches (99 x 74.4 cm)

Collection of the artist, courtesy Marvin Heiferman Photographs, New York



*For Your Eyes Only*, 1984

Color photograph, Cibachrome print, 20 x 24 inches (50.8 x 61 cm)

Collection of the artist, courtesy Marvin Heiferman Photographs, New York



*Scent*, 1984

Color photograph, Cibachrome print, 20 x 24 inches (50.8 x 61 cm)

Collection of the artist, courtesy Marvin Heiferman Photographs, New York



*The Temptation of St. Anthony*, 1984

Color photograph, Cibachrome print, 20 x 24 inches (50.8 x 61 cm)

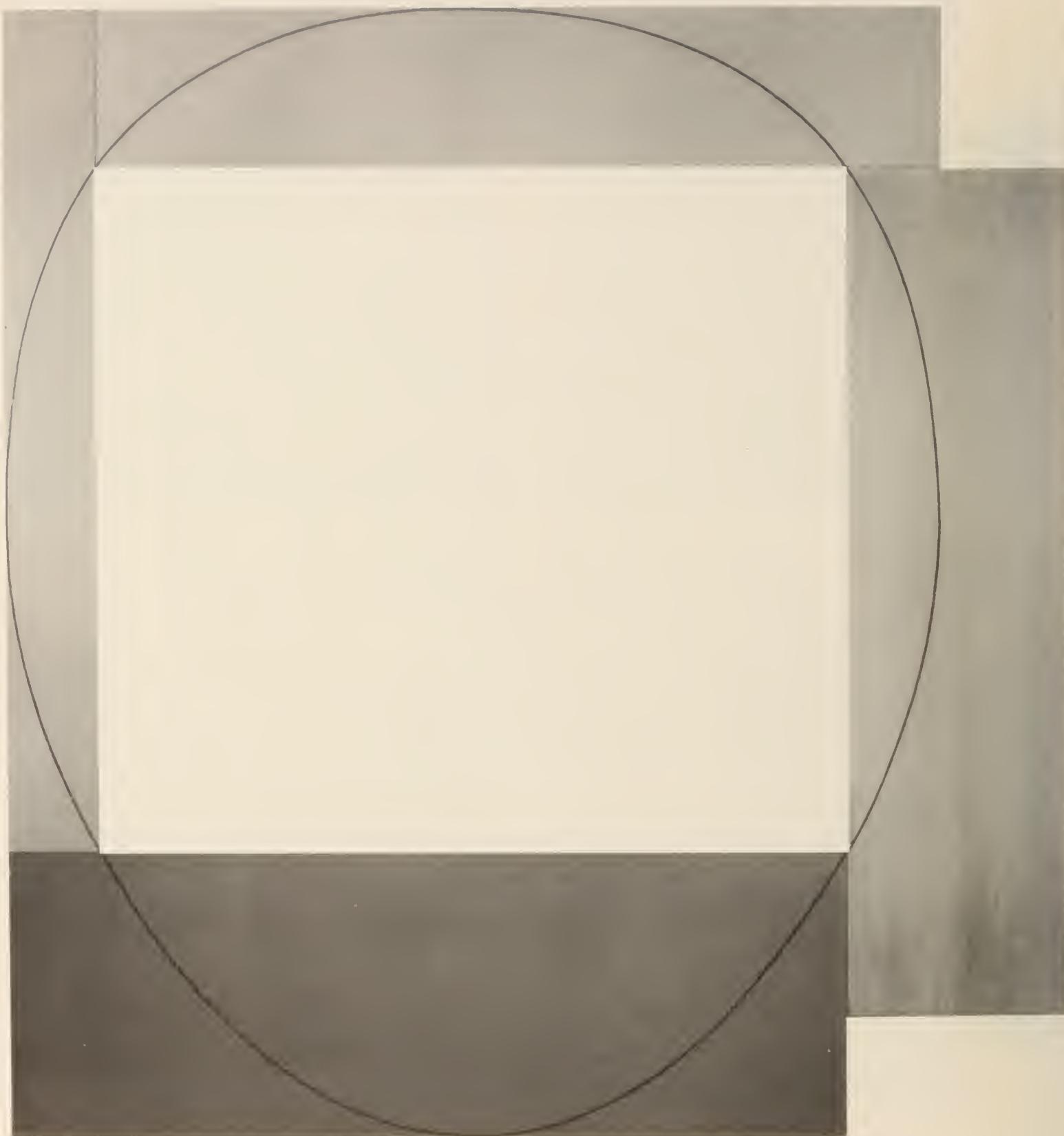
Collection of the artist, courtesy Marvin Heiferman Photographs, New York



*Beyond the Reef*, 1984

Color photograph, Cibachrome print, 20 x 24 inches (50.8 x 61 cm)

Collection of Diva Fantasy Designs, Chicago



**Robert Mangold**

*Four Color Frame Painting #8, 1984*  
Acrylic and pencil on canvas, 96½ x 91 inches  
(245.1 x 231.1 cm) overall  
Collection of Arthur and Carol Goldberg



*Four Color Frame Painting #9, 1984*  
Acrylic and pencil on canvas, 115 x 80 inches  
(292.1 x 203.2 cm) overall  
Paula Cooper Gallery, New York



Projection device for *What Is the Use?*, 1985

### Sandy Moore

*What Is the Use?*, 1985

Film installation: 16mm film, color, with two projectors mounted on artist-activated projection device; musical accompaniment on Synclavier

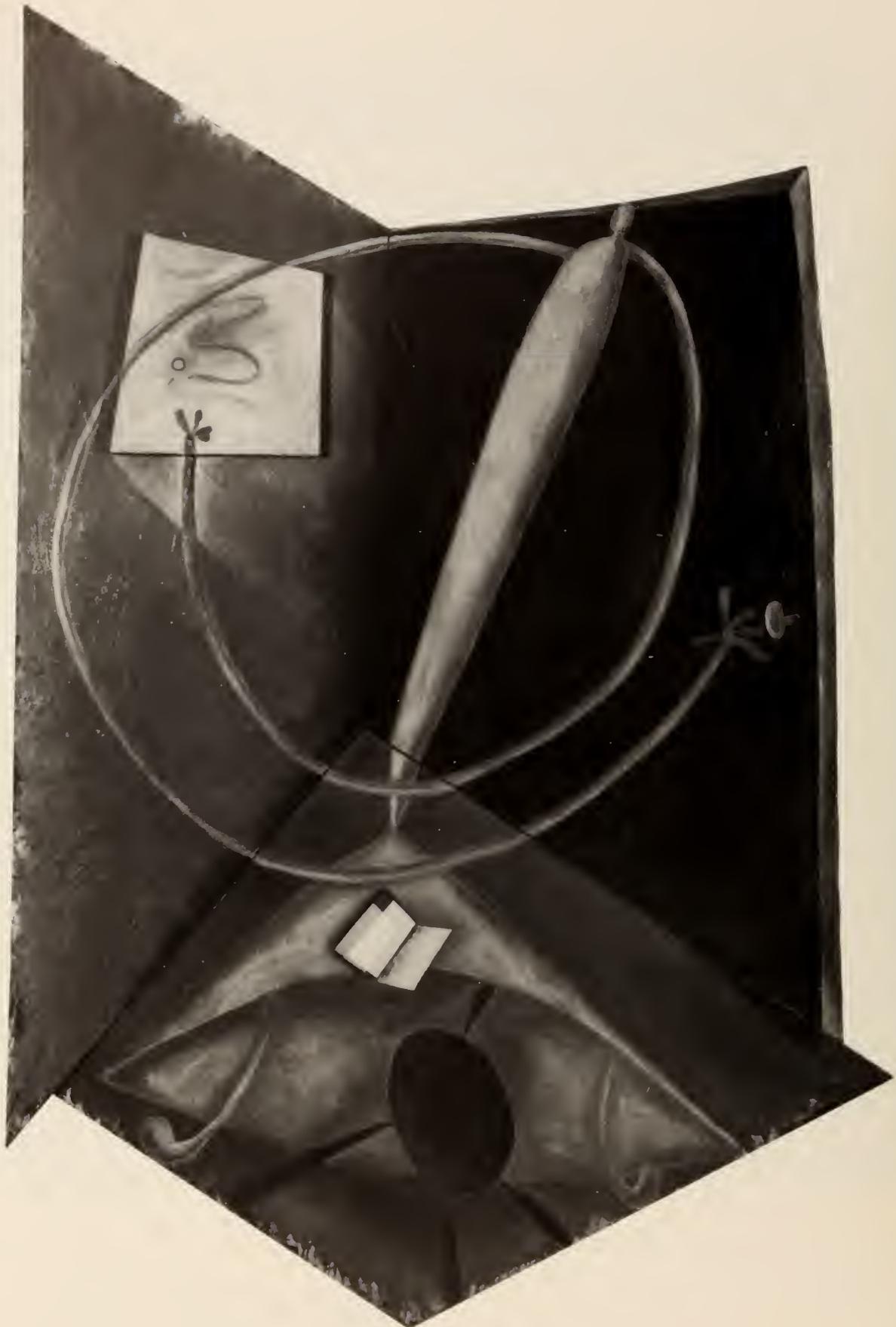
Synthesizer by Neil Rolnick

Lent by the artist

Performances: April 6–10, May 21–24



*Luck in Loose Plaster*, 1983–84  
16mm film, color, 4 minutes  
Lent by the artist  
Film Program VIII

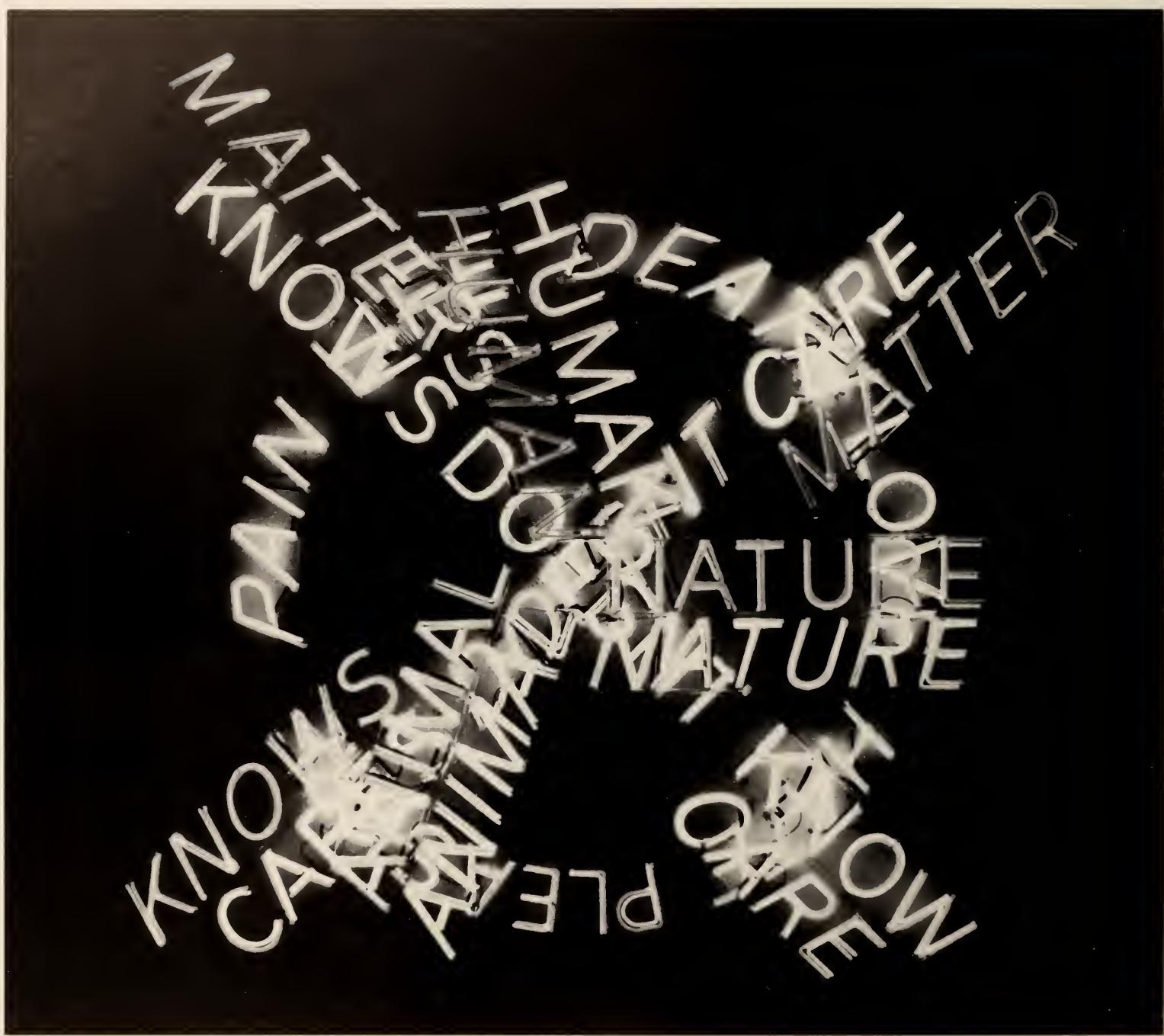


**Elizabeth Murray**

*Which Way Out*, 1984  
Oil on canvas, 127 x 83½ x 5½ inches (322.6 x  
212.1 x 14 cm)  
Paula Cooper Gallery, New York



Leg, 1984  
Oil on canvas, 117 x 82 inches (297.2 x 208.3 cm)  
Collection of Graham Gund



**Bruce Nauman** *Human Nature/Life Death/Knows Doesn't Know*,  
1983  
Neon and glass tubing,  $107\frac{1}{2} \times 107 \times 5\frac{3}{4}$  (273.1 x  
 $271.8 \times 14.6$ )  
Los Angeles County Museum of Art; Purchased  
with funds provided by the Modern and Contem-  
porary Art Council



Study for *White Anger/Red Danger/Yellow Peril/Black Death*, 1984

*White Anger/Red Danger/Yellow Peril/Black Death*, 1985  
Neon and glass tubing, 80 x 86 x 3 (203.2 x 218.4 x 7.6)  
Private collection



**John Newman**

*Nomen Est Numen (Naming Is Knowing)*, 1984  
Treated steel, 100 x 42 x 33 inches (254 x 106.7 x  
83.8 cm)  
Collection of Phil Schrager



*Slow Commotion*, 1984

Treated steel, 68 x 124 x 48 inches (172.7 x 315 x  
121.9 cm)

Collection of the Department of Transportation,  
Washington, D.C.



**Tom Otterness**

*Head*, 1984

Cast bronze, 35½ x 27½ x 23 ½ inches (90 x 70 x

60 cm)

Brooke Alexander, Inc., New York



*The Old World*, installation at Galerie Rudolf Zwirner, Cologne, 1984

*The Old World*, 1985

Cast plaster,  $21\frac{1}{2} \times 153\frac{3}{4} \times 10\frac{1}{4}$  inches (54.6 x 390.5 x 26 cm)

Brooke Alexander, Inc., New York



**Ed Paschke**

*Donadio*, 1984  
Oil on canvas, 80 x 96 inches (203.2 x 243.8 cm)  
Phyllis Kind Gallery, New York



*Marquesa*, 1984

Oil on linen, 80 x 96 inches (203.2 x 243.8 cm)

Collection of Darthea Speyer



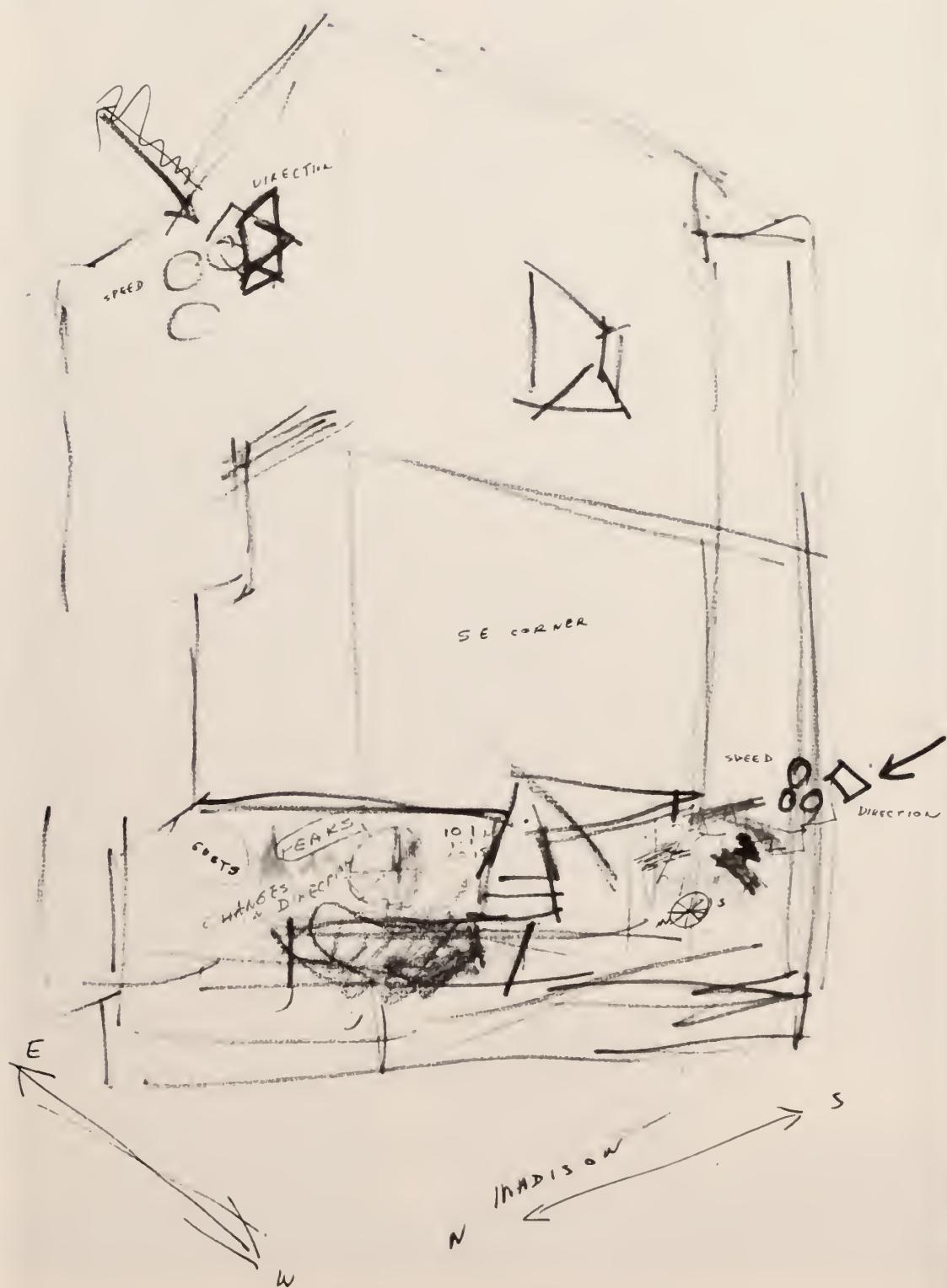
## Liz Phillips

### *Whitney Windspun, 1985*

Wind-activated sound installation. Two devices—an anemometer (1) that detects wind speed and a sensor (3) that detects wind direction—are mounted on the roof at the Museum's northwest side. Another pair of these instruments (2 and 4) is mounted on the building's entry bridge on

Madison Avenue. The signals produced by these sensors are fed to a custom-built electronic sound synthesis and processing system. The resulting sound is amplified through four speakers in the sculpture garden.

Lent by the artist



Drawing for Whitney Windspun, 1984



**Richard Prince** *Untitled (Twelve Entertainers)*, 1982–84  
Color photograph, Cibachrome print, 60 x 40  
inches (152.4 x 101.6 cm)  
Collection of Lewis Baskerville



Installation at Baskerville + Watson, New York, 1984, of *Untitled (The Entertainers)*, 1982–84; from left, *Tamara*, *Russel*, *Laoura*

*Untitled (The Entertainers—Laoura)*, 1982–84  
Color photograph, Cibachrome print, in plexiglass box, 96 x 48 inches (243.8 x 121.9 cm)  
Baskerville + Watson, New York

*Untitled (The Entertainers—Russel)*, 1982–84  
Color photograph, Cibachrome print, in plexiglass box, 96 x 48 inches (243.8 x 121.9 cm)  
Collection of Raymond J. Learsy



**Susan Rothenberg**

*Green Ray*, 1984  
Oil on canvas, 84 x 107 inches (213.4 x 271.8 cm)  
Collection of the Edward R. Broida Trust, Los Angeles



*Mondrian Dancing*, 1984–85 (in progress)

*Mondrian Dancing*, 1984–85  
Oil on canvas, 78 x 91 inches (198.1 x 231.1 cm)  
Private collection



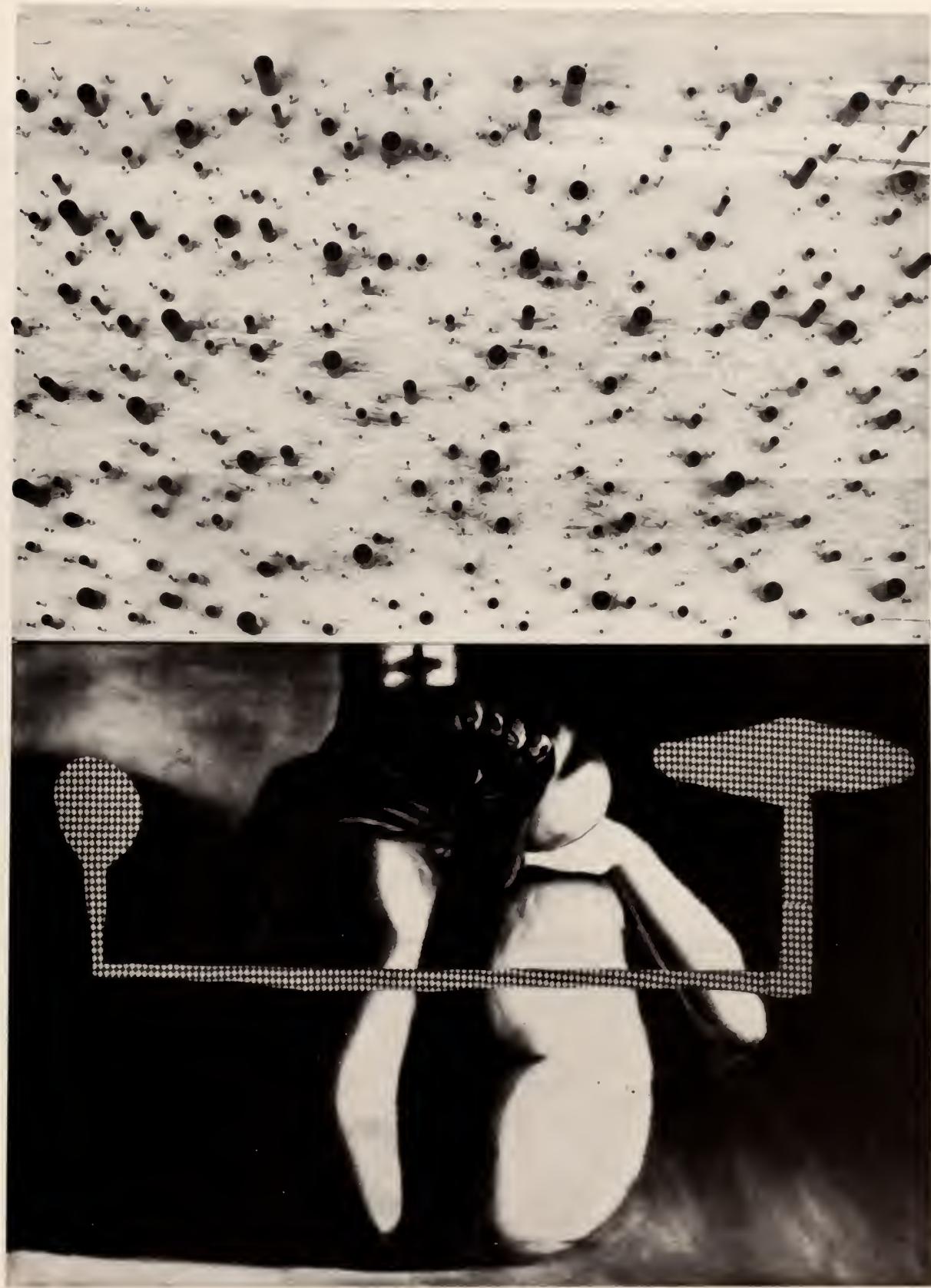
**David Salle**

*B.A.M.F.V.*, 1983

Oil on canvas and satin with object, 101 x 145

inches (256.5 x 368.3 cm)

Collection of Barbara and Eugene Schwartz



*The Disappearance of the Booming Voice*, 1984  
Acrylic and fabric on canvas and wood, 104 x 75  
inches (264.2 x 190.5 cm)  
Collection of Janet and Michael Green



### Kenny Scharf

*When the Worlds Collide*, 1984  
Oil, acrylic, and enamel spray paint on canvas,  
122 x 204 inches (309.9 x 518.6 cm)  
Whitney Museum of American Art, New York;  
Purchase, with funds from Edward R. Downe, Jr.  
and Eric Fischl 84.44



*Closet #4*, installation at Tony Shafrazi Gallery, New York, 1983

*Closet #7*, 1985 (not illustrated)  
Mixed media installation  
Tony Shafrazi Gallery, New York



**Cindy Sherman**

*Untitled*, 1984  
Color photograph, Cibachrome print, 71 x 48  
inches (180.3 x 121.9 cm)  
Metro Pictures, New York



*Untitled*, 1984

Color photograph, Cibachrome print, 71 x 48

inches (180.3 x 121.9 cm)

Collection of Mr. and Mrs. David Pincus



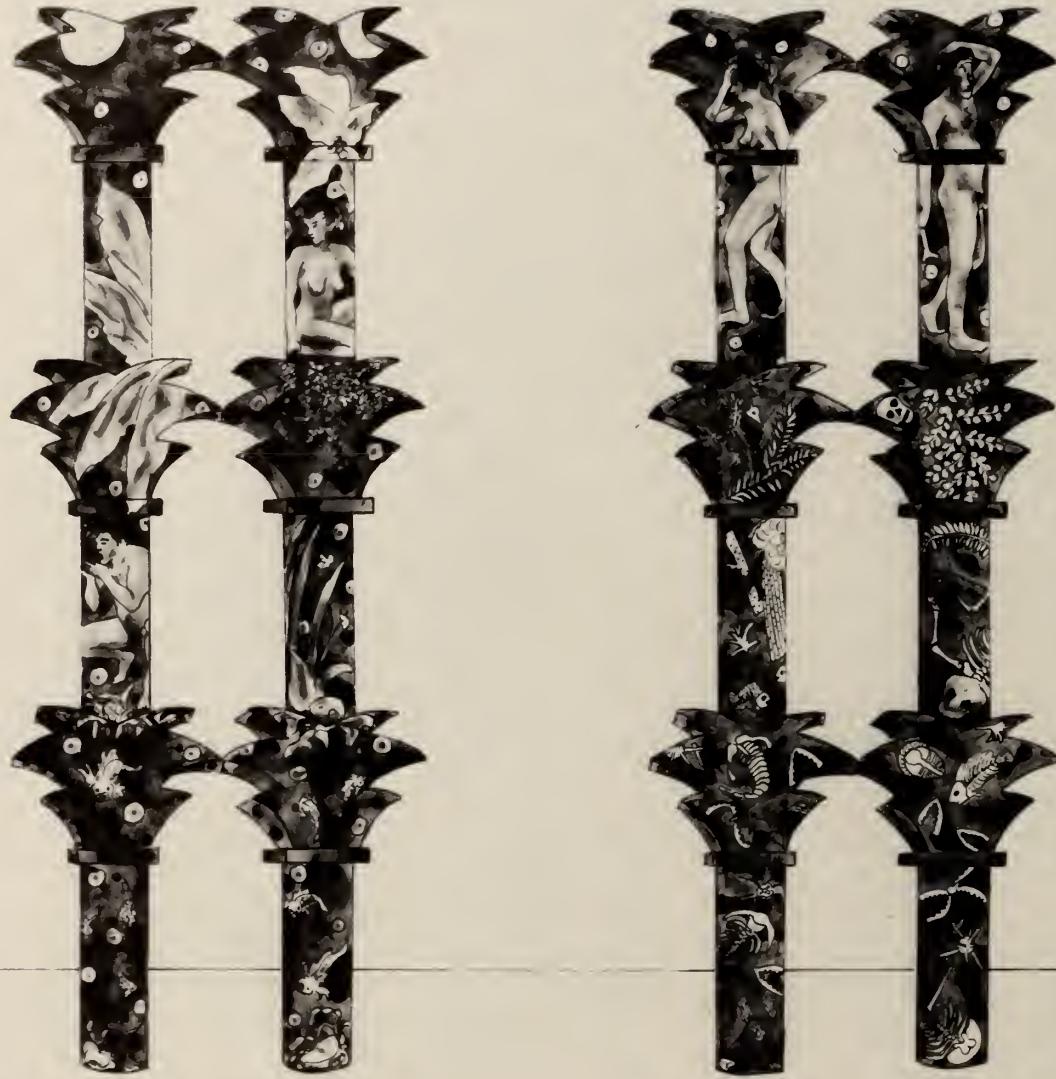
**Laurie Simmons**

*Coral Living Room with Lilies*, 1983–84  
Color photograph, Cibachrome print, laminated  
to plexiglass, 60 x 40 inches (152.4 x 101.6 cm)  
Metro Pictures, New York



*Tourism: The Eiffel Tower, 1984*  
Color photograph, Cibachrome print, laminated  
to plexiglass, 60 x 40 inches (152.4 x 101.6 cm)  
Metro Pictures, New York, and International With  
Monument, New York

*Tourism: Barcelona (Gaudi), 1984 (not illustrated)*  
Color photograph, Cibachrome print, laminated  
to plexiglass, 60 x 40 inches (152.4 x 101.6 cm)  
Metro Pictures, New York, and International With  
Monument, New York



tree of Life

Cigna Proposal

Scale 1 $\frac{1}{4}$ "-1'

A wooden Structure with Marble Mosaic

Edward S. Smyth

1983

Proposal for *Tree of Life*, 1983

**Ned Smyth**

Studies for *Tree of Life*, 1983 (not illustrated)  
Ink and graphite on mylar, three pieces, each 78 x  
49 inches (198.1 x 124.5 cm)  
Holly Solomon Gallery, New York



*Tree of Life*, 1984 (detail)

*Tree of Life*, 1984

Concrete and marble mosaic on wood, two columns, each 245 x 50 x 21 inches (622.3 x 127 x 53.3 cm)

CIGNA Museum and Art Collection, Philadelphia



**James Surls**

*Man Doing War*, 1984

Oak, 176 x 96 x 72 inches (447 x 243.8 x  
182.9 cm)

Collection of the artist, courtesy Butler Gallery,  
Houston, and Allan Frumkin Gallery, New York



*Woods Angel*, 1984

Pine and rattan, 175 x 98 x 48 inches (444.5 x  
248.9 x 121.9 cm)

Collection of the artist, courtesy Butler Gallery,  
Houston, and Allan Frumkin Gallery, New York



**Robert Therrien**

*No Title*, 1983  
Silver on bronze, 36 x 16 x 16 inches (91.4 x  
40.6 x 40.6 cm)  
Collection of Theresa Bjornson



*No Title*, 1984

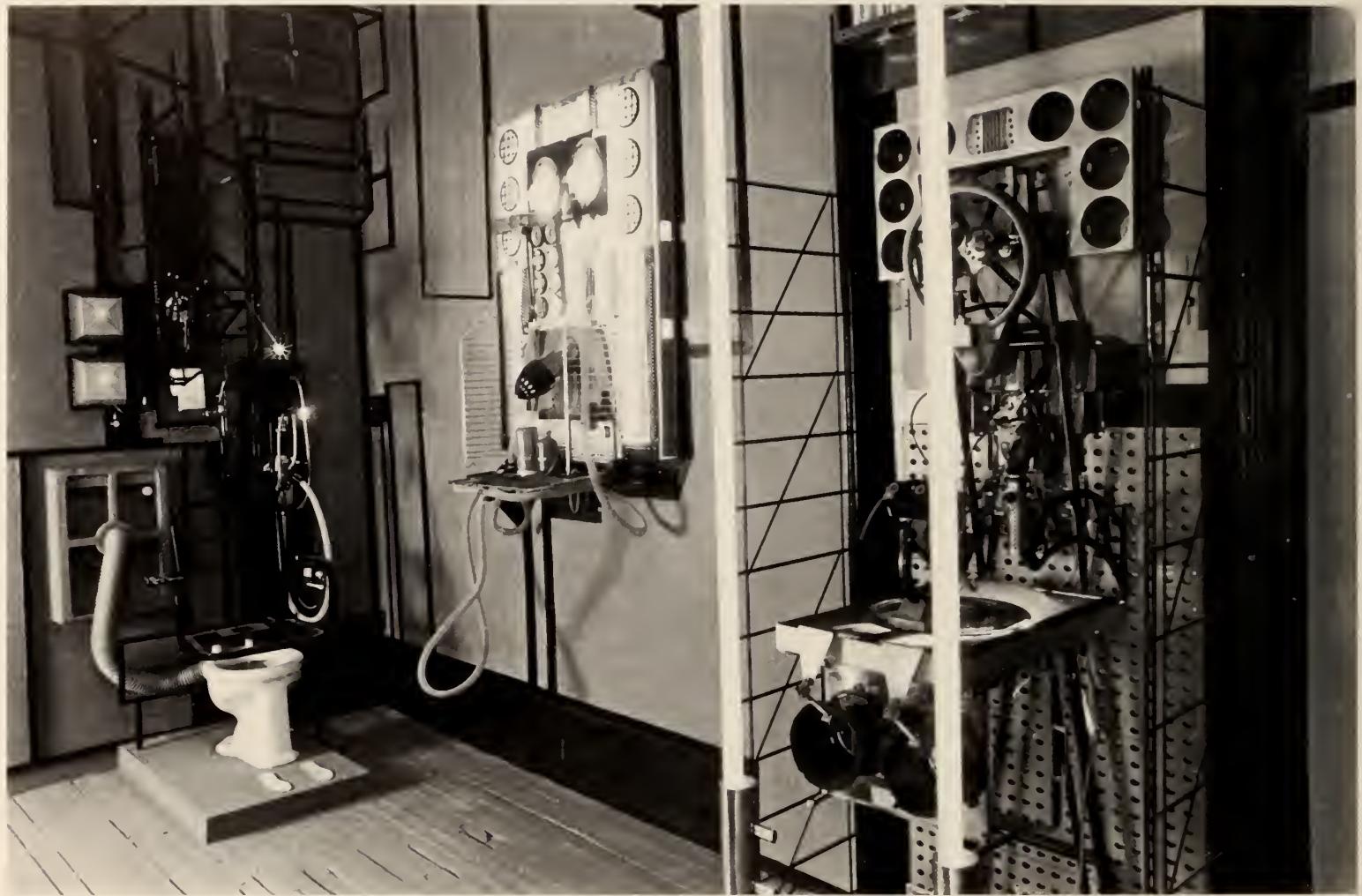
Bronze, 114 x 36 x 36 inches (289.6 x 91.4 x 91.4 cm)

Collection of Gene Summers

*Blue Oval*, 1983 (not illustrated)

Oil and wax on brass and wood, 15 x 13 x 2 $\frac{1}{4}$  inches (38.1 x 33 x 5.7 cm)

Collection of Harvey and Lise Hoshour



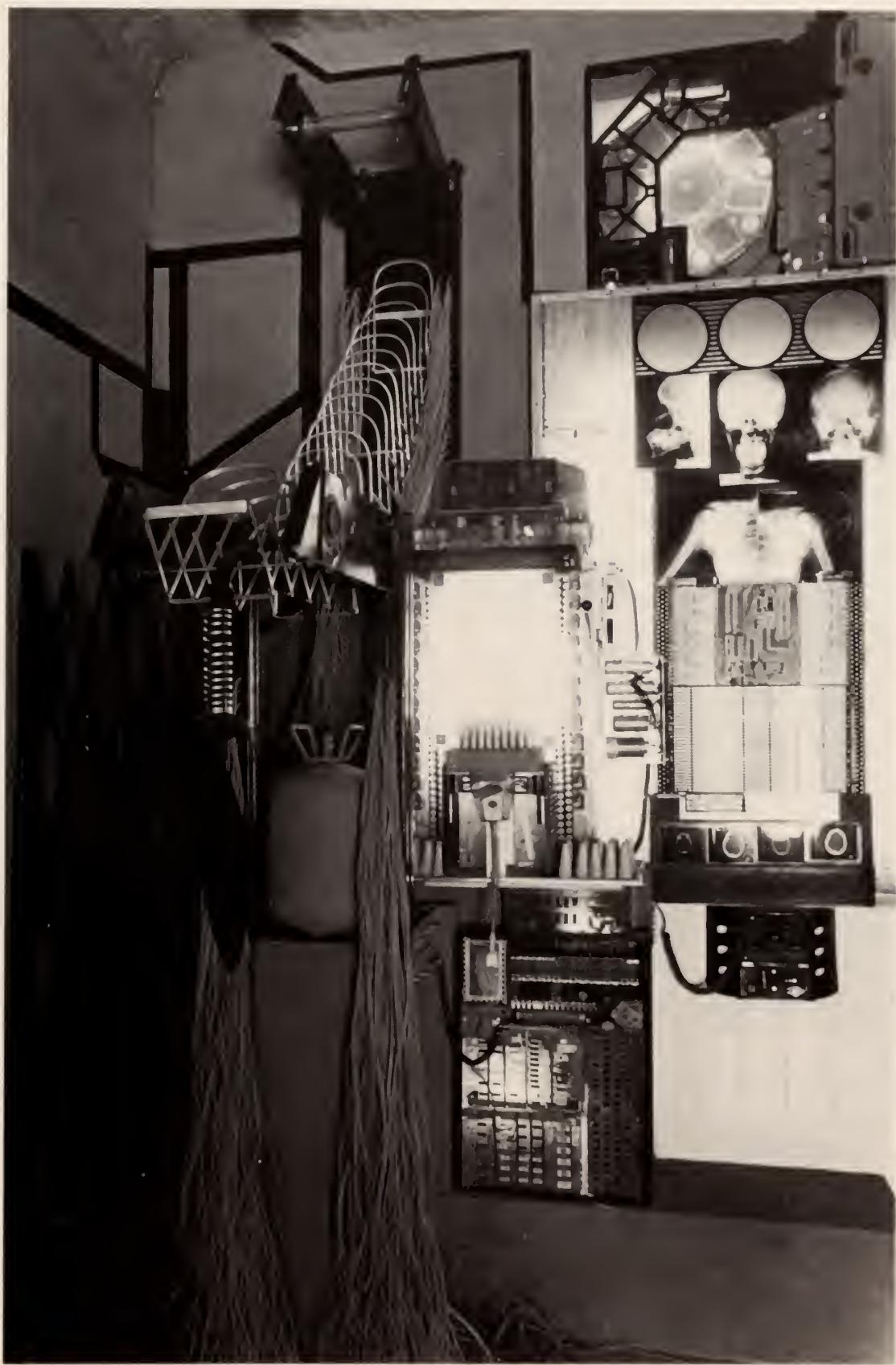
Installation at P.P.O.W., New York, 1984

**TODT**

*Whitney Museum Installation, 1985 (not illustrated)*

Mixed media

Collection of TODT, courtesy P.P.O.W., New York



Installation at P.P.O.W., New York, 1984

**Bill Viola***Anthem*, 1983

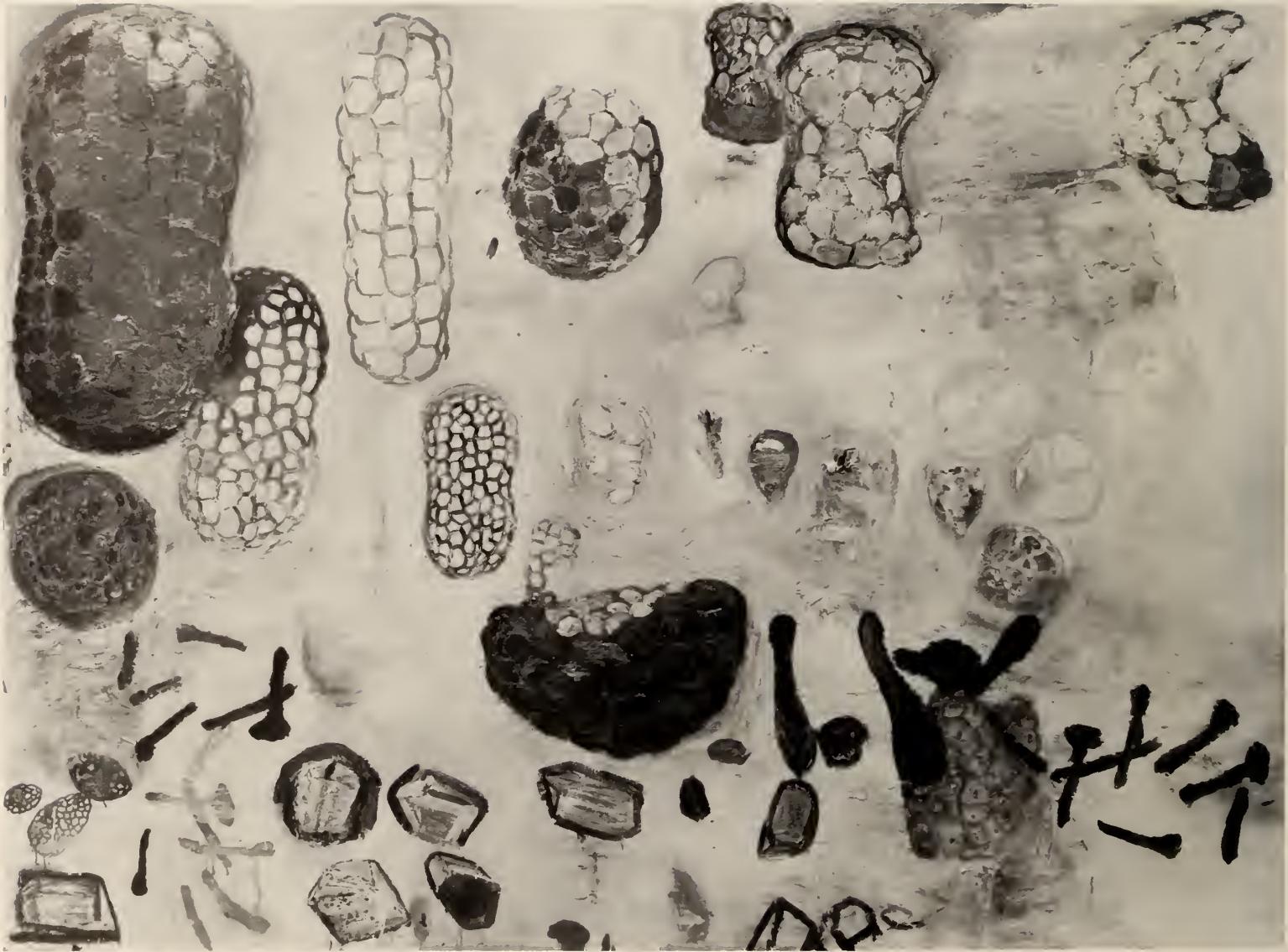
Videotape, color, 12 minutes

Lent by the artist, courtesy Electronic Arts Intermix, New York  
Video Program III



Installation view of *Reasons for Knocking at an Empty House*, 1982, American Film Institute, National Video Festival, Los Angeles

*The Theater of Memory*, 1985 (not illustrated)  
Video installation  
Lent by the artist



**Terry Winters**

*Good Government*, 1984  
Oil on linen, 101 x 136 inches (256.5 x 345.4 cm)  
Sonnabend Gallery, New York



*Lumen*, 1984  
Oil on linen, 101 x 68 inches (256.5 x 172.7 cm)  
Collection of Mr. and Mrs. Michael Sonnabend



*The Boy with Four Arms (Il Ragazzo con Quattro Bracci)*, 1984

Black-and-white photograph, gelatin silver print,  
40 x 39 inches (101.6 x 99.1 cm)

Pace MacGill Gallery, New York, and Fraenkel  
Gallery, San Francisco



*Harvest, Philadelphia*, 1984

Black-and-white photograph, gelatin silver print,  
40 x 39 inches (101.6 x 99.1 cm)

Pace MacGill Gallery, New York

## **Joel-Peter Witkin**



*Portrait of Nan, New Mexico, 1984*

Black-and-white photograph, gelatin silver print,  
40 x 39 inches (101.6 x 99.1 cm)

Pace MacGill Gallery, New York, and Fraenkel  
Gallery, San Francisco



*The Result of War: Cornucopian Dog,*

*New Mexico, 1984*

Black-and-white photograph, gelatin silver print,

40 x 39 inches (101.6 x 99.1 cm)

Pace MacGill Gallery, New York, and Fraenkel  
Gallery, San Francisco



**David Wojnarowicz**

*Science Lesson*, 1982–83  
Spray paint and collage on masonite, 96 x 244  
inches (243.8 x 619.8 cm)  
Collection of the Empire Realty Group, Inc.,  
New York



*Attack of the Alien Minds*, 1984–85

Acrylic, spray paint, and collage on masonite,

96 x 268 inches (243.8 x 680.7 cm)

Collection of Barbara and Eugene Schwartz

**Robert Yarber***Big Fall*, 1984Oil and acrylic on canvas, 72 x 132 inches  
(182.9 x 335.3 cm)

Collection of the Frederick R. Weisman Foundation of Art, courtesy Asher/Faure Gallery, Los Angeles



*Corridor*, 1984  
Oil and acrylic on canvas, 60 x 72 inches (152.4 x 182.9 cm)  
Collection of Pollock, Bloom, and Dekom, Los Angeles, courtesy Sonnabend Gallery, New York

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## Gregory Amenoff

Born in St. Charles, Illinois, 1948

Studied at Beloit College, Wisconsin (B.A., 1970)  
Lives in New York

### Selected One-Artist Exhibitions

1972

Brockton Art Center, Fuller Memorial, Brockton,  
Massachusetts  
1976

Hayden Gallery, Massachusetts Institute of Technology, Cambridge  
1977

Nielsen Gallery, Boston

1978

Nielsen Gallery, Boston

1980

Nielsen Gallery, Boston

1981

Robert Miller Gallery, New York  
1983

Stephen Wirtz Gallery, San Francisco

Robert Miller Gallery, New York

1984

Texas Gallery, Houston

Chris Middendorf Gallery, Washington, D.C.

### Selected Group Exhibitions

1974

Boston Visual Artists Union, "Affinities"

1975

Institute of Contemporary Art, Boston, "Painted in Boston"

1978

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Eight Abstract Painters"

1980

Neuberger Museum, State University of New York, College at Purchase, "Seven Artists"

1981

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1982

Virginia Museum, Richmond, "American Abstraction Now"

1983

The High Museum of Art, Atlanta, "Content in Abstraction: The Uses of Nature"

The Hudson River Museum, Yonkers, New York, "Six Painters"

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

### Selected Bibliography

Atlanta, The High Museum of Art. *Content in Abstraction: The Uses of Nature* (exhibition catalogue), 1983. Essays by Jean E. Feinberg and Peter Morrin.

Baker, Kenneth, "Gregory Amenoff and the Function of Painting," *The Boston Phoenix*, September 16, 1980, pp. 12, 14.

Purchase, New York, Neuberger Museum, State University of New York, College at Purchase.  
*Seven Artists* (exhibition catalogue), 1980. Essay by Michael Leja.

Russell, John, "Art: Six Painters at Hudson Museum," *The New York Times*, July 8, 1983, p. C14.

Yonkers, New York, The Hudson River Museum. *Six Painters* (exhibition catalogue), 1983. Essay by Peter Langlykke.

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## Doug Anderson

Born in Syracuse, New York, 1954

Studied at the School of the Museum of Fine Arts, Boston (M.A., 1979)

Lives in Boston

### Selected One-Artist Exhibitions

1978

Flag Gallery, Jamaica Plain, Massachusetts

1980

A Street-Donnelly Gallery, Boston

1981

Stux Gallery, Boston

1982

Stux Gallery, Boston

1984

Stux Gallery, Boston

### Selected Group Exhibitions

1979

A Street-Donnelly Gallery, Boston, "Helmick/Anderson"

Museum of Fine Arts, Boston, "Traveling Scholarship Recipients"

1981

Stux Gallery, Boston, "Gallery Artists"

1982

Institute of Contemporary Art, Boston, "Boston Now: Figuration"

Rose Art Museum, Brandeis University, Waltham, Massachusetts, "Art of the State"

1983

Institute of Contemporary Art, Boston, "Boston: Now" (Part II)

Museum of Fine Arts, Boston, "Brave New Works: Recent American Painting and Drawing"

1984

Terry Dintenfass Gallery, New York, "Exposed"

### Selected Bibliography

Baker, Kenneth. "Artists the Critics Are Watching," *Art News*, 83 (November 1984), pp. 85-87.

———. "Breaking Down Form: Doug Anderson, Joel Shapiro, Milton Avery," *The Boston Phoenix*, December 28, 1982, p. 5.

———. "What's Wrong with This Picture?," *Christian Science Monitor*, April 13, 1984, p. 5.

Boston, Institute of Contemporary Art. *Boston Now: Figuration* (exhibition catalogue), 1982. Essay by Elizabeth Sussman.

Giulano, Charles. "MFA Plays Catchup," *Art New England*, 5 (January 1984), p. 7.

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## John Baldessari

Born in National City, California, 1931

Studied at San Diego State College (B.A., 1953; M.A., 1957)

Lives in Santa Monica, California

### Selected One-Artist Exhibitions

1960

La Jolla Museum of Art, California  
1968

Molly Barnes Gallery, Los Angeles

1971

Galerie Konrad Fischer, Düsseldorf  
1973

Sonnabend Gallery, New York

1975

Stedelijk Museum, Amsterdam

1978

Portland Center for the Visual Arts, Oregon  
Institute of Contemporary Art, Boston

1981

The New Museum, New York (traveled)

Stedelijk Van Abbemuseum, Eindhoven, The Netherlands

Albright-Knox Art Gallery, Buffalo  
Museum Folkwang, Essen, West Germany

1982

Contemporary Arts Center, Cincinnati

Contemporary Arts Museum, Houston

### Selected Group Exhibitions

1969

Museum of Contemporary Art, Chicago, "Art by Telephone"

Städtisches Museum, Leverkusen, West Germany, "Konzeption-Conception"

1970

Allen Memorial Art Museum, Oberlin, Ohio, "Art in the Mind"

The Museum of Modern Art, New York, "Information"

1972

Kassel, West Germany, "Documenta 5"

Kunstmuseum Basel, Switzerland, "Konzept-Kunst"

1974

The Museum of Modern Art, New York, "Some Recent American Art" (traveled)

1976

San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)

1978

Contemporary Arts Museum, Houston, "American Narrative/Story Art: 1967-1977"

Whitney Museum of American Art, New York, "Art About Art"

1979

Museum Bochum Kunstsammlung, Bochum, West Germany, "Words Words" (traveled)

1981

Museen der Stadt Köln, Cologne, "Westkunst"

### Selected Bibliography

Collins, James. "Pointing, Hybrids and Romanticism: John Baldessari," *Artforum*, 12 (October 1973), pp. 53-58.

Eindhoven, The Netherlands, Stedelijk Van Abbemuseum, and Museum Folkwang, Essen, West Germany. *John Baldessari* (exhibition catalogue), 1981. Catalogue by Rudi Fuchs.

Foster, Hal. "John Baldessari's 'Blasted Allegories,'" *Artforum*, 18 (October 1979), pp. 52-55  
New York, The New Museum, and Fine Arts Gallery at Wright State University, Dayton, Ohio. *John Baldessari* (exhibition catalogue), 1981. Essays by Marcia Tucker and Robert Pincus-Witten; interview by Nancy Drew.

Rubinfein, Leo. "Through Western Eyes: John Baldessari," *Art in America*, 66 (September-October 1978), pp. 77-78.

## Dara Birnbaum

Born in New York, 1946  
Studied at Carnegie Institute of Technology (B. Arch., 1969); San Francisco Art Institute (B.F.A., 1973)  
Lives in New York

### Selected One-Artist Exhibitions

1978  
The Kitchen, New York  
1981  
The Museum of Modern Art, New York  
Pacific Film Archive, University Art Museum, University of California, Berkeley  
1982  
The Hudson River Museum, Yonkers, New York  
Institute of Contemporary Arts, London  
RTBF, Liège, Belgium  
Stedelijk Museum, Amsterdam  
1983  
Musée d'Art Contemporain, Montreal  
1984  
Galerie Graff, Montreal  
Carnegie Institute, Pittsburgh

### Selected Group Exhibitions

1980  
Kunsthaus Zurich, "New York Video"  
1981  
San Francisco International Video Festival (traveled)  
1982  
Kassel, West Germany, "Documenta 7"  
1983  
American Film Institute, Los Angeles, and Washington, D.C., "National Video Festival"  
Antenne 2 (French television), "Juste une Image"  
The Museum of Modern Art, New York, "Video: A History"  
1984  
Stedelijk Museum, Amsterdam, "The Luminous Image"  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. "Content: A Contemporary Focus, 1974-1984"  
Rencontres Video Internationales de Montréal, "Video 84"  
Museum of Contemporary Art, Chicago, "Selections from the Permanent Collection"

### Selected Bibliography

Amsterdam, Stedelijk Museum. *The Luminous Image* (exhibition catalogue), 1984. Catalogue by Dorine Mignot.  
Hagen, Charles. "Reviews: Dara Birnbaum, Anthology Film Archives Video Program at Millennium Film Workshop," *Artforum*, 22 (Summer 1984), pp. 89-90.  
Reidy, Robin. "Video Effects Art/Art Affects Video: Dara Birnbaum's *Damnation of Faust-Evocation*," *Artcom*, 6, no. 24 (1984), pp. 57-59.

## Jo Anne Carson

Born in New York, 1953  
Studied at the University of Illinois, Chicago (B.A., 1976); University of Chicago (M.F.A., 1979)  
Lives in Chicago

### Selected One-Artist Exhibitions

1979  
Bergman Gallery, Chicago  
1981  
Nancy Lurie Gallery, Chicago  
Morning Gallery, Chicago  
1982  
N.A.M.E. Gallery, Chicago  
Fort Worth Art Museum, Texas

### Selected Group Exhibitions

1978  
N.A.M.E. Gallery, Chicago, "7 by 9"  
1979  
Hallwalls, Buffalo, "Chicago Comes to Buffalo"  
1981  
Nancy Lurie Gallery, Chicago, "Group Show"  
1982  
Illinois State Museum, Springfield, "34th Annual Illinois Invitational"  
1983  
Dart Gallery, Chicago, "Group Show, Gallery Artists"  
Allan Frumkin Gallery, New York, "Constructed Paintings"

### Selected Bibliography

Cameron, Dan. "A New Generation of Chicago Artists," *Art News*, 83 (October 1984), pp. 110-16.

Spector, Buzz. "Midway Between Comedy and Art," *The New Art Examiner*, 6 (April 1979), p. 13.

## James Casebere

Born in Lansing, Michigan, 1953  
Studied at the Minneapolis College of Art and Design (B.F.A., 1976); Independent Study Program, Whitney Museum of American Art, New York (1977); California Institute of the Arts, Valencia (M.F.A., 1979)  
Lives in New York

### Selected One-Artist Exhibitions

1979  
Artists Space, New York  
1981  
Franklin Furnace, New York  
1982  
CEPA Gallery, Buffalo  
Sonnabend Gallery, New York  
1984  
Diane Brown Gallery, New York  
Sonnabend Gallery, New York

### Selected Group Exhibitions

1979  
San Francisco Museum of Modern Art, "Fabricated to be Photographed" (traveled)  
1980  
Collaborative Projects, Inc., New York, "Times Square Show"  
1981  
Metro Pictures, New York, "Photo"  
1982  
Contemporary Arts Center, Cincinnati, "Tableaux: Nine Contemporary Sculptors"  
1983  
Independent Curators Inc. (organizer), Richard F. Brush Art Gallery of St. Lawrence University, Canton, New York, "New Sculpture: Icon and Environment" (traveled)  
Marlborough Gallery, New York, "In Plato's Cave"  
University of South Florida Art Galleries, Tampa, "Objects, Structures, Artifice"

### Selected Bibliography

Cincinnati, Contemporary Arts Center. *Tableaux Nine Contemporary Sculptors* (exhibition catalogue), 1982. Catalogue by Michael Klein.

Foster, Hal. "Mel Bochner and James Casebere at Sonnabend," *Art in America*, 70 (October 1982), pp. 132-33.

Miller, John, ed. *Cave Canem: Stories and Pictures by Artists*. New York: Cave Canem Books, 1982.

Owens, Craig. "Back to the Studio," *Art in America*, 70 (January 1982), pp. 99-107.

Smith, Roberta. "Some Things Old, Some Things New," *The Village Voice*, April 27, 1982, p. 98.

## Sarah Charlesworth

Born in East Orange, New Jersey, 1947  
Studied at Barnard College, New York (B.A., 1969)  
Lives in New York

### Selected One-Artist Exhibitions

1978  
Galerie Eric Fabre, Paris  
1979  
New 57 Gallery, Edinburgh  
1980  
Tony Shafrazi Gallery, New York  
1982  
CEPA Gallery, Buffalo  
Larry Gagosian Gallery, Los Angeles

1984  
The Clocktower, Institute for Art and Urban Resources, New York  
Light Work, Syracuse, New York

#### Selected Group Exhibitions

1980  
Collaborative Projects, Inc., New York, "Times Square Show"  
1981  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "New York/New Wave"  
1982  
Renaissance Society at the University of Chicago, "Art and the Media: A Fatal Attraction"  
1983  
Allen Memorial Art Museum, Oberlin, Ohio, "Art and Social Change, U.S.A."  
Barbara Gladstone Gallery, New York, "State of the Art: The New Social Commentary"  
Marlborough Gallery, New York, "In Plato's Cave"  
1984  
International With Monument, New York, "Still Life with Transaction"  
Riverside Studios, London, "Between Here and Nowhere"

#### Selected Bibliography

Deitcher, David. "Questioning Authority: Sarah Charlesworth's Photographs," *Afterimage*, 12 (Summer 1984), pp. 14–17.  
Indiana, Gary. "Sarah Charlesworth at the Clocktower," *Art in America*, 72 (September 1984), pp. 206–7.  
Linker, Kate. "Eluding Definition," *Artforum*, 23 (December 1984), pp. 61–67.  
Owens, Craig. "Sarah Charlesworth at 421 West Broadway," *Art in America*, 70 (May 1982), p. 141.  
Sussler, Betsy. "Dialogue: Sarah Charlesworth with Betsy Sussler," *Cover*, 1 (Spring-Summer 1980), pp. 23–27.

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## John Duff

Born in Lafayette, Indiana, 1943  
Studied at the San Francisco Art Institute (B.F.A., 1967)  
Lives in New York

#### Selected One-Artist Exhibitions

1970  
David Whitney Gallery, New York  
1972  
Irving Blum Gallery, Los Angeles  
Janie C. Lee Gallery, Dallas  
John Bernard Myers Gallery, New York  
1974  
Daniel Weinberg Gallery, San Francisco  
1975  
Willard Gallery, New York

1978  
Willard Gallery, New York  
1979  
Art Gallery, California State University, Sonoma  
1984  
Blum Helman Gallery, New York  
Margo Leavin Gallery, Los Angeles

#### Selected Group Exhibitions

1969  
Whitney Museum of American Art, New York, "Anti-Illusion: Procedures/Materials"  
1970  
Whitney Museum of American Art, New York, "1970 Annual Exhibition: Contemporary American Sculpture"  
1973  
La Jolla Museum of Contemporary Art, California, "The Wall Object"  
1975  
The Museum of Modern Art, New York, "76 Jefferson"  
1977  
The Solomon R. Guggenheim Museum, New York, "Nine Artists: Theodoron Awards"  
New York State Museum, Albany, "New York: The State of Art"  
1980  
Norton Gallery and School of Art, West Palm Beach, Florida, "Material Matters: Seven Young Contemporary Artists" (traveled)

1981  
The Grey Art Gallery and Study Center, New York University, "Tracking the Marvelous"

Whitney Museum of American Art, New York, "Developments in Recent Sculpture"

#### Selected Bibliography

New York, The Solomon R. Guggenheim Museum. *Nine Artists: Theodoron Awards* (exhibition catalogue), 1977. Catalogue by Linda Shearer.  
New York, Whitney Museum of American Art. *Anti-Illusion: Procedures/Materials* (exhibition catalogue), 1969. Catalogue by Marcia Tucker and James Monte.

New York, Whitney Museum of American Art. *Developments in Recent Sculpture* (exhibition catalogue), 1981. Catalogue by Richard Marshall.

Sonoma, California State University, Art Gallery. *John Duff Sculpture Retrospective, 1967–1979* (exhibition catalogue), 1979. Catalogue by Robert McDonald.

West Palm Beach, Florida, Norton Gallery and School of Art. *Material Matters: Seven Young Contemporary Artists* (exhibition catalogue), 1980. Catalogue by Edward F. Albee.

#### Selected One-Artist Exhibitions

1981  
Artists Space, New York  
1985  
Baskerville + Watson, New York  
Daniel Weinberg Gallery, Los Angeles

#### Selected Group Exhibitions

1978  
The Drawing Center, New York, "Lineup"  
1981  
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Four Painters"  
1983  
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, "Tradition, Transition, New Vision"  
Hallwalls, Buffalo, "Nine Painters"  
Hamilton Gallery, New York, "New Biomorphism and Automatism"  
1984  
Artists Space, New York, "Ten-Year Anniversary Exhibition"  
Baskerville + Watson, New York, "Brilliant Color"  
Cable Gallery, New York, "Figures of Paint"  
Nordjyllands Kunstmuseum, Aalborg, Denmark, "New York I DAG"  
Daniel Weinberg Gallery, Los Angeles, "Summer Invitational"

#### Selected Bibliography

Cameron, Dan. "Neo-Surrealism: Having It Both Ways," *Arts Magazine*, 59 (November 1984), pp. 68–73.

Cambridge, Massachusetts, Hayden Gallery, Massachusetts Institute of Technology. *Four Painters* (exhibition catalogue), 1981. Catalogue by Kathy Halbreich.

Kertess, Klaus. "Carroll Dunham: Painting Against the Grain—Painting with the Grain," *Artforum*, 21 (June 1983), pp. 53–54.

Larson, Kay. "Freezing Expressionism," *New York*, April 25, 1983, pp. 98–99.

O'Brien, Glenn. "Psychedelic Art: Flashing Back," *Artforum*, 22 (March 1984), pp. 73–79.

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## Eric Fischl

Born in New York, 1948  
Studied at the California Institute of the Arts, Valencia (B.F.A., 1972)  
Lives in New York

#### Selected One-Artist Exhibitions

1975  
Dalhousie University Art Gallery, Halifax, Nova Scotia  
1976  
Galerie B, Montreal  
1980  
Edward Thorp Gallery, New York  
1981  
Sable Castelli Gallery, Toronto  
Edward Thorp Gallery, New York

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## Carroll Dunham

Born in New Haven, Connecticut, 1949  
Studied at Trinity College, Hartford (B.A., 1972)  
Lives in New York

1982

Edward Thorp Gallery, New York  
University of Colorado Art Galleries, Boulder  
1983

Larry Gagosian Gallery, Los Angeles

1984

Mary Boone/Michael Werner Gallery, New York

#### Selected Group Exhibitions

1976

Vancouver Art Gallery, British Columbia, "17 Artists: A Protean View"

1978

Kunsthalle Basel, Switzerland, "Neun Kanadische Künstler"

1981

California Institute of the Arts, Valencia, "Alumni Exhibition"

1982

Milwaukee Art Museum, "New Figuration in America"

1983

Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Neue Galerie, Sammlung Ludwig, Aachen, West Germany, "Aspekte Amerikanischer Kunst der Gegenwart"

United States Pavilion, 41st Venice Biennale, Italy, "Paradise Lost/Paradise Regained: American Visions of the New Decade" (traveled)

Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

#### Selected Bibliography

Kelley, Patrick. "Eric Fischl: Paintings and Drawings," *Dialogue*, September-October 1980, pp. 46-48.

Milwaukee Art Museum. *New Figuration in America* (exhibition catalogue), 1982. Catalogue by Russell Bowman.

New York, Mary Boone/Michael Werner Gallery. *Eric Fischl* (exhibition catalogue), 1984. Essays by Robert Rosenblum, Christopher Knight, and Mario Diacono.

New York, Whitney Museum of American Art. *American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York*, 1984. Catalogue by Richard Marshall.

Pincus-Witten, Robert. "Entries: Snatch and Snatching," *Arts Magazine*, 56 (September 1981), pp. 88-91.

## Charles Garabedian

Born in Detroit, 1923

Studied at the University of Southern California, Los Angeles (B.A., 1950); University of California, Los Angeles (M.F.A., 1961)  
Lives in Santa Monica, California

#### Selected One-Artist Exhibitions

1974

California State University, Northridge

1976

Whitney Museum of American Art, New York

1977

L. A. Louver Gallery, Venice, California

1981

La Jolla Museum of Contemporary Art, California

1982

Holly Solomon Gallery, New York

1983

Rose Art Museum, Brandeis University, Waltham, Massachusetts

L. A. Louver Gallery, Venice, California

1984

Hirschl & Adler Modern, New York

#### Selected Group Exhibitions

1975

Whitney Museum of American Art, New York, "1975 Biennial Exhibition"

1976

Fine Arts Center, University of Massachusetts, Amherst, "Critical Perspectives in American Art"  
San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)

1978

The New Museum, New York, "Bad Painting"

1979

The New Museum, New York, "America Now: Paintings of the Seventies" (traveled)

1980

The High Museum of Art, Atlanta, "Contemporary Art in Southern California"

1980

Rose Art Museum, Brandeis University, Waltham, Massachusetts, "Aspects of the 70's"

1981

Emanuel Walter Gallery, San Francisco Art Institute, "Abstractions"

1982

International Pavilion, 40th Venice Biennale, Italy, "Open '82"

1984

Newport Harbor Art Museum, Newport Beach, California, "First Newport Biennial: Los Angeles Today"

#### Selected Bibliography

Armstrong, Richard. "Review," *Artforum*, 21 (March 1983), p. 70.

Belz, Carl. "Charles Garabedian: Twenty Years of Work," *Arts Magazine*, 57 (May 1983), pp. 104-10.

La Jolla, California, La Jolla Museum of Contemporary Art. *Just a Great Thing to Do: Selected*

Works by Charles Garabedian (exhibition catalogue), 1981 Essay by Fred Hoffman

Plagens, Peter. "Charles Garabedian," *Artforum*, 13 (February 1975), p. 76.

Tucker, Marcia. "An Iconography of Recent Figurative Painting Sex, Death, Violence and the Apocalypse," *Artforum*, 20 (Summer 1982), pp. 70-75.

## Jedd Garet

Born in Los Angeles, 1955

Studied at the Rhode Island School of Design, Providence (1974-76); School of Visual Arts, New York (1976-77)  
Lives in New York

#### Selected One-Artist Exhibitions

1979

Robert Miller Gallery, New York

Felicity Samuel Gallery, London

1980

Galerie Bruno Bischofberger, Zurich  
1981

Larry Gagosian Gallery, Los Angeles  
Hallwalls, Buffalo

Robert Miller Gallery, New York

1982

John Berggruen Gallery, San Francisco  
Texas Gallery, Houston

1983

Robert Miller Gallery, New York

1984

Robert Miller Gallery, New York

#### Selected Group Exhibitions

1980

International Pavilion, 39th Venice Biennale, Italy, "Art in the Seventies: Open '80"

1981

The Squibb Art Gallery, Princeton, New Jersey, "Aspects of Post-Modernism. Decorative and Narrative Art"

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1982

Kestner-Gesellschaft, Hannover, West Germany, "New York Now" (traveled)

Milwaukee Art Museum, "New Figuration in America"

1983

Kalamazoo Institute of Arts, Michigan, "New Image/Pattern & Decoration from the Morton G Neumann Family Collection" (traveled)

1984

Contemporary Arts Museum, Houston, "The Heroic Figure" (traveled)

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

United States Pavilion, 41st Venice Biennale, Italy, "Paradise Lost/Paradise Regained American Visions of the New Decade" (traveled)

Whitney Museum of American Art, New York (organizer), "American Art Since 1970 Painting,

Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

#### Selected Bibliography

- Houston, Contemporary Arts Museum. *The Heroic Figure* (exhibition catalogue), 1984. Catalogue by Linda L. Cathcart and Craig Owens.
- New York, Whitney Museum of American Art. *American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York* (exhibition catalogue), 1984. Catalogue by Richard Marshall.
- Pincus-Witten, Robert. *Jedd Garet*. Pasadena, California: Twelvetrees Press, 1984.
- Princeton, New Jersey, The Squibb Art Gallery. *Aspects of Post-Modernism: Decorative and Narrative Art* (exhibition catalogue), 1981. Catalogue by Sam Hunter.
- Smith, Philip. "Jedd Garet and the Atomic Age," *Arts Magazine*, 55 (June 1981), pp. 158–60.

### Jill Giegerich

Born in Chappaqua, New York, 1952  
Studied at California Institute of the Arts, Valencia (B.F.A., 1975; M.F.A., 1977)  
Lives in Culver City, California

#### Selected One-Artist Exhibitions

- 1980  
Los Angeles Institute of Contemporary Art
- 1981  
Riko Mizuno Gallery, Los Angeles
- 1983  
Margo Leavin Gallery, Los Angeles
- Selected Group Exhibitions**
- 1978  
Hallwalls, Buffalo, "Ten Artists from California"
- 1979  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Altered Photographs"
- 1980  
Otis-Parsons Art Gallery, Los Angeles, "The Young/The Restless"
- 1981  
University Art Museum, University of California, Santa Barbara, "Contemporary Drawing"  
Newspace, Los Angeles, "The Drawing Show"
- 1983  
Artists Space, New York, "The Los Angeles–New York Exchange"
- Margo Leavin Gallery, Los Angeles, "Black & White"
- 1984  
David McKee Gallery, New York, "Group Exhibition"  
Patty Aande Gallery, San Diego, "Significant Others"
- Newport Harbor Art Museum, Newport Beach, California, "First Newport Biennial: Los Angeles Today"

#### Selected Bibliography

- Knight, Christopher. "Jill Giegerich's Amazing Artworks Set the Pace for L.A.'s Fall Season," *Los Angeles Herald Examiner*, September 25, 1983, p. E5.
- Los Angeles, Otis-Parsons Art Gallery, *The Young/The Restless* (exhibition brochure), 1980. Essay by Richard Armstrong.
- Newport Beach, California, Newport Harbor Art Museum. *First Newport Biennial: Los Angeles Today* (exhibition catalogue), 1984. Introduction by Paul Schimmel; essay by Lane Relyea.
- New York, Artists Space. *The Los Angeles–New York Exchange* (exhibition brochure), 1983. Introduction by Marc Pally and Linda Shearer; essays by Susan C. Larsen and Roberta Smith.
- Santa Barbara, California, University Art Museum, University of California. *Contemporary Drawing* (exhibition catalogue), 1981. Essay by Phyllis Plous.

### Nan Goldin

Born in Washington, D.C., 1953  
Studied at Tufts University, Medford, Massachusetts (B.A., 1977); School of the Museum of Fine Arts, Boston (M.F.A., 1978)  
Lives in New York

#### Selected Multimedia Presentations

- 1979  
Mudd Club, New York
- 1981  
Artists Space, New York  
The Kitchen, New York  
White Columns, New York  
Whitney Museum of American Art, New York, Downtown Branch
- 1982  
Club 57, New York  
The Pyramid Club, New York
- 1983  
The Kitchen, New York  
Rotterdam Arts Foundation, The Netherlands
- 1984  
Babylon Theater, West Berlin  
Moderna Museet, Stockholm

#### Selected Group Exhibitions

- 1980  
Collaborative Projects, Inc., New York, "Times Square Show"
- 1981  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "New York/New Wave"
- Rheinisches Landesmuseum, Bonn, "Lichtbildnisse: Das Porträt in der Fotografie"
- 1982  
The Grey Art Gallery and Study Center, New York University, "Faces Photographed"
- 1983  
Castelli Graphics, New York, "3-D Photography"  
The Taft Museum, Cincinnati, "Presentation: Recent Portrait Photography"

#### Selected Bibliography

- Bonn, West Germany, Rheinisches Landesmuseum: *Lichtbildnisse: Das Porträt in der Fotografie* (exhibition catalogue), 1982. Catalogue by Klaus Honnef.
- Cincinnati, The Taft Museum. *Presentation: Recent Portrait Photography* (exhibition catalogue), 1983. Catalogue by Ruth K. Meyer and Janet Borden.
- Grasskamp, Walter. "Porträt und Milieu: Zeitgenössische Farbfotografie," *Kunstforum International*, 52 (August 1982), pp. 52–56.
- New York, The Grey Art Gallery and Study Center, New York University. *Faces Photographed* (exhibition catalogue), 1982. Catalogue by Ben Lifson.
- Vance, Carol, ed. *Pleasure and Danger: Exploring Female Sexuality*. Boston: Routledge and Kegan Paul, 1984.

### Jack Goldstein

Born in Montreal, 1945  
Studied at the Chouinard Art Institute, Los Angeles (B.F.A., 1970); California Institute of the Arts, Valencia (M.F.A., 1972)  
Lives in Brooklyn

#### Selected One-Artist Exhibitions

- 1972  
Nigel Greenwood Gallery, London
- 1976  
Artists Space, New York
- 1977  
Centre d'Art Contemporain, Geneva
- 1978  
The Kitchen, New York
- 1980  
Metro Pictures, New York
- 1982  
Larry Gagosian Gallery, Los Angeles
- 1983  
Galerie Schellmann and Klüser, Munich
- Lisson Gallery, London
- Metro Pictures, New York
- White Columns, New York

#### Selected Group Exhibitions

- 1971  
Los Angeles County Museum of Art, "Twenty-four Young Los Angeles Artists"
- 1976  
Hallwalls, Buffalo, "Artists Use Photography"  
State University of New York, College at Buffalo, "January: Jon Borofsky, Scott Burton, Steve Gianakos, and Jack Goldstein"
- 1977  
Artists Space, New York, "Pictures" (traveled)
- 1981  
Neuberger Museum, State University of New York, College at Purchase, "Soundings"
- 1982  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Painting"
- Kassel, West Germany, "Documenta 7"

1983  
The Tate Gallery, London, "New Art"  
1984

Institute of Contemporary Art, Boston, "Currents"  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

#### Selected Bibliography

Fisher, Jean. "Jack Goldstein: The Trace of Absence," *Artforum*, 22 (November 1983), pp. 60-63.  
Fisher, Morgan, "Talking to Jack Goldstein," *Journal* (Los Angeles Institute of Contemporary Art), 14 (April-May 1977), pp. 42-45.  
Lawson, Thomas. "Last Exit: Painting," *Artforum*, 20 (October 1981), pp. 40-47.  
Owens, Craig. "Back to the Studio," *Art in America*, 70 (January 1982), pp. 99-107.

## Rodney Alan Greenblat

Born in Daly City, California, 1960  
Studied at the Corcoran School of Art, Washington, D.C.; School of Visual Arts, New York (B.F.A., 1982)  
Lives in New York

#### One-Artist Exhibitions

1982  
Museum of Art, Rhode Island School of Design, Providence  
1983  
Gracie Mansion Gallery, New York  
1984  
Anna Friebe Galerie, Cologne

#### Selected Group Exhibitions

1979  
Visual Arts Gallery, New York, "Books and Prints"  
1980  
Club 57, New York, "Xerox Show"  
1982  
Gracie Mansion Gallery, New York, "Famous Show"  
1983  
American Graffiti Gallery, Amsterdam, "East Village Art"  
1984  
Artists Space, New York, "New Galleries of the Lower East Side"  
Zellermayer Galerie, West Berlin, "East Village Art in Berlin"  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "The East Village Scene" (traveled)  
University Art Museum, University of California, Santa Barbara, "Neo York"  
Whitney Museum of American Art at Philip Morris, New York, "Modern Masks"

#### Selected Bibliography

Hüllenkrämer, Marie. "East Side: Kulturschock im Drogen-Getto," *Art: Das Kunstmagazin*, May 1984, pp. 60-65.

Robinson, Walter, and Carlo McCormick  
"Slouching Toward Avenue D," *Art in America*, 72 (Summer 1984), pp. 135-61.

Smith, Howard, and Melik Kaylan. "Gracie Redux," *The Village Voice*, March 29, 1983, p. 25

Storr, Robert. "Rodney Alan Greenblat at Gracie Mansion," *Art in America*, 72 (January 1984), p. 123.

Wohlfert-Wihlborg, Lee. "Art You Can Sit On," *Town & Country*, 138 (September 1984), pp. 269-74.

## Group Material

An artists' collective founded in New York in 1980 to organize and design exhibitions on social themes.

### Douglas Ashford

Born in Rabat, Morocco, 1958  
Studied at Cooper Union, New York (B.F.A., 1981)  
Lives in New York

### Julie Ault

Born in Boston, 1957  
Lives in New York

### Mundy McLaughlin

Born in Toronto, 1958  
Studied at the School of Visual Arts, New York (B.F.A., 1981)  
Lives in New York

### Tim Rollins

Born in Waterville, Maine, 1955  
Studied at the School of Visual Arts, New York (B.F.A., 1978); New York University (M.A., 1980)  
Lives in New York

#### Selected Exhibitions

1980  
Group Material Headquarters, New York, "Alienation"  
1981  
Group Material Headquarters, New York, "The People's Choice (Arroz Con Mango)"  
Group Material Headquarters, New York, "Consumption: Metaphor, Pastime, Necessity"  
Group Material Headquarters, New York, "Facere/Fascis: Fashion and the New Fascist Discourse"  
Group Material Headquarters, New York, "Enthusiasm!"  
Fifth Avenue Public Bus Line Advertisement Spaces, Metropolitan Transportation Authority, New York, "M-5"  
Poster Installation at Union Square, New York, "Dazibaos"  
1982  
Artists Space, New York, "Primer (for Raymond Williams)"

Taller Latino Americano, New York, "¡Luchar! An Exhibition for the People of Central America"  
1983

Interborough Rapid Transit Subway Trains, New York, "Subculture"  
1984

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Timeline: The Chronicle of U.S. Intervention in Central and Latin America"

#### Selected Bibliography

Gambrell, Jamey. "Art Against Intervention," *Art in America*, 72 (May 1984), pp. 9-15.

Goldstein, Richard. "Enter the AntiSpace," *The Village Voice*, November 5, 1980, p. 40.

Hall, Peter. "Group Material, An Interview," *Real Life Magazine*, 11-12 (Winter 1983-84), pp. 2-6

Lawson, Thomas. "The People's Choice," *Artforum*, 19 (April 1981), p. 67

Smith, Valerie. "Consumption: Metaphor, Pastime, Necessity," *Flash Art*, 103 (Summer 1981), p. 53.

## Perry Hoberman

Born in Cambridge, Massachusetts, 1954  
Studied at Bennington College, Vermont (B.A., 1977); Independent Study Program, Whitney Museum of American Art, New York (1978)  
Lives in Brooklyn

#### Selected One-Artist Exhibitions

1983  
Hallwalls, Buffalo  
Institute of Contemporary Arts, London  
The Kitchen, New York  
Wake Forest University, Winston-Salem, North Carolina  
1984  
Galerie Pon, Zurich  
Art Gallery, Marquette University, Milwaukee

#### Selected Group Exhibitions

1982  
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Constructed Color"  
1983  
Artists Space, New York, "Dark Rooms"  
1984  
Franklin Furnace, New York, "Found Language"  
White Columns, New York, "Science and Prophecy"

#### Selected Bibliography

Carroll, Noel, "Semiotics in 3-D," *The Village Voice*, December 27, 1983, p. 104

Heller, Faith. "A Season of Unorthodox Art," *Winston-Salem Journal*, September 18, 1983, p. C8.

Strini, Tom. "3-D Show Stands Out with Depth of Images," *The Milwaukee Journal*, April 5, 1984, part 2, p. 10

Virshup, Amy. "Live Acts," *New York Beat*, December 1983, p. 30

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## Jenny Holzer

Born in Gallipolis, Ohio, 1950  
Studied at Duke University, Durham, North Carolina (1968–70); University of Chicago (1970–71); Ohio University, Athens (B.F.A., 1972); Independent Study Program, Whitney Museum of American Art, New York (1976); Rhode Island School of Design, Providence (M.F.A., 1977)  
Lives in New York

### Selected One-Artist Exhibitions

1980  
Rüdiger Schöttle Gallery, Munich  
Onze Rue Clavel, Paris  
1981  
Museum für (Sub)Kultur, West Berlin  
1982  
Barbara Gladstone Gallery, New York  
1983  
Barbara Gladstone Gallery, New York  
Institute of Contemporary Arts, London  
1984  
Dallas Museum of Fine Arts  
Kunsthalle Basel, Switzerland  
55 Mercer Street Gallery, New York

### Selected Group Exhibitions

1980  
Collaborative Projects, Inc., New York, "Times Square Show"  
1982  
Kassel, West Germany, "Documenta 7"  
1983  
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"  
Institute of Contemporary Art, Boston, "Currents"  
1984  
Artists Space, New York, "10th Anniversary Exhibition"  
Contemporary Arts Center, Cincinnati, "Disarming Images: Art for Nuclear Disarmament" (traveled)  
Indianapolis Museum of Art, "Painting and Sculpture Today"

### Selected Bibliography

Dallas, Museum of Fine Arts. "Concentrations 10: Jenny Holzer" (exhibition brochure), 1984. Essay by Sue Graze.  
Holzer, Jenny. *Truisms and Essays*. Halifax, Nova Scotia: Nova Scotia College of Design Press, 1983.  
McGill, Douglas C. "Art People," *The New York Times*, November 23, 1984, p. C24.  
Ratcliff, Carter. "Jenny Holzer," *The Print Collector's Newsletter*, 13 (November–December 1982), pp. 149–52.  
Town, Elke. "Jenny Holzer," *Parachute*, 31 (Summer 1983), pp. 51–52.

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## Robert Hudson

Born in Salt Lake City, Utah, 1938  
Studied at the San Francisco Art Institute (B.F.A., 1962; M.F.A., 1963)  
Lives in Cotati, California

### Selected One-Artist Exhibitions

1961  
Richmond Art Center, Richmond, California  
Batman Gallery, San Francisco  
1965  
Allan Frumkin Gallery, New York  
1968  
Allan Frumkin Gallery, Chicago  
1973  
Hansen Fuller Gallery, San Francisco  
1976  
Allan Frumkin Gallery, New York  
1977  
Moore College of Art Gallery, Philadelphia  
1982  
Fuller Goldeen Gallery, San Francisco  
1983  
Morgan Gallery, Shawnee Mission, Kansas  
1984  
Allan Frumkin Gallery, New York

### Selected Group Exhibitions

1961  
Oakland Museum, California, "Sculpture Annual"  
1964  
Whitney Museum of American Art, New York, "Annual Exhibition 1964: Contemporary American Sculpture"  
1967  
University Art Museum, University of California, Berkeley, "Funk"  
1969  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Spirit of the Comics"  
1975  
The Corcoran Gallery of Art, Washington, D.C., "34th Biennial"  
1976  
San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)  
1979  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Directions"  
1982  
Museum of Fine Arts, Boston, "A Private Vision: Contemporary Art from the Graham Gund Collection"  
The Oakland Museum, California, "100 Years of California Sculpture"  
1983  
Berkeley, California, University Art Museum, University of California. *Funk* (exhibition catalogue), 1967. Catalogue by Peter Selz.  
Hopkins, Henry. *50 West Coast Artists*. San Francisco: Chronicle Books, 1981.

New York, Allan Frumkin Gallery. *Robert Hudson: New Polychrome Sculpture* (exhibition catalogue), 1984. Essay by David S. Rubin.

Oakland, California, The Oakland Museum. *100 Years of California Sculpture* (exhibition catalogue), 1982. Edited by Christina Orr-Cahall.

Philadelphia, Moore College of Art Gallery. *Robert Hudson* (exhibition catalogue), 1977. Essay by Peter Schjeldahl.

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## Bryan Hunt

Born in Terre Haute, Indiana, 1947  
Studied at the Otis Art Institute, Los Angeles (B.F.A., 1971); Independent Study Program, Whitney Museum of American Art, New York (1972)  
Lives in New York

### Selected One-Artist Exhibitions

1974  
The Clocktower, Institute for Art and Urban Resources, New York  
1976  
Daniel Weinberg Gallery, San Francisco  
1977  
Blum Helman Gallery, New York  
1979  
Galerie Bruno Bischofberger, Zurich  
1980  
Margo Leavin Gallery, Los Angeles  
1981  
Akron Art Museum, Ohio  
1983  
Los Angeles County Museum of Art  
University Art Museum, California State University, Long Beach  
1984  
Knoedler Gallery, Zurich

### Selected Group Exhibitions

1978  
The Solomon R. Guggenheim Museum, New York, "Young American Artists: 1978 Exxon National Exhibition"  
Stedelijk Museum, Amsterdam, "Made by Sculptors"  
1979  
Whitney Museum of American Art, New York, "1979 Biennial Exhibition"  
1980  
San Francisco Museum of Modern Art, "Twenty American Artists"  
1982  
Contemporary Arts Center, Cincinnati, "Dynamix" (traveled)  
The Art Institute of Chicago, "74th American Exhibition"  
Newport Harbor Art Museum, Newport Beach, California, "Shift: LA/NY" (traveled)  
1983  
Museum of Fine Arts, Houston, "A Century of Modern Sculpture, 1882–1982"  
Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

Williams College Museum of Art, Williamstown, Massachusetts, "Six in Bronze" (traveled)

#### Selected Bibliography

Becker, Robert. "Bryan Hunt," *Interview*, 12 (January 1982), pp. 52–54

Glenn, Constance W. "Artist's Dialogue: A Conversation with Bryan Hunt," *Architectural Digest*, March 1983, pp. 68, 72, 74.

Kramer, Hilton. "Sculptors Who Triumph in Bronze," *The New York Times*, May 24, 1981, pp. 25, 35.

West Berlin, Amerika Haus Berlin. *Bryan Hunt* (exhibition catalogue), 1983. Essay by Barbara Haskell.

White, Robin. "Bryan Hunt," *View*, 3 (April 1980), pp. 1–23.

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## Jasper Johns

Born in Augusta, Georgia, 1930

Studied at the University of South Carolina, Columbia (1947–48)

Lives in New York State and Saint Martin, French West Indies

#### Selected One-Artist Exhibitions

1958

Leo Castelli Gallery, New York

1962

Galerie Ileana Sonnabend, Paris

1964

The Jewish Museum, New York

1970

Philadelphia Museum of Art

1974

Museum of Modern Art, Oxford, England (traveled)

1977

Whitney Museum of American Art, New York (traveled)

1978

Center for the Arts, Wesleyan University, Middletown, Connecticut (traveled)

1981

Leo Castelli Gallery, New York (traveled)

1984

Leo Castelli Gallery, New York

#### Selected Group Exhibitions

1957

The Jewish Museum, New York, "Second Generation"

1959

The Museum of Modern Art, New York, "16 Americans"

Whitney Museum of American Art, New York, "1959 Annual Exhibition: Contemporary American Painting"

1965

Whitney Museum of American Art, New York, "1965 Annual Exhibition: Contemporary American Painting"

1969

The Metropolitan Museum of Art, New York, "New York Painting and Sculpture: 1940–1970"

1983

Paula Cooper Gallery, New York, "A Painting Exhibition"

1984

Whitney Museum of American Art, New York, "BLAM: The Explosion of Pop, Minimalism, and Performance, 1958–1964"

#### Selected Bibliography

Francis, Richard. *Jasper Johns*. New York: Abbeville, 1984.

Hopps, Walter, "An Interview with Jasper Johns," *Artforum*, 3 (March 1965), pp. 32–36.

Kozloff, Max. *Jasper Johns*. New York: Harry N. Abrams, 1974.

New York, The Museum of Modern Art, *16 Americans* (exhibition catalogue), 1959. Catalogue by Dorothy C. Miller; statement by Jasper Johns.

New York, Whitney Museum of American Art, in association with Harry N. Abrams. *Jasper Johns* (exhibition catalogue), 1977. Catalogue by Michael Crichton.

1969

The Metropolitan Museum of Art, New York, "New York Painting and Sculpture: 1940–1970"

1975

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., "Sculpture: American Directions 1945–1975"

1976

Whitney Museum of American Art, New York, "200 Years of American Sculpture"

1979

Milwaukee Art Center, "Emergence & Progress: Six Contemporary American Artists"

(traveled)

1982

Kunstmuseum Basel, Switzerland, "Johns/Judd/LeWitt/Newman/Stella"

1983

Independent Curators Incorporated, New York, "Concepts in Construction: 1910–1980" (traveled)

#### Selected Bibliography

Charlotte, North Carolina, Knight Gallery/Spirit Square Arts Center. *Donald Judd: Eight Works in Three Dimensions* (exhibition catalogue), 1984. Catalogue by Brian Wallis.

Glaser, Bruce. "Questions to Stella and Judd," *Art News*, 65 (September 1966), pp. 55–61.

Muller, Gregoire. "Donald Judd: Ten Years," *Arts Magazine*, 48 (February 1973), pp. 35–42.

Ottawa, The National Gallery of Canada. *Don Judd* (exhibition catalogue), 1975. Catalogue by Brydon Smith; essay by Roberta Smith.

Pasadena, California, Pasadena Art Museum. *Don Judd* (exhibition catalogue), 1971. Catalogue by John Coplans.

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## Donald Judd

Born in Excelsior Springs, Missouri, 1928

Studied at Columbia University, New York (B.S., 1953; M.A., 1962)

Lives in New York and Marfa, Texas

#### Selected One-Artist Exhibitions

1963

Green Gallery, New York

1966

Leo Castelli Gallery, New York

1968

Whitney Museum of American Art, New York

1970

Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (traveled)

1971

Pasadena Art Museum, California

1975

The National Gallery of Canada, Ottawa

1976

Kunstmuseum Basel, Switzerland (traveled)

Kunsthalle Bern, Switzerland

1978

Vancouver Art Gallery, Canada

1984

Knight Gallery/Spirit Square Arts Center, Charlotte, North Carolina

#### Selected Group Exhibitions

1966

The Jewish Museum, New York, "Primary Structures: Younger American and British Sculptors"

1967

Los Angeles County Museum of Art, "American Sculpture of the Sixties" (traveled)

The Washington Gallery of Modern Art, Washington, D.C., "A New Aesthetic"

1968

Gemeentemuseum, The Hague, The Netherlands, "Minimal Art"

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## Mike Kelley

Born in Dearborn, Michigan, 1954

Studied at the University of Michigan, Ann Arbor (B.F.A., 1976); California Institute of the Arts, Valencia (M.F.A., 1978)

Lives in Los Angeles

#### Selected One-Artist Exhibitions and Performances

1978

Los Angeles Contemporary Exhibitions (LACE) (performance)

La Jolla Museum of Contemporary Art, California (performance)

1979

Foundation for Art Resources, Los Angeles (performance)

1980

Foundation for Art Resources, Los Angeles (performance)

1981

Los Angeles Contemporary Exhibitions (LACE) (performance)

Riko Mizuno Gallery, Los Angeles

1982

Metro Pictures, New York

1983  
Rosamund Felsen Gallery, Los Angeles  
1984  
Metro Pictures, New York  
Rosamund Felsen Gallery, Los Angeles

**Selected Group Exhibitions**

1979  
5 Bleecker Street Gallery, New York, "Manifesto Show"  
Los Angeles Institute of Contemporary Art, "Sound" (traveled)

1981  
California Institute of the Arts, Valencia, "Exhibition"

1982  
Mandeville Gallery, University of California, San Diego, "Five from L.A."  
1983  
The Museum of Contemporary Art, Los Angeles, "The First Show"  
1984  
Art Gallery of New South Wales, Sydney, "The Fifth Biennale of Sydney: Private Symbol: Social Metaphor"

**Selected Bibliography**

Armstrong, Richard. "Review," *Artforum*, 18 (November 1979), pp. 77-78.

Kelley, Mike, and David Askevold. "The Poltergeist," *Journal* (Los Angeles Institute of Contemporary Art), 28 (September 1980), pp. 57-58.

Knight, Christopher, "Mike Kelley Turns Confusion into Art," *Los Angeles Herald Examiner*, March 27, 1983, p. E4.

Pincus, Robert L. "Sublime Antics Create a Deflating Experience," *Los Angeles Times*, March 17, 1984, part V, pp. 1, 8.

Singerman, Howard. "Review," *Artforum*, 20 (December 1981), p. 78.

## Mel Kendrick

Born in Boston, 1949  
Studied at Trinity College, Hartford (B.A., 1971);

Hunter College, New York (M.A., 1973)  
Lives in New York

**Selected One-Artist Exhibitions**

1974  
Artists Space, New York

1980  
John Weber Gallery, New York

1982

Carol Taylor Art, Dallas

1983

John Weber Gallery, New York

Margo Leavin Gallery, Los Angeles

**Selected Group Exhibitions**

1977

The Drawing Center, New York, "Summer/77"

1979

John Weber Gallery, New York, "Mind Set:

An Ongoing Involvement with the Rational Tradition"  
1980  
Joe & Emily Lowe Art Gallery, Syracuse University, New York, "Current/New York"  
1981  
The New Gallery of Contemporary Art, Cleveland, "New Talent/New York"  
The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, "New Visions"  
1983  
Hamilton Gallery, New York, "New Biomorphism and Automatism"  
Blum Helman Gallery, New York, "Groover, Hunt, Kendrick"  
1984  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"  
Wadsworth Atheneum, Hartford, Connecticut, "The Tremaine Collection: 20th Century Masters"

**Selected Bibliography**

Knafo, Bob. "Mel Kendrick at Weber," *Art in America*, 69 (February 1981), pp. 146-47.

Kramer, Hilton. "Art: Stretching the Limits of Drawing," *The New York Times*, August 5, 1977, p. C15.

Lawson, Thomas. "Imre Koscis and Josef Erben, P.S. 1; Mel Kendrick, John Weber Gallery," *Artforum*, 19 (December 1980), pp. 77-78.

Pincus-Witten, Robert. "Entries: Sheer Grunge," *Arts Magazine*, 55 (May 1981), pp. 93-97.

Raynor, Vivien. "Sculpture: Mel Kendrick," *The New York Times*, April 15, 1983, p. C26.

## Jon Kessler

Born in Yonkers, New York, 1957  
Studied at the Independent Study Program, Whitney Museum of American Art, New York (1980); State University of New York, College at Purchase (B.F.A., 1980)  
Lives in Brooklyn, New York

**Selected One-Artist Exhibitions**

1983  
Artists Space, New York

White Columns, New York

1984

Galleri Bellman, New York

**Selected Group Exhibitions**

1983  
White Columns, New York, "Science and Prophecy"

1984

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Lawrence Oliver Gallery, Philadelphia, "Summer Sculpture Show"

Artists Space, New York, "A Decade of New Art"

Koplin Gallery, Los Angeles, "Olympiad"  
Hallwalls, Buffalo, "Dramatic Dimensions"

P.S. I, Institute for Art and Urban Resources, Long Island City, New York, "Project Room"  
Dart Gallery, Chicago, "Night Lights"

**Selected Bibliography**

Armstrong, Richard. "Review," *Artforum*, 22 (December 1983), p. 84.

Glueck, Grace. "Jon Kessler," *The New York Times*, June 1, 1984, p. C23.

Kohn, Michael. "Jon Kessler," *Flash Art*, 119 (November 1984), p. 41.

Levin, Kim. "MOMA—An International Survey: What an Eye!" *Flash Art*, 118 (Summer 1984), p. 64.

Nadelman, Cynthia. "The New American Sculpture," *Art News*, 83 (January 1984), pp. 63-70.

## Barbara Kruger

Born in Newark, New Jersey, 1945

Studied at Syracuse University, New York (1967-68); Parsons School of Design, New York (1968-69); School of Visual Arts, New York (1968-69)

Lives in New York

**Selected One-Artist Exhibitions**

1974

Artists Space, New York

1979

Franklin Furnace, New York

Printed Matter, New York

1980

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York

1982

Larry Gagosian Gallery, Los Angeles  
1983

Rhona Hoffman Gallery, Chicago

Annina Nosei Gallery, New York

Kunsthalle Basel, Switzerland (collaboration with Jenny Holzer)

**Selected Group Exhibitions**

1973

Whitney Museum of American Art, New York, "1973 Biennial Exhibition: Contemporary American Art"

1982

Kassel, West Germany, "Documenta 7"

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

International Pavilion, 40th Venice Biennale, Italy, "Open '82"

1983

Mary Boone Gallery, New York, "Group Exhibition"

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984

The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality" (traveled)

**Selected Bibliography**

Buchloh, Benjamin H. D. "Allegorical Procedures:

Appropriation and Montage in Contemporary Art," *Artforum*, 21 (September 1982), pp. 43-56.

Falcon, Sylvia. "You Call Yourself Barbara Kruger," *East Village Eye*, 5 (May 1984), pp. 32-33.

Grundberg, Andy. "Pictures That Poke Fun at Power," *The New York Times*, April 1, 1984, p. H31.

London, Institute of Contemporary Arts. *We Won't Play Nature to Your Culture* (exhibition catalogue), 1983. Catalogue by Craig Owens and Jane Weinstock.

Owens, Craig. "The Medusa Effect, or the Specular Ruse," *Art in America*, 72 (January 1984), pp. 97-105.

1984

Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)

The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)

#### Selected Bibliography

Bernstein, Roberta. "The Joy of Ornament: The Prints of Robert Kushner," *The Print Collector's Newsletter*, 11 (January-February 1981), pp. 194-97.

Kushner, Robert. "Things I Think About My Work," *Flash Art*, 103 (Summer 1981), p. 40.

New York, Holly Solomon Gallery. *Robert Kushner: Dreams and Visions* (exhibition catalogue), 1981. Catalogue by Richard Armstrong; interview with Robert Kushner by Robin White.

New York, Whitney Museum of American Art. *Robert Kushner: Paintings on Paper* (exhibition brochure), 1984. Catalogue by Richard Marshall.

White, Robin. "Robert Kushner," *View*, 2 (February-March 1980), pp. 1-40.

#### Selected Bibliography

Buchloh, Benjamin. "Allegorical Procedures Appropriation and Montage in Contemporary Art," *Artforum*, 21 (September 1982), pp. 43-56

Crimp, Douglas. "The Photographic Activity of Postmodernism," *October*, 15 (Winter 1980), pp. 91-102.

McEvilley, Thomas. "On the Manner of Addressing Clouds," *Artforum*, 22 (Summer 1984), pp. 61-70.

New York, Artists Space, and the Committee for the Visual Arts, Inc. *Pictures* (exhibition catalogue), 1977. Essay by Douglas Crimp.

Smith, Roberta. "Art and Its Double," *The Village Voice*, October 23, 1984, p. 109.

## Robert Kushner

Born in Pasadena, California, 1949

Studied at the University of California, San Diego (B.A., 1970)

Lives in New York

#### Selected One-Artist Exhibitions

1976

Holly Solomon Gallery, New York

1977

Philadelphia College of Art

1978

The Mayor Gallery, London

1979

Holly Solomon Gallery, New York

Galerie Daniel Templon, Paris

1981

Galerie Bruno Bischofberger, Zurich

Akira Ikeda Gallery, Nagoya, Japan

1982

Studio Marconi, Milan

Holly Solomon Gallery, New York

Galerie Rudolf Zwirner, Cologne

1984

Whitney Museum of American Art, New York

#### Selected Group Exhibitions

1975

Whitney Museum of American Art, New York, "1975 Biennial Exhibition"

1977

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Pattern Painting"

1978

Contemporary Arts Center, Cincinnati, "Arabesque"

1980

Neue Galerie, Sammlung Ludwig, Aachen, West Germany, "Les Nouveaux Fauves—Die Neuen Wilden"

United States Pavilion, 39th Venice Biennale, Italy, "Drawings: The Pluralist Decade" (traveled)

1981

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1983

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Bonjour Monsieur Manet"

## Sherrie Levine

Born in Hazleton, Pennsylvania, 1947

Studied at the University of Wisconsin, Madison (B.A., 1969; M.F.A., 1973)

Lives in New York

#### Selected One-Artist Exhibitions

1981

Metro Pictures, New York

1983

Baskerville + Watson, New York

1984

Nature Morte, New York

#### Selected Group Exhibitions

1977

Artists Space, New York, "Pictures" (traveled)

1981

Metro Pictures, New York, "Photo"

Museo di Sant'Agostini, Genoa, Italy, "Inespressionismo Americano"

1982

The Art Institute of Chicago, "74th American Exhibition"

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

Kassel, West Germany, "Documenta 7"

1983

Allen Memorial Art Museum, Oberlin, Ohio, "Art and Politics"

1984

The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality" (traveled)

## Kim MacConnel

Born in Oklahoma City, 1946

Studied at the University of California, San Diego (B.A., 1969; M.F.A., 1972)

Lives in Encinitas, California

#### One-Artist Exhibitions

1975

Holly Solomon Gallery, New York

1976

La Jolla Museum of Contemporary Art, California

Holly Solomon Gallery, New York

1978

Galerie Bruno Bischofberger, Zurich

1979

Dart Gallery, Chicago

Holly Solomon Gallery, New York

1980

Holly Solomon Gallery, New York

1982

James Corcoran Gallery, Los Angeles

1984

Studio Marconi, Milan

Holly Solomon Gallery, New York

#### Selected Group Exhibitions

1975

Whitney Museum of American Art, New York, "1975 Biennial Exhibition"

1979

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "The Decorative Impulse" (traveled)

Whitney Museum of American Art, New York, "1979 Biennial Exhibition"

1980

Mannheimer Kunstverein, Mannheim, West Germany, "Dekor" (traveled)

1981

Whitney Museum of American Art, New York, "1981 Biennial Exhibition"

1982

Contemporary Arts Museum, Houston, "The Americans: The Collage"

1983

The Hudson River Museum, Yonkers, New York, "The New Decorativism in Architecture and Design"

Rheinisches Landesmuseum, Bonn, "Back to the

USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)  
1984  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

**Selected Bibliography**  
Becker, Robert. "Kim MacConnel," *Interview*, 12 (June 1982), pp. 52–54.

Cincinnati, Contemporary Arts Center. *Ara-besque* (exhibition catalogue), 1978. Essay by Ruth K. Meyer

La Jolla, California, La Jolla Museum of Contemporary Art. *Collection Applied Design* (exhibition brochure), 1976. Essay by Richard Armstrong.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *The Decorative Impulse* (exhibition catalogue), 1979. Essay by Janet Kardon.

Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. *Directions* (exhibition catalogue), 1979. Essay by Howard N. Fox.

## Frank Majore

Born in Richmond Hill, New York, 1948  
Studied at the Philadelphia College of Art (B.S., 1969)  
Lives in New York

### Selected One-Artist Exhibitions

1979  
C Space, New York  
1980  
Artists Space, New York  
1984  
Perspektief, Rotterdam

### Selected Group Exhibitions

1981  
Castelli Graphics, New York, "Love Is Blind"  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Couches, Diamonds, and Pies"  
1982  
Proctor Art Center, Bard College, Annandale-on-Hudson, New York, "Resource Material: Appropriation in Current Photography"  
Renaissance Society at the University of Chicago, "A Fatal Attraction: Art and the Media"  
1983  
Castelli Graphics, New York, "3-D Photography"  
1984  
Baskerville + Watson, New York, "Innocence and Sophistication"  
Catskill Center for Photography, Woodstock, New York, "Contemporary Still-Lifes"  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "The Family of Man: 1955–1984"  
Riverside Studios, London, "Between Here and Nowhere"  
White Columns, New York, "The New Capital"

### Selected Bibliography

Blau, Douglas. "Drifting off Jamaica: Robert Béton's Historical Survey of West Indian Imagery," *Arts Magazine*, 57 (June 1983), pp. 110–13.  
Chicago, Renaissance Society at the University of Chicago. *A Fatal Attraction: Art and the Media* (exhibition catalogue), 1982. Catalogue by Thomas Lawson.  
Grundberg, Andy. "In Today's Photography, Imitation Isn't Always Flattery," *The New York Times*, November 14, 1982, pp. H31, 39.  
Linker, Kate. "On Artificiality," *Flash Art*, 111 (March 1983), pp. 33–35.

## Robert Mangold

Born in North Tonawanda, New York, 1937  
Studied at Yale University, New Haven (B.F.A., 1961; M.F.A., 1963)  
Lives in New York

### Selected One-Artist Exhibitions

1964  
Thibaut Gallery, New York  
1965  
Fischbach Gallery, New York  
1971  
The Solomon R. Guggenheim Museum, New York  
1974  
La Jolla Museum of Contemporary Art, California  
John Weber Gallery, New York  
1977  
Museum Haus Lange, Krefeld, West Germany  
Kunsthalle Basel, Switzerland  
Kunsthalle Bielefeld, West Germany  
1982  
Stedelijk Museum, Amsterdam  
1984  
Paula Cooper Gallery, New York

### Selected Group Exhibition

1966  
The Solomon R. Guggenheim Museum, New York, "Systemic Painting"  
1967  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "A Romantic Minimalism"  
1972  
Kassel, West Germany, "Documenta 5"  
1976  
The Museum of Modern Art, New York, "Drawing Now" (traveled)  
1977  
Kassel, West Germany, "Documenta 6"  
1978  
Albright-Knox Art Gallery, Buffalo, "American Painting of the 1970s" (traveled)  
1982  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Nature de Dessin" (traveled)  
The Art Institute of Chicago, "74th American Exhibition"  
Kassel, West Germany, "Documenta 7"  
1983  
Independent Curators Incorporated, New York,

"Concepts in Construction: 1910–1980" (traveled)

### Selected Bibliography

Amsterdam, Stedelijk Museum. *Robert Mangold: Paintings 1964–1982* (exhibition catalogue), 1982. Essay by Alexander van Gruensteen.

La Jolla, California, La Jolla Museum of Contemporary Art. *Robert Mangold* (exhibition catalogue), 1974. Essay by Naomi Spector.

Krauss, Rosalind. "Robert Mangold: An Interview," *Artforum*, 12 (March 1974), pp. 36–38.

Lippard, Lucy R. "The Silent Art," *Art in America*, 55 (January–February 1967), pp. 58–63.

New York, The Solomon R. Guggenheim Museum. *Robert Mangold* (exhibition catalogue), 1971. Catalogue by Diane Waldman.

## Sandy Moore

Born in Gastonia, North Carolina, 1951  
Studied at Yale University, New Haven (B.A., 1973; M.F.A., 1975)  
Lives in New York

### Selected One-Artist Exhibitions

1979  
112 Workshop, New York  
Center for Art Tapes, Halifax, Nova Scotia  
1980  
White Columns, New York

### Selected Group Exhibitions

1978  
The Drawing Center, New York "Drawings from Animated Films: 1914–Present"  
1982  
The Drawing Center, New York  
1983  
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"  
Whitney Museum of American Art, Downtown Branch, "The Comic Art Show: Cartoons in Painting and Popular Culture"

### Selected Bibliography

Marcorelles, Louis. "Notes," *Le Monde*, October 7, 1979, p. 20.  
Moore, Sandy. *Robert Breer*. Filmmakers Filming, vol. 7. St. Paul: Film in the Cities; and Minneapolis: Walker Art Center, 1980.  
———. "Some Advice and Some Commiseration for the Independent Animation Artist," *University Film Study Center Newsletter*, 8 (February 1978), p. 2.

Sitney, P. Adams. "Deep into the Formalist Schism," *The Village Voice*, April 12, 1983, pp. 55, 94.

## Elizabeth Murray

Born in Chicago, 1940  
Studied at the School of The Art Institute of Chicago (B.F.A., 1962); Mills College, Oakland,

California (M.F.A., 1964)  
Lives in New York

#### Selected One-Artist Exhibitions

- 1975 Paula Cooper Gallery, New York  
1976 Paula Cooper Gallery, New York  
1978 Paula Cooper Gallery, New York  
Phyllis Kind Gallery, Chicago  
1980 Galerie Mukai, Tokyo  
1981 Paula Cooper Gallery, New York  
1982 Daniel Weinberg Gallery, Los Angeles  
1983 Paula Cooper Gallery, New York  
Portland Center for the Visual Arts, Oregon  
1984 Paula Cooper Gallery, New York

#### Selected Group Exhibitions

- 1972 Whitney Museum of American Art, New York, "1972 Annual Exhibition: Contemporary American Painting"  
1973 Whitney Museum of American Art, New York, "1973 Biennial Exhibition: Contemporary American Art"  
1977 The Solomon R. Guggenheim Museum, New York, "Nine Artists: Theodoron Awards"  
Museum of Contemporary Art, Chicago, "A View of a Decade"  
The New Museum, New York, "Early Works by Five Contemporary Artists: Ron Gorchov, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne, Joel Shapiro"  
New York State Museum, Albany, "New York: The State of Art"  
1979 Whitney Museum of American Art, New York, "1979 Biennial Exhibition"  
1981 Haus der Kunst, Munich, "Amerikanische Malerei: 1930–1980"  
1984 The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"  
Whitney Museum of American Art, New York, "Five Painters in New York"

#### Selected Bibliography

- Kuspit, Donald B. "Elizabeth Murray's Dandyish Abstraction," *Artforum*, 16 (February 1978), pp. 28–31.

New York, The New Museum. *Early Works by Five Contemporary Artists* (exhibition catalogue), 1977. Introduction by Marcia Tucker; interviews by Susan Logan, Allan Schwartzman, and Marcia Tucker.

New York, Whitney Museum of American Art. *Five Painters in New York* (exhibition catalogue),

1984. Foreword by Tom Armstrong; introduction by Richard Marshall; essay by Richard Armstrong.

Simon, Joan. "Mixing Metaphors. Elizabeth Murray," *Art in America*, 72 (April 1984), pp. 140–47  
Smith, Roberta. "Hidden Manias," *The Village Voice*, April 17, 1984, p. 95.

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## Bruce Nauman

Born in Fort Wayne, Indiana, 1941  
Studied at the University of Wisconsin, Madison (B.S., 1964); University of California, Davis (M.A., 1966)  
Lives in Pecos, New Mexico

#### Selected One-Artist Exhibitions

- 1966 Nicholas Wilder Gallery, Los Angeles  
1968 Leo Castelli Gallery, New York  
1969 Galerie Ileana Sonnabend, Paris  
1971 Helman Gallery, St. Louis, Missouri  
1972 Los Angeles County Museum of Art (traveled)  
1975 Albright-Knox Art Gallery, Buffalo  
1979 Portland Center for the Visual Arts, Oregon  
1981 Rijksmuseum Kröller-Müller, Otterlo, The Netherlands (traveled)  
1982 The Baltimore Museum of Art

#### Selected Group Exhibitions

- 1967 Los Angeles County Museum of Art, "American Sculpture of the Sixties" (traveled)  
1969 Kunsthalle Bern, Switzerland, "When Attitudes Become Form (Works-Concepts-Processes-Situations-Information)"  
Whitney Museum of American Art, New York, "Anti-Illusion: Procedures/Materials"  
1970 The Museum of Modern Art, New York, "Information"  
1975 Museum of Contemporary Art, Chicago, "Bodyworks"  
1976 San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)  
1979 Museum Bochum, West Germany, "Words Words" (traveled)  
1981 Los Angeles County Museum of Art, "Art in Los Angeles—Seventeen Artists in the Sixties"  
1982 Stedelijk Museum, Amsterdam, "'60-'80: Attitudes/Concepts/Images"

#### Selected Bibliography

The Baltimore Museum of Art. *Bruce Nauman Neons* (exhibition catalogue), 1982 Catalogue by Brenda Richardson

Los Angeles County Museum of Art, and the Whitney Museum of American Art, New York. *Bruce Nauman: Work from 1965 to 1972* (exhibition catalogue), 1972. Catalogue by Jane Livingston and Marcia Tucker

Otterlo, The Netherlands, Rijksmuseum Kroller Müller. *Bruce Nauman, 1972–1981* (exhibition catalogue), 1981. Essays by Katharina Schmidt, Ellen Joosten, and Siegmar Holsten.

Pincus-Witten, Robert. "New York" Bruce Nauman," *Artforum*, 6 (April 1968), pp. 63–65  
———. "Bruce Nauman: Another Kind of Reasoning," *Artforum*, 10 (February 1972), pp. 30–37.

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## John Newman

Born in New York, 1952  
Studied at the Independent Study Program, Whitney Museum of American Art, New York (1972); Oberlin College, Ohio (B.A., 1973); Yale University, New Haven (M.F.A., 1975)  
Lives in New York

#### Selected One-Artist Exhibitions

- 1977 Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge  
City University of New York Graduate Center Mall  
1979 Thomas Segal Gallery, Boston  
1981 Reed College, Portland, Oregon

#### Selected Group Exhibitions

- 1975 112 Greene Street Gallery, New York, "Sculpture and Drawings"  
1979 Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Corners"  
1980 Whitney Museum of American Art, New York. Downtown Branch, "Painting in Relief"  
1983 Baskerville + Watson, New York, "Drawing It Out"  
Hamilton Gallery, New York, "New Biomorphism and Automatism"  
1984 Cable Gallery, New York, "Sex"  
Lawrence Oliver Gallery, Philadelphia, "Sculpture 1984"  
Barbara Toll Gallery, New York, "Drawings"  
Daniel Weinberg Gallery, Los Angeles, "Group Exhibition"

#### Selected Bibliography

H[enry], G[errit]. "The New Sculpture." Hamilton, "Art News, 82 (October 1983), p. 188

- Larson, Kay. "Freezing Expressionism," *New York*, April 25, 1983, pp. 95–99.
- Onorato, Ronald. "'Corners,' Hayden Gallery, MIT," *Artforum*, 17 (January 1980), p. 75.
- Pincus-Witten, Robert. "Entries: Sheer Grunge," *Arts Magazine*, 55 (May 1981), pp. 93–97.

## Tom Otterness

Born in Wichita, Kansas, 1952  
Studied at the Art Students League, New York (1970); Independent Study Program, Whitney Museum of American Art, New York (1973)  
Lives in New York

### Selected One-Artist Exhibitions

- 1983  
Brooke Alexander, Inc., New York  
1984  
Galerie Rudolf Zwirner, Cologne

### Selected Group Exhibitions

- 1980  
Collaborative Projects, Inc., New York, "Times Square Show"  
1981  
Brooke Alexander, Inc., New York, "Represent, Representation, Representative"  
1983  
Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)  
The Tate Gallery, London, "New Art"  
1984  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"  
The Parrish Art Museum, Southampton, New York, "Forming"  
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"  
Whitney Museum of American Art, New York, Downtown Branch, "Visions of Childhood: A Contemporary Iconography"

### Selected Bibliography

- Blau, Douglas. "New York: Tom Otterness at Brooke Alexander," *Art in America*, 71 (March 1983), pp. 149–50.
- Bonn, West Germany, Rheinisches Lanesmuseum. *Back to the USA: Amerikanische Kunst der Siebziger und Achtziger* (exhibition catalogue), 1983. Catalogue by Klaus Honnef.
- London, The Tate Gallery. *New Art* (exhibition catalogue), 1984. Catalogue by Michael Compton.
- San Francisco Museum of Modern Art. *The Human Condition: SFMMA Biennial III* (exhibition catalogue), 1984. Catalogue by Henry Hopkins. Essays by Dorothy Martinson, Wolfgang Max Faust, Achille Bonito Oliva, Klaus Ottmann, and Edward Kienholz.
- Southampton, New York, The Parrish Art Museum. *Forming* (exhibition catalogue), 1984. Catalogue by Klaus Kertess.

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## Ed Paschke

Born in Chicago, 1939  
Studied at the School of The Art Institute of Chicago (B.F.A., 1961; M.F.A., 1970)  
Lives in Chicago

### Selected One-Artist Exhibitions

- 1970  
Deson-Zaks Gallery, Chicago  
1971  
Hundred Acres Gallery, New York  
1973  
Richard de Marco Gallery, Edinburgh  
1974  
Contemporary Arts Center, Cincinnati  
Galerie Darthea Speyer, Paris  
1977  
Phyllis Kind Gallery, Chicago  
1978  
Phyllis Kind Gallery, New York  
1982  
Renaissance Society at the University of Chicago (traveled)  
1983  
Hewlett Gallery, Carnegie-Mellon University, Pittsburgh (traveled)  
1984  
Phyllis Kind Gallery, New York

### Selected Group Exhibitions

- 1968  
Hyde Park Art Center, Chicago, "Nonplussed Some"  
1969  
Whitney Museum of American Art, New York, "Human Concern/Personal Torment: The Grotesque in American Art"  
1972  
Museum of Contemporary Art, Chicago, "Chicago Imagist Art"  
1973  
Whitney Museum of American Art, New York, "1973 Biennial Exhibition: Contemporary American Art"  
1980  
Sunderland Museum & Art Gallery, England, "Who Chicago? An Exhibition of Contemporary Imagists" (traveled)  
1981  
Whitney Museum of American Art, New York, "1981 Biennial Exhibition"  
Haus der Kunst, Munich, "Amerikanische Malerei: 1930–1980"  
1984  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Content: A Contemporary Focus, 1974–1984"  
The Corcoran Gallery of Art, Washington, D.C., "The 39th Corcoran Biennial Exhibition of American Painting"

### Selected Bibliography

- Adams, Brooks. "The Progress of Ed Paschke," *Art in America*, 70 (October 1982), pp. 114–22.

Blumenthal, Lyn, and Kate Horsfield, eds. *Profile: Ed Paschke*, 3 (September 1983). Chicago: Video Data Bank.

Chicago, Museum of Contemporary Art. *Selections from the Dennis Adrian Collection* (exhibition catalogue), 1982. Essay by Mary Jane Jacob.

Chicago, Renaissance Society at the University of Chicago. *Ed Paschke, Selected Works 1976–1981* (exhibition catalogue), 1982. Catalogue by Suzanne Ghez

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## Liz Phillips

Born in Jersey City, New Jersey, 1951  
Studied at Bennington College, Vermont (B.A., 1973)  
Lives in New York

### Selected One-Artist Exhibitions

- 1971  
Reese Palley Gallery, San Francisco  
1974  
Artists Space, New York  
1975  
The Kitchen, New York  
1977  
City University of New York Graduate Center Mall  
1978  
René Block Gallery, West Berlin  
Stedelijk Museum, Amsterdam  
1981  
Creative Time, Bronx Frontier Development Ranch, New York  
1982  
Media Study/Buffalo  
Walker Art Center, Minneapolis  
1983  
Wadsworth Atheneum, Hartford

### Selected Group Exhibitions

- 1969  
Art Center of Northern New Jersey, Tenafly, "3-Dimensional Environments"  
1971  
The Kitchen, New York, "T.V. Dinners"  
1974  
Pratt Graphics Gallery, New York, "Sumtime"  
1980  
Peavy Plaza, Minneapolis, "New Music America '80"  
1981  
Akademie der Künste, West Berlin, "Für Augen und Ohren"  
Aspen Center for the Visual Arts, Colorado, "Beyond Object"  
San Francisco Museum of Modern Art, "New Music America '81"  
1982  
Neuberger Museum, State University of New York, College at Purchase, New York, "Soundings"  
Chicago Watertower, "New Music America '82"  
1983  
Merce Cunningham Dance Company, Park Avenue Armory, New York

1984  
IBM Japan, Tokyo, "Think Pocket"

#### Selected Bibliography

Ahlstrom, David. "Liz Phillips: Sunspots," *Computer Music Journal*, 6 (Fall 1982), p. 84.

Flood, Richard. "Reviews: Purchase, 'Soundings,'" *Artforum*, 20 (May 1982), pp. 88-89.

Minneapolis, Walker Art Center. *Sound Syzygy* (exhibition catalogue), 1982. Catalogue by Robert Stearns.

Rockwell, John. "Avant-Garde: Liz Phillips Sound," *The New York Times*, May 14, 1981, p. C16

"Talk of the Town," *The New Yorker*, April 18, 1977, pp. 31-32.

## Richard Prince

Born in the Panama Canal Zone, 1949  
Lives in New York

#### Selected One-Artist Exhibitions

1976  
Ellen Sragow Gallery, New York

1980  
Artists Space, New York

1981  
Metro Pictures, New York

1983  
Baskerville + Watson, New York

Institute of Contemporary Arts, London  
Richard Kuhlenschmidt Gallery, Los Angeles

Le Nouveau Musée, Lyons, France

1984

Baskerville + Watson, New York  
Feature Gallery, Chicago

Riverside Studios, London

#### Selected Group Exhibitions

1979

Castelli Graphics, New York, "Pictures:  
Photographs"

1981

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

The Kitchen, New York, "Pictures and Promises"  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Autoportraits"

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Couches, Diamonds, and Pies"

1982

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

Milwaukee Art Museum, "New Figuration in America"

1983

Contemporary Arts Museum, Houston, "The Heroic Figure" (traveled)

The New Museum of Contemporary Art, New York, "Language, Drama, Source, and Vision"

#### Selected Bibliography

Cambridge, Hayden Gallery, Massachusetts Institute of Technology. *Body Language: Figurative Aspects of Recent Art* (exhibition catalogue), 1981. Catalogue by Roberta Smith.

Crimp, Douglas. "The Photographic Activity of Postmodernism," *October*, 15 (Winter 1980), pp. 91-102.

Grundberg, Andy. "Recycled Images with Eerie Echoes," *The New York Times*, October 21, 1984, p. 16.

Linker, Kate. "Melodramatic Tactics," *Artforum*, 20 (September 1982), pp. 30-32.

———. "On Richard Prince's Photographs," *Arts Magazine*, 57 (November 1982), pp. 120-22.

## Susan Rothenberg

Born in Buffalo, 1945

Studied at Cornell University, Ithaca, New York (B.F.A., 1966)

Lives in New York

#### Selected One-Artist Exhibitions

1975

112 Greene Street Gallery, New York

1976

Willard Gallery, New York

1978

Walker Art Center, Minneapolis

1980

Mayor Gallery, London

Galerie Rudolf Zwirner, Cologne

1981

Akron Art Museum, Ohio

1982

Stedelijk Museum, Amsterdam

1983

Willard Gallery, New York

Los Angeles County Museum of Art (traveled)

1984

Barbara Krakow Gallery, Boston

#### Selected Group Exhibitions

1976

Fine Arts Gallery, California State University, Los Angeles, "New Work/New York"

1977

New York State Museum, Albany, "New York: The State of Art"

1978

Whitney Museum of American Art, New York, "New Image Painting"

1979

The Grey Art Gallery and Study Center, New York University, "American Painting: The Eighties" (traveled)

Whitney Museum of American Art, New York, "1979 Biennial Exhibition"

1980

United States Pavilion, 39th Venice Biennale, Italy, "Drawings: The Pluralist Decade" (traveled)

1981

Kunsthalle Basel, Switzerland, "Moskowitz/Rothenberg/Schnabel" (traveled)

1982

Martin-Gropius-Bau, West Berlin, "Zeitgeist"  
Milwaukee Art Museum, "New Figuration in America"

1983

Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

#### Selected Bibliography

Herrera, Hayden. "In a Class by Herself," *Connoisseur*, April 1984, pp. 112-17

Los Angeles County Museum of Art Susan Rothenberg (exhibition catalogue), 1983. Catalogue by Maurice Tuchman

Milwaukee Art Museum *New Figuration in America* (exhibition catalogue), 1982. Catalogue by Russell Bowman; essay by Peter Schjeldahl

New York, Whitney Museum of American Art *New Image Painting* (exhibition catalogue), 1978 Catalogue by Richard Marshall

Nilson, Lisbet. "Susan Rothenberg 'Every Brushstroke Is a Surprise,'" *Art News*, 83 (February 1984), pp. 46-54

## David Salle

Born in Norman, Oklahoma, 1952

Studied at the California Institute of the Arts, Valencia (B.F.A., 1973; M.F.A., 1975)

Lives in New York

#### Selected One-Artist Exhibitions

1975

Claire S. Copley Gallery, Los Angeles

1976

Artists Space, New York

1980

Galerie Bruno Bischofberger, Zurich

Annina Nosei Gallery, New York

1981

Mary Boone Gallery, New York

Larry Gagosian Gallery, Los Angeles

1982

Mary Boone Gallery and Leo Castelli Gallery, New York

1983

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts  
Museum Boymans-van Beuningen, Rotterdam, The Netherlands

1984

Leo Castelli Gallery, New York

#### Selected Group Exhibitions

1981

Museen der Stadt Köln, Cologne, "Westkunst"  
1982

Kassel, West Germany, "Documenta 7"

Martin-Gropius-Bau, West Berlin, "Zeitgeist"  
Milwaukee Art Museum, "New Figuration in America"

Walker Art Center, Minneapolis, "Eight Artists The Anxious Edge"

Whitney Museum of American Art, New York, "Focus on the Figure. Twenty Years"

1983  
Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)  
The Tate Gallery, London, "New Art"

#### Selected Bibliography

Ratcliff, Carter. "David Salle," *Interview*, 14 (February 1982), pp. 64–66.

Salle, David. "Images That Understand Us: A Conversation with David Salle and James Wellling," *Journal* (Los Angeles Institute of Contemporary Art), 27 (June-July 1980), pp. 41–44.

Schjeldahl, Peter. "David Salle Interview," *Journal* (Los Angeles Institute of Contemporary Art), 30 (September-October 1981), pp. 15–21.

—. "The Real Salle," *Art in America*, 72 (September 1984), pp. 180–87.

Schwartz, Sanford. "David Salle: The Art World," *The New Yorker*, April 30, 1984, pp. 104–11.

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## Kenny Scharf

Born in Los Angeles, 1958  
Studied at the School of Visual Arts, New York (B.F.A., 1980)  
Lives in New York and Ilhéus, Bahia, Brazil

#### Selected One-Artist Exhibitions

1981  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York

Fun Gallery, New York

1982

Fun Gallery, New York

1983

Tony Shafrazi Gallery, New York

American Graffiti Gallery, Amsterdam

1984

Larry Gagosian Gallery, Los Angeles

Tony Shafrazi Gallery, New York

#### Selected Group Exhibitions

1980  
Collaborative Projects, Inc., New York, "Times Square Show"

1981

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "New York/New Wave"

1983

Kalamazoo Institute of Arts, Michigan, "New Image/Pattern & Decoration from the Morton G. Neumann Family Collection" (traveled)

Robert Miller Gallery, New York, "Surreal"

Palacio de Velázquez, Madrid, "Tendencias en Nueva York" (traveled)

Rheinisches Landesmuseum, Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)

Tony Shafrazi Gallery, New York, "Champions" Whitney Museum of American Art, New York, Downtown Branch, "The Comic Art Show: Cartoons in Painting and Popular Culture"

1984  
International Pavilion, 41st Venice Biennale, Italy, "Open '84"  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "The East Village Scene" (traveled)  
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"

#### Selected Bibliography

Alinovi, Francesca. "Twenty-First-Century Slang," *Flash Art*, 114 (November 1983), pp. 23–31.

Madrid, Palacio de Velázquez and Ministerio de Cultura. *Tendencias en Nueva York* (exhibition catalogue), 1983. Edited by Carmen Giménez.

New York, Tony Shafrazi Gallery. *Kenny Scharf* (exhibition catalogue), 1983. Interview with the artist by Tony Shafrazi and Bruno Schmidt.

New York, Whitney Museum of American Art, Downtown Branch. *The Comic Art Show: Cartoons in Painting and Popular Culture* (exhibition catalogue), 1983. Catalogue by John Carlin and Sheena Wagstaff.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *The East Village Scene* (exhibition catalogue), 1984. Catalogue by Janet Kardon. Essays by Irving Sandler and Carlo McCormick.

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## Cindy Sherman

Born in Glen Ridge, New Jersey, 1954  
Studied at the State University of New York, College at Buffalo (B.F.A., 1976)  
Lives in New York

#### Selected One-Artist Exhibitions

1977  
Hallwalls, Buffalo

1980

Contemporary Arts Museum, Houston  
The Kitchen, New York

1981

Young Hoffman Gallery, Chicago

1982

Texas Gallery, Houston  
Larry Gagosian Gallery, Los Angeles

Metro Pictures, New York

1983

The Saint Louis Art Museum

1984

Seibu Museum of Art, Tokyo  
Akron Art Museum (traveled)

#### Selected Group Exhibitions

1976  
Artists Space, New York, "Hallwalls"

1980

Lisson Gallery, London, "An International Exhibition of Fourteen New Artists"

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Autoportraits"

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

1982  
Walker Art Center, Minneapolis, "Eight Artists: The Anxious Edge"

1982

Kassel, West Germany, "Documenta 7"

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"

1983

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

The Tate Gallery, London, "New Art"

1984

Contemporary Arts Museum, Houston, "The Heroic Figure" (traveled)

#### Selected Bibliography

Cambridge, Hayden Gallery, Massachusetts Institute of Technology. *Body Language: Figurative Aspects of Recent Art* (exhibition catalogue), 1981. Essay by Roberta Smith.

Houston, Contemporary Arts Museum. *Cindy Sherman: Photographs* (exhibition brochure), 1980. Essay by Linda Cathcart.

Houston, Contemporary Arts Museum. *The Heroic Figure* (exhibition catalogue), 1984. Essays by Linda Cathcart and Craig Owens.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *Image Scavengers: Photography* (exhibition catalogue), 1982. Essay by Paula Marincola.

Schjeldahl, Peter. *Cindy Sherman*. New York: Pantheon Books, 1984.

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## Laurie Simmons

Born in Great Neck, New York, 1949  
Studied at the Tyler School of Art of Temple University, Elkins Park, Pennsylvania (B.F.A., 1971)  
Lives in New York

#### Selected One-Artist Exhibitions

1979

Artists Space, New York

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York

1981

Diane Brown Gallery, Washington, D.C.  
Metro Pictures, New York

1983

CEPA Gallery, Buffalo

Metro Pictures, New York

1984

International With Monument, New York  
Tanja Grunert Gallery, Stuttgart

#### Selected Group Exhibitions

1980

University Art Museum, University of California, Santa Barbara, "Invented Images"

1981

Albright-Knox Art Gallery, Buffalo, "Figures: Forms and Expressions"

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

Aspects of Recent Art"  
The Kitchen, New York, "Pictures and Promises"  
1982  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Image Scavengers: Photography"  
White Columns, New York, "Public Vision"  
1983  
The High Museum of Art, Atlanta, "Subjective Vision"  
Marlborough Gallery, New York, "In Plato's Cave"  
1984  
Contemporary Arts Center, Cincinnati, "Disarming Images" (traveled)  
Whitney Museum of American Art, New York, Downtown Branch, "Visions of Childhood: A Contemporary Iconography"  
Riverside Studios, London, "Between Here and Nowhere"

#### Selected Bibliography

Grundberg, Andy. "Post-Modernists in the Mainstream," *The New York Times*, November 20, 1983, pp. 27, 43.

—. "Seeing the World as Artificial," *The New York Times*, March 27, 1983, p. 32.

Klein, Michael R. "Laurie Simmons," *Arts Magazine*, 55 (May 1981), p. 4.

Onorato, Ronald J. "The Photography of Laurie Simmons," *Arts Magazine*, 57 (April 1983), pp. 122-23.

1976  
Fine Arts Building, New York, "Sculptors' Drawings"  
Akademie der Künste, West Berlin, "SoHo—Downtown Manhattan" (traveled)  
1977  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Improbable Furniture"  
1978  
Contemporary Arts Center, Cincinnati, "Ara-besque"  
1980  
Mannheimer Kunstverein, Mannheim, West Germany, "Dekor" (traveled)  
The Wellesley College Art Museum, Jewett Arts Center, Wellesley, Massachusetts, "Aspects of the 70s: Sitework"  
1982  
Alberta College of Art Gallery, Calgary, Canada, "Decoration and Representation"  
Kestner-Gesellschaft, Hannover, West Germany, "New York Now" (traveled)  
1984  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"

#### Selected Bibliography

Blau, Douglas. "Ned Smyth," *Flash Art*, 96-97 (March-April 1980), pp. 17-18.

deAk, Edit. "Reviews," *Artforum*, 16 (December 1977), p. 63.

Morgan, Susan, and Dena Shottenkirk. "Ned Smyth: An Interview," *Real Life*, 8 (Spring-Summer 1982), pp. 25-28.

Rickey, Carrie. "Smyth, Schmidt, Smitten," *The Village Voice*, January 14, 1980, p. 78.

Russell, John. "Art: From Ned Smyth, A Mosaic Tantalizer," *The New York Times*, January 29, 1982, p. C22.

1984  
Delahuntly Gallery, New York  
Fuller Goldeen Gallery, San Francisco  
Dallas Museum of Fine Arts  
**Selected Group Exhibitions**  
1971  
Arkansas Arts Center, Little Rock, "14th Annual Delta Art Exhibition"  
1974  
Beaumont Art Museum, Beaumont, Texas, "First Biennial Invitational Painting and Sculpture Exhibition"  
1975  
Houston, Texas, "Monumental Sculpture Houston 1975"  
University Gallery, Southern Methodist University, Dallas, "The Dog Show"  
1977  
The Solomon R. Guggenheim Museum, New York, "Nine Artists: Theodoron Awards"  
1979  
Whitney Museum of American Art, New York, "1979 Biennial Exhibition"  
1982  
San Francisco Museum of Modern Art, "20 American Artists: Sculpture 1982"  
1983  
Whitney Museum of American Art, New York, "Minimalism to Expressionism: Painting and Sculpture Since 1965 from the Permanent Collection of the Whitney Museum of American Art"  
1984  
Whitney Museum of American Art, New York (organizer), "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York" (traveling exhibition)  
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Visions of Paradise: Installations by Vito Acconci, David Ireland, and James Surls"

#### Selected Bibliography

"A Conversation with James Surls," *Allan Frumkin Gallery Newsletter*, 14 (Spring 1982), pp. 1-3.

Dallas Museum of Fine Arts. *Visions: James Surls, 1974-1984* (exhibition catalogue), 1984. Essay by Sue Graze.

Tyler, Texas, Tyler Museum of Art. *James Surls Sculptor* (exhibition catalogue), 1974. Essay by Janet Kutner.

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## James Surls

Born in Terrell, Texas, 1943  
Studied at Henderson County Junior College, Athens, Texas (1961-63); Sam Houston State College, Huntsville, Texas (B.S., 1966); Cranbrook Academy of Art, Bloomfield Hills, Michigan (M.F.A., 1969)  
Lives in Splendora, Texas

#### Selected One-Artist Exhibitions

1974  
Tyler Museum of Art, Tyler, Texas  
Delahuntly Gallery, Dallas  
1975  
Contemporary Arts Museum, Houston  
1980  
Allan Frumkin Gallery, New York  
1981  
Daniel Weinberg Gallery, San Francisco  
1982  
Akron Art Museum  
The Saint Louis Art Museum

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## Robert Therrien

Born in Chicago, 1947  
Studied at the Brooks Institute, Santa Barbara (B.F.A., 1970); University of Southern California, Los Angeles (M.F.A., 1973)  
Lives in Los Angeles

#### Selected One-Artist Exhibitions

1975  
Ruth S. Schaffner Gallery, Los Angeles  
1978  
Holly Solomon Gallery, New York

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## Ned Smyth

Born in New York, 1948  
Studied at Kenyon College, Ohio (B.A., 1970)  
Lives in New York

#### Selected One-Artist Exhibitions

1974  
112 Greene Street Gallery, New York  
1976  
Holly Solomon Gallery, New York  
1977  
Holly Solomon Gallery, New York (collaboration with Brad Davis)  
1978  
Dag Hammarskjold Plaza, New York  
The Hudson River Museum, Yonkers, New York  
1980  
Holly Solomon Gallery, New York  
The Mayor Gallery, London  
Galerie Bruno Bischofberger, Zurich  
1982  
Holly Solomon Gallery, New York (collaboration with Brad Davis)  
1983  
Holly Solomon Gallery, New York  
1984  
Holly Solomon Gallery, New York

#### Selected Group Exhibitions

1973  
112 Greene Street Gallery, New York, "Group Exhibition"

1979  
Los Angeles Institute of Contemporary Art  
1982  
Ace Gallery, Los Angeles  
1984  
Hoshour Gallery, Albuquerque, New Mexico  
The Museum of Contemporary Art, Los Angeles

#### Selected Group Exhibitions

1977  
La Jolla Museum of Contemporary Art, California, "Four Californians"  
1980  
San Diego Museum of Art, California, "Sculpture in California, 1975-80"  
1984  
San Antonio Museum of Art, Texas, "Awards in the Visual Arts 3" (traveled)  
Ace Gallery, Los Angeles, "Four Sculptors"  
International Pavilion, 41st Venice Biennale, Italy, "Open '84"

#### Selected Bibliography

Knight, Christopher. "Artist Robert Therrien Tackles Figure-Ground Relationship," *Los Angeles Herald Examiner*, March 14, 1982, p. E8.  
La Jolla, California, La Jolla Museum of Contemporary Art. *Four Californians* (exhibition catalogue), 1977. Essay by Richard Armstrong.  
Los Angeles, The Museum of Contemporary Art. *Robert Therrien* (exhibition catalogue), 1984. Essay by Julia Brown.  
Mallinson, Constance. "Robert Therrien at M.O.C.A.," *Art in America*, 72 (October 1984), pp. 211-13.  
Seldis, Henry. "Robert Therrien at Ruth S. Schaffner," *Los Angeles Times*, December 19, 1975, part IV, p. 10.

## TODT

*TODT* consists of four artists who wish to remain anonymous; they live in New York.

#### Selected Exhibitions

1978  
The Historical Society of the City of Round Lake, New York  
1980  
Greene Street Flea Market, New York  
1983  
Hallwalls, Buffalo  
1984  
P.P.O.W., New York  
Tower Gallery, New York

#### Selected Group Exhibitions

1981  
Gowanus Memorial Artyard, Brooklyn, "Gowanus Monumental Show I"  
1982  
Gowanus Memorial Artyard, Brooklyn, "Gowanus Monumental Show II"  
1984  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Salvaged: Altered Everyday Objects"

1984

P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "Salvaged: Altered Everyday Objects"

#### Selected Bibliography

Darton, Eric. *East Village Eye*, 21 (May-June 1982).

Larson, Kay. "The Gowanus Guerrillas," *New York*, June 8, 1981, pp. 62-63.

Moufarrage, Nicolas. "The Year After," *Flash Art*, 118 (Summer 1984), pp. 51-55.

## Bill Viola

Born in New York, 1951  
Studied at Syracuse University, New York (B.F.A., 1973)  
Lives in Long Beach, California

#### Selected One-Artist Exhibitions

1975  
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York  
1977  
The Kitchen, New York  
1979  
The Museum of Modern Art, New York  
1980  
Long Beach Museum of Art, California  
1981  
Vancouver Art Gallery, British Columbia  
1982  
Seibu Museum of Art, Tokyo  
Whitney Museum of American Art, New York  
1983  
Musée d'Art Moderne de la Ville de Paris, France

#### Selected Group Exhibitions

1974  
Kölnischer Kunstverein, Cologne, "Projekt '74"  
John F. Kennedy Center for the Performing Arts, Washington, D.C., "Art Now '74"  
1977  
Kassel, West Germany, "Documenta 6"  
1980  
The Museum of Modern Art, New York, "Projects: Video"  
1982  
Art Gallery of New South Wales, Sydney, "Sydney Biennial"  
1983  
Museum of Fine Arts, Santa Fe, New Mexico, "Video as Attitude"  
Palais des Beaux-Arts, Charleroi, Belgium, "Art Video: Retrospectives et Perspectives"  
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"  
1984  
Long Beach Museum of Art, California, "California Video 1984"  
Stedelijk Museum, Amsterdam, "The Luminous Image"

#### Selected Bibliography

Hoberman, J. "Video—The Arts," *Omni*, 5 (May 1983), pp. 32, 147.

Long Beach, California, Long Beach Museum of Art. *Video: A Retrospective, Long Beach Museum of Art 1974-1984* (exhibition catalogue), 1984. Essay by Bill Viola.

Sturken, Marita. "Temporal Interventions: The Videotapes of Bill Viola," *Afterimage*, 10 (Summer 1982), pp. 28-31.

Viola, Bill. "Sight Unseen: Enlightened Squirrels and Fatal Experiments," *Video 80*, Spring 1982, pp. 31-33.

———. "Will There Be Condominiums in Data Space?" *Video 80*, Fall 1982, pp. 36-41.

## Terry Winters

Born in New York, 1949  
Studied at Pratt Institute, Brooklyn (B.F.A., 1971)  
Lives in New York

#### Selected One-Artist Exhibitions

1982  
Sonnabend Gallery, New York  
1983  
Karen and Jean Bernier Gallery, Athens, Greece  
Reed College, Portland, Oregon  
1984  
Sonnabend Gallery, New York  
Daniel Weinberg Gallery, Los Angeles

#### Selected Group Exhibitions

1977  
The Drawing Center, New York, "Summer/77"  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "A Painting Show" 1981  
Delahunty Gallery, Dallas, "Committed to Paint" 1983  
Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Affinities"  
The Tate Gallery, London, "New Art" 1984  
The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"  
Renaissance Society at the University of Chicago, "The Meditative Surface"

#### Selected Bibliography

Carlson, Prudence. "Terry Winters at Sonnabend," *Art in America*, 71 (March 1983), pp. 153-54.

Dallas, Delahunty Gallery. *Committed to Paint* (exhibition catalogue), 1981. Catalogue by Klaus Kertess.

Larson, Kay. "Terry Winters," *New York*, February 27, 1984, p. 59.

Lichtenstein, Therese. "Terry Winters," *Arts Magazine*, 57 (February 1983), p. 33.

Liebmann, Lisa. "Terry Winters, Sonnabend Gallery," *Artforum*, 21 (February 1983), p. 72.

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## **Joel-Peter Witkin**

Born in Brooklyn, New York, 1939  
Studied at Cooper Union (B.A., 1974); University of New Mexico, Albuquerque (M.A., 1976)  
Lives in Albuquerque, New Mexico

### **Selected One-Artist Exhibitions**

1969  
Moore College of Art, Philadelphia  
1976  
Art Museum, University of New Mexico, Albuquerque  
1980  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York  
1981  
Hardison Fine Arts, Ltd., New York  
1983  
Stedelijk Museum, Amsterdam  
1983  
Provinciale Museum voor Actuele Kunst, Hasselt, Belgium  
1984  
Paul Cava Gallery, Philadelphia  
Institute of Contemporary Art, Boston  
Pace MacGill, New York  
Washington State University, Pullman

### **Selected Group Exhibitions**

1981  
Ferens Art Gallery, Hull, England, "Photographer as Printmaker"  
1982  
Emily Lowe Gallery, Hofstra University, Hempstead, New York, "Androgyny in Art"  
1983  
Musée National D'Art Moderne, Centre Georges Pompidou, Paris, "Images Fabriquées"  
1984  
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"  
Henry Art Gallery, University of Washington, Seattle, "Confrontations"  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Content: A Contemporary Focus, 1974-1984"

### **Selected Bibliography**

Albright, Thomas. "Perversely Fascinating Nightmares," *San Francisco Chronicle*, July 30, 1983, p. 33.  
Badger, Geraldo. "Beyond Arbus and Bacon—The Photographs of Joel-Peter Witkin," *Zien*, 5 (1983), p. 20.  
Edwards, Owen. "Dancing with Death," *American Photographer*, 11 (August 1983), pp. 29-30.  
Fischer, Hal. "Joel-Peter Witkin: The Dark End of the Spektrum," *Fotografie*, 32-33 (1984), pp. 30-37.  
Kozloff, Max. "Contention Between Two Critics About a Disagreeable Beauty," *Artforum*, 22 (February 1984), pp. 45-53.

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## **David Wojnarowicz**

Born in Red Bank, New Jersey, 1954  
Lives in New York

### **Selected One-Artist Exhibitions**

1982  
Alexander Milliken Gallery, New York  
1983  
Hal Bromm Gallery, New York  
1984  
Civilian Warfare, New York  
Gracie Mansion Gallery, New York

### **Selected Group Exhibitions**

1980  
Mudd Club, New York, "Lower Manhattan Drawing Show"  
1982  
Gracie Mansion Gallery, New York, "Famous Show"  
1983  
Brooklyn Terminal, New York, "The Terminal Show"  
Limbo Lounge, New York, "Acid Paintings"  
1984  
Indianapolis Museum of Art, "Painting and Sculpture 1984"  
White Columns, New York, "Too Young for Vietnam"

### **Selected Bibliography**

Adams, Brooks. "David Wojnarowicz," *Art in America*, 72 (May 1984), p. 166.  
Goldstein, Ricardo. "Heroes and Villains in the Arts—Hudson River School," *The Village Voice*, January 3, 1984, p. 38.  
McCormick, Carlo. "David Wojnarowicz: A Man of Many Talents," *East Village Eye*, 45 (July 1984), pp. 18-19.  
Robinson, Walter, and Carlo McCormick. "Slouching Towards Avenue D," *Art in America*, 72 (Summer 1984), pp. 134-61.

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## **Robert Yarber**

Born in Dallas, 1948  
Studied at Cooper Union College, New York (B.F.A., 1971); Louisiana State University, Baton Rouge (M.F.A., 1974)  
Lives in Austin, Texas, and Oakland, California

### **Selected One-Artist Exhibitions**

1974  
Art Gallery, University of New Orleans, Louisiana  
1981  
Simon Lowinsky Gallery, Los Angeles  
Simon Lowinsky Gallery, San Francisco  
1983  
Steven Lieber Gallery, San Francisco  
1984  
Mattingly Baker Gallery, Dallas  
Asher/Faure Gallery, Los Angeles

### **Selected Group Exhibitions**

1971  
Smith College Museum of Art, Northampton, Massachusetts, "Painterly Realism" (traveled) 1979  
The Oakland Museum, California, "Bay Area Artist Exhibition"  
1981  
Los Angeles Institute of Contemporary Art, "Humor in Art"  
1982  
San Francisco Art Institute Galleries, "New Bay Area Painting and Sculpture"  
1983  
Fisher Gallery, University of Southern California, Los Angeles, "Ceci N'est Pas le Surrealisme: California: Idioms of Surrealism" (traveled)  
San Antonio Art Institute, Texas, "Figurative Drawing in Texas"  
1984  
The New Museum of Contemporary Art, New York, "New Work: New York/Outside New York"  
San Francisco Museum of Modern Art, "The Human Condition: SFMMA Biennial III"  
United States Pavilion, 41st Venice Biennale, Italy, "Paradise Lost/Paradise Regained: American Visions of the New Decade" (traveled)

### **Selected Bibliography**

Los Angeles, University of Southern California and Art in California Books. *Ceci N'est Pas le Surrealisme: California: Idioms of Surrealism* (exhibition catalogue), 1983. Catalogue by Marie de Alcuaz.

New York, The New Museum of Contemporary Art. *New Work: New York/Outside New York* (exhibition catalogue), 1984 Catalogue by Lynn Gumpert and Ned Rifkin.

San Francisco Art Institute Galleries. *New Bay Area Painting and Sculpture* (exhibition catalogue), 1982. Catalogue by Christopher Brown and Judith Dunham.

San Francisco Museum of Modern Art. *The Human Condition: SFMMA Biennial III* (exhibition catalogue), 1984. Catalogue by Henry Hopkins. Essays by Dorothy Martinson, Wolfgang Max Faust, Achille Bonito Oliva, Klaus Ottmann, and Edward Kienholz.

Venice, Italy, United States Pavilion, 41st Venice Biennale. *Paradise Lost/Paradise Regained: American Visions of the New Decade* (exhibition catalogue), 1984. Catalogue by Marcia Tucker

## **Film Schedule**

### **Second-Floor Film/Video Gallery**

Tuesday 2:00, 6:00

Wednesday-Saturday 12:00

Sunday 1:00

#### **Program I**

Wednesday, March 13–Tuesday, March 19

Lizzie Borden

#### **Program II**

Wednesday, March 20–Tuesday, March 26

Ken Kobland

#### **Program III**

Wednesday, March 27–Tuesday, April 2

Peter Hutton

Holly Fisher

#### **Program IV**

Saturday, April 13–Friday, April 19

Sheila McLaughlin/Lynne Tillman

#### **Program V**

Saturday, April 20–Friday, April 26

Ericka Beckman

Pooh Kaye/Elisabeth Ross

Jane Aaron

Robert Breer

#### **Program VI**

Saturday, April 27–Friday, May 3

Morgan Fisher

Douglas Davis

#### **Program VII**

Thursday, May 9–Tuesday, May 14

Ken Jacobs

#### **Program VIII**

Tuesday, May 28–Sunday, June 2

Warren Sonbert

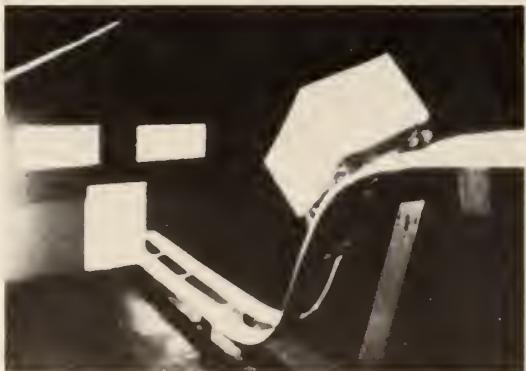
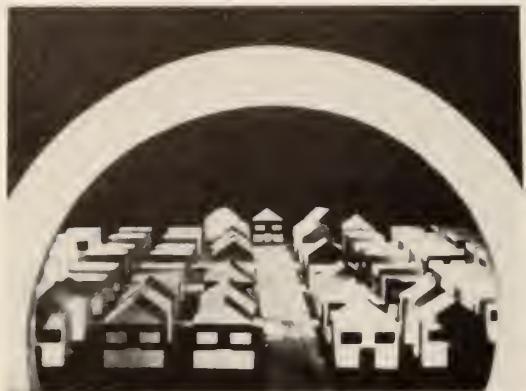
Sandy Moore

Larry Gottheim

**Jane Aaron**

*Remains to Be Seen*, 1983  
16mm film, color, 7 minutes  
Lent by the artist

*Traveling Light*, 1985  
16mm film, color, 2 minutes  
Lent by the artist  
Film Program V



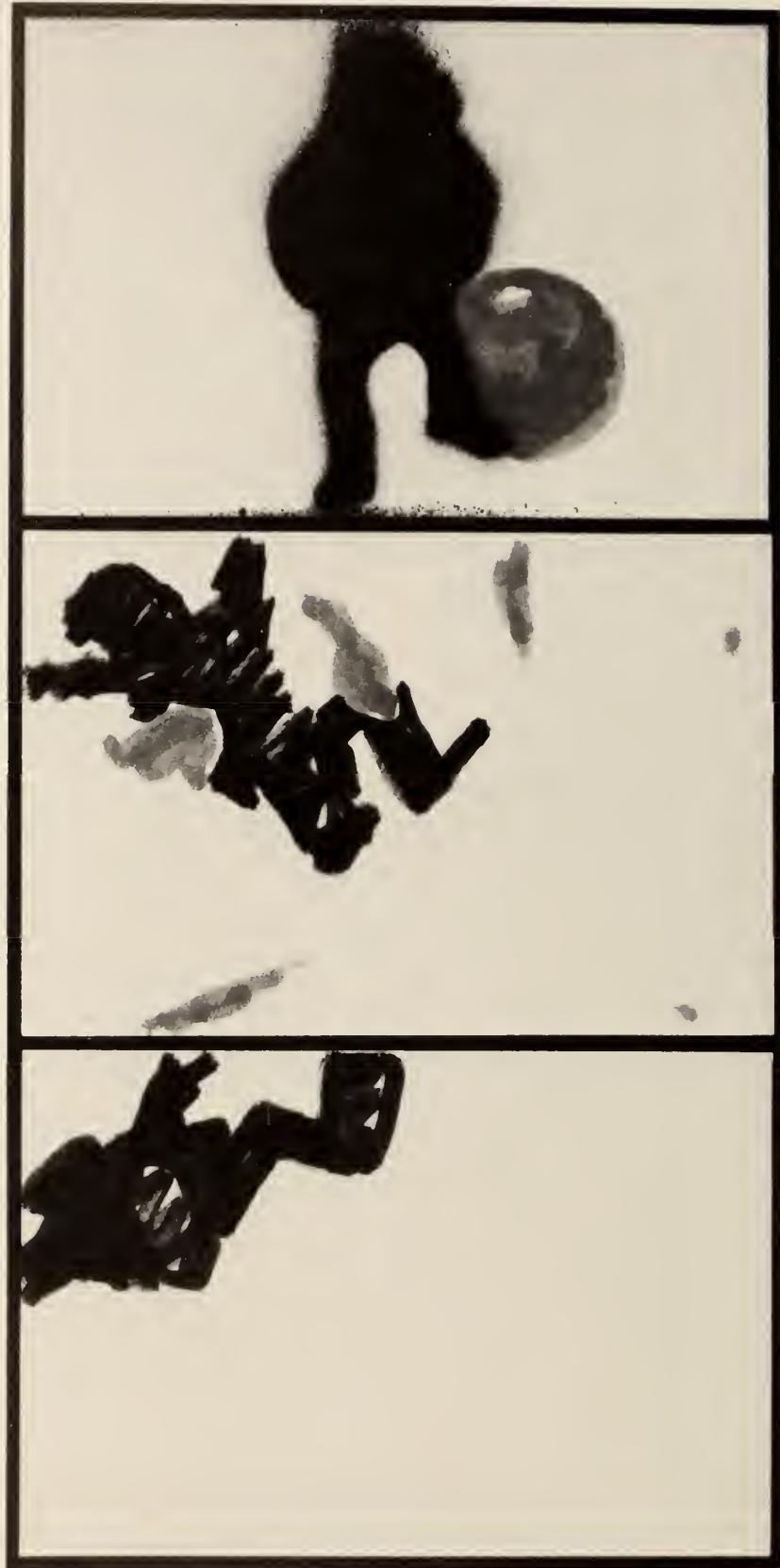
### Ericka Beckman

*You the Better*, 1983  
16mm film, color, 35 minutes  
Lent by the artist  
Film Program V



### Lizzie Borden

*Born in Flames*, 1983  
16mm film, color, 82 minutes  
Lent by the artist  
Film Program I



**Robert Breer**

*Trial Balloons*, 1983  
16mm film, color, 6 minutes  
Lent by the artist  
Film Program V



**Douglas Davis**

(*Psycho Mein Amour*), 1983.  
16mm film, black and white, 35 minutes  
Lent by the artist, courtesy Ronald Feldman Fine  
Arts Inc., New York  
Film Program VI



**Holly Fisher**

*Rushlight*, 1984  
16mm film, color, 40 minutes  
Lent by the artist  
Film Program III



**Morgan Fisher**

*Standard Gauge*, 1984  
16mm film, color, 35 minutes  
Lent by the artist  
Film Program VI



**Larry Gottheim**

*Natural Selection*, 1984  
16mm film, color, 35 minutes  
Lent by the artist  
Film Program VIII



**Peter B. Hutton**

*New York Portrait Part II, 1983*  
16mm film, black and white, 15 minutes  
Lent by the artist  
Film Program III



**Ken Jacobs**

*Making Light of History: The Philippines Adventure*, 1984

16mm film, black and white, 120 minutes

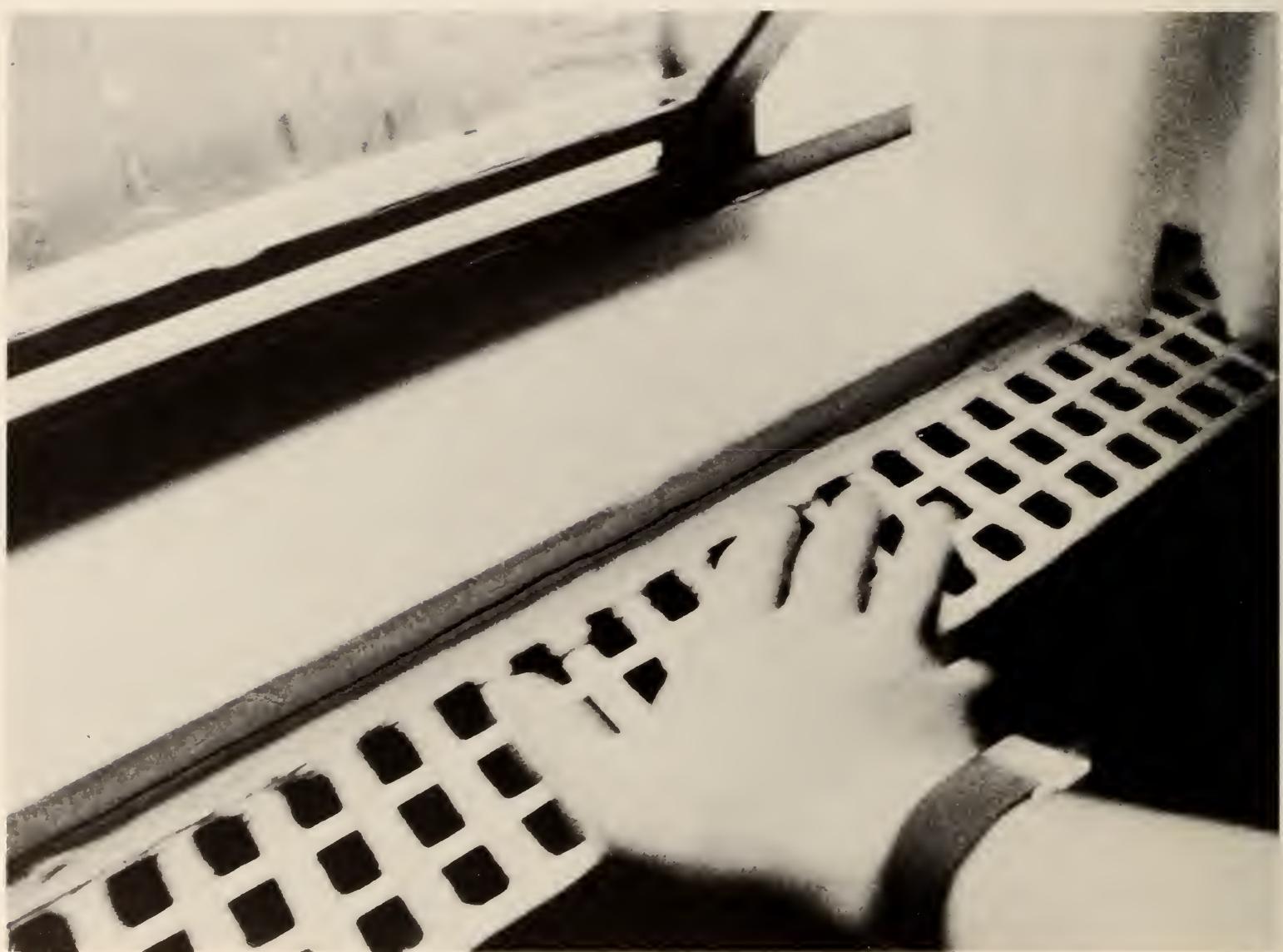
Lent by the artist

Film Program VII



**Pooh Kaye  
Elisabeth Ross**

*Sticks on the Move*, 1983  
16mm film, color, 5 minutes  
Lent by the artists  
Film Program V

**Ken Kobland**

*The Communists Are Comfortable and 3 Other Stories*, 1984

16mm film, black and white and color,

73 minutes

Lent by the artist

Film Program II



**Sheila McLaughlin**  
**Lynne Tillman**

*Committed*, 1984  
16mm film, black and white, 77 minutes  
Lent by the artists  
Film Program IV



**Warren Sonbert**

*A Woman's Touch*, 1983

16mm film, color, 23 minutes

Lent by the artist, courtesy Film-makers' Cooperative,  
New York  
Film Program VIII

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## Jane Aaron

Born in New York, 1948  
Studied at Boston University (B.F.A., 1965)  
Lives in New York

**Selected One-Artist Exhibitions**

1981  
Animator's Gallery, New York  
Columbia Museum, Columbia, South Carolina  
The High Museum of Art, Atlanta  
Virginia Museum of Fine Arts, Richmond

1982  
American Center, Paris  
The Ghent School of Art, Ghent, Belgium  
Woodstock Media Center, Woodstock, New York

1983  
Fairbanks Art Association, Alaska

1984  
California Institute of the Arts, Valencia  
Vanderbilt Art Gallery, Nashville, Tennessee

**Selected Group Exhibitions**

1974  
The Museum of Modern Art, New York, "Best of Zagreb International Animation Festival" (traveled)

1978  
New York Film Festival, Animation Festival

1981  
Neuberger Museum, State University of New York, College at Purchase, "Soundings" International Animation Festival, Annecy, France

1982  
Montreal Museum of Fine Arts, "The Art of Animated Films" (traveled)

1983  
Edinburgh International Film Festival  
The Museum of Modern Art, New York, "Best of Annecy" (traveled)

1984  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "New Animation"  
Los Angeles Film Exposition

**Selected Bibliography**

*Frames: A Selection of Drawings and Statements by Independent American Animators.* New York: Assembled by George Griffin, 1978.

Millsapps, Jan. "Animator Brings to Life Movement on Massive Scale," *The State*, Columbia, South Carolina, May 15, 1981, p. 68.

New York, The Museum of Modern Art. "Jane Aaron Program," *Circulating Film Library Catalog*, 1984, p. 200.

Purchase, New York, Neuberger Museum, State University of New York, College at Purchase. *Soundings* (exhibition catalogue), 1981. Essay by Lucy Fischer, pp. 24-29.

Thibault, Isabelle. "Jane Aaron: Quand réalité et fiction se fondent. . ." *Banc-Titre*, December 1981, pp. 17, 20.

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## Ericka Beckman

Born in Hempstead, New York, 1951  
Studied at Washington University, St. Louis (B.F.A., 1974); Independent Study Program, Whitney Museum of American Art, New York (1975); California Institute of the Arts, Valencia (M.F.A., 1976)  
Lives in New York

**Selected One-Artist Exhibitions**

1982  
Boston Film/Video Foundation Media Study/Buffalo

1983  
Chicago Filmmakers, Chicago  
The Kitchen, New York  
Millennium, New York

1984  
Donnell Media Center, New York  
Institute of Contemporary Arts, London  
Los Angeles Contemporary Exhibitions (L.A.C.E.)  
Pacific Film Archive, University Art Museum, University of California, Berkeley

**Selected Group Exhibitions**

1981  
Anthology Film Archives, New York, "Super-8 Survey"  
Bleeker Street Cinema, New York, "Super-8 Series"

1982  
Artists Space, New York, "Grand Galop"

1983  
New York Film Festival  
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984  
International With Monument, New York, "Still Life with Transaction"  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Alibis"  
Nature Morte, New York, "Ericka Beckman, Stephen Frailey, Noelle Hoeppe, David Robbins"  
Wadsworth Atheneum, Hartford, "Women as Directors" (traveled)

**Selected Bibliography**

Banes, Sally. "Imagination and Play: The Films of Ericka Beckman," *Millennium Film Journal*, 13 (Fall-Winter 1983-84), pp. 98-112.

Beckman, Ericka. "Drawings for You the Better." In *Cave Canem*. Edited by John Miller, New York: Cave Canem Books, 1983.

Hoberman, J. "A Kind of Close Encounter," *The Village Voice*, December 13, 1983, p. 76.

Rickey, Carrie. "Popcorn and Canvas," *Artforum*, 22 (December 1983), pp. 64-69

Tallahassee, Florida State University, and International With Monument, New York. *Natural Genre* (exhibition catalogue), 1984 Catalogue by Richard Milazzo.

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## Lizzie Borden

Born in Detroit, 1950  
Studied at Wellesley College (B.A., 1971);  
Queens College, New York (M.F.A., 1973)  
Lives in New York

### Selected One-Artist Exhibitions

1983  
Film Forum, New York  
The Museum of Modern Art, New York

### Selected Group Exhibitions

1983  
Berlin Film Festival, West Germany  
Edinburgh International Film Festival  
London Film Festival  
Montreal Film Festival  
Munich Film Festival  
Seaux-Paris Film Festival  
Sydney Film Festival  
Toronto Film Festival

### Selected Bibliography

Borden, Lizzie. "Cosmologies," *Artforum*, 11 (October 1972), pp. 45–50.  
———. "The New Dialectic," *Artforum*, 12 (March 1974), pp. 44–51.  
Hulser, Kathleen. "Reviews: Les Guérillères," *Afterimage*, 11 (January 1984), pp. 14–15.  
Pally, Marcia. "Is There Revolution after the Revolution?" *The Village Voice*, November 15, 1983, pp. 60–61.  
Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *Video Art* (exhibition catalogue), 1975. Essay by Lizzie Borden.

## Selected Group Exhibitions

1961  
Stedelijk Museum, Amsterdam, "International Exhibition of Art in Motion"  
1967  
The National Museum of Modern Art, Tokyo, "The American Experimental Film"  
1970  
The Museum of Modern Art, New York, "Information"  
1971  
Whitney Museum of American Art, New York, "Twelve Short Trips"  
1972  
Whitney Museum of American Art, New York, "An Animation Festival"  
1973  
Yale University, New Haven, "Options and Alternatives"  
1974  
Montreux, Switzerland, "New Forms in Film"  
1979  
Hayward Gallery, London, "Film as Film"  
1981  
Whitney Museum of American Art, New York, "1981 Biennial Exhibition"  
1983  
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

### Selected Bibliography

Hanhardt, John G. "Robert Breer," Whitney Museum of American Art, New American Filmmakers Series, May 14–June 1, 1980 (program note).  
Hoberman, J. "Robert Breer's Animated World," *American Film*, 5 (September 1980), pp. 46, 48, 68.  
London, Arts Council of Great Britain. *Robert Breer* (exhibition catalogue), 1983. Catalogue by David Curtis.  
Mendelson, Lois. *Robert Breer—A Study of His Work in the Context of the Modernist Tradition*. Ann Arbor, Michigan: U.M.I. Research Press, 1981.  
Sitney, P. Adams. *Visionary Film: The American Avant-Garde 1943–1978*. Second edition. New York: Oxford University Press, 1979.

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## Robert Breer

Born in Detroit, 1926  
Studied at Stanford University, Stanford, California (B.A., 1949)  
Lives in South Nyack, New York

### Selected One-Artist Exhibitions

1956  
Palais des Beaux-Arts, Brussels  
1961  
Charles Cinema, New York  
1965  
Galeria Bonino, New York  
1969  
Museum of Contemporary Art, Chicago  
1970  
The Museum of Modern Art, New York  
1975  
Film Forum, New York  
The Museum of Modern Art, New York  
1980  
Whitney Museum of American Art, New York  
1981  
Association of Motion Picture Arts and Sciences, Los Angeles  
1983  
Gallery on the Cam, Cambridge, England (traveled)

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## Douglas Davis

Born in Washington, D.C., 1933  
Studied at Abbot Art School, Washington, D.C. (1951); American University, Washington, D.C. (B.A., 1956); Rutgers University, New Brunswick, New Jersey (M.A., 1958)  
Lives in New York

### Selected One-Artist Exhibitions

1972  
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York  
1976  
San Francisco Museum of Modern Art  
1977  
Ronald Feldman Fine Arts Inc., New York

## 1978

Neuer Berliner Kunstverein, West Berlin  
1979  
Galerie Stampa, Basel  
1980  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York  
1981  
Whitney Museum of American Art, New York  
1982  
Muzeum Sztuki, Lodz, Poland  
1983  
Wadsworth Atheneum, Hartford  
1984  
Ronald Feldman Fine Arts Inc., New York

### Selected Group Exhibitions

1970  
Finch College Museum of Contemporary Art, "Ten Videotape Performances"  
1974  
Kölnischer Kunstverein, Cologne, "Projekt '74"  
1975  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Video Art"  
Whitney Museum of American Art, New York, "Projected Video"  
1977  
Kassel, West Germany, "Documenta 6"  
1979  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, "The Altered Photograph"  
1982  
Ronald Feldman Fine Arts Inc., New York, "Revolutions per Minute (The Art Record)" (traveled)  
The Museum of Modern Art, New York, "Video + Satellite"  
1983  
The New Museum of Contemporary Art, New York, "Language, Drama, Source, & Vision, II"  
1984  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Content: A Contemporary Focus 1974–1984"

### Selected Bibliography

Lodz, Poland, Muzeum Sztuki, and ZPAF, Warsaw. *Douglas Davis: Video, Obiekty, Grafika* (exhibition catalogue), 1982. Essays by Urszula Czartoryska, John G. Hanhardt, and Irving Sandler.  
Syracuse, New York, Everson Museum of Art of Syracuse and Onondaga County. *Douglas Davis: Events, Drawings, Objects, Videotapes 1967–1972* (exhibition catalogue), 1972. Essays by James Harithas, David Ross, and Nam June Paik.  
West Berlin, Neuer Berliner Kunstverein and DAAD. *Douglas Davis: Arbeiten/Works 1970–1977, Berlin 1977–1978* (exhibition catalogue), 1978. Essays by Willem Schmid, Wulf Herzogenrath, and Ann-Sargent Wooster.

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## Holly Fisher

Born in Boston, 1942  
Studied at Barnard College, New York (B.A.,

1964); New York University (M.A., 1981)  
Lives in New York

#### Selected One-Artist Exhibitions

1977  
Institute of Contemporary Art, Boston  
1978  
Boston Film/Video Foundation  
1979  
Collective for Living Cinema, New York  
Millennium, New York  
1981  
Millennium, New York  
1982  
Pasadena Filmforum, Pasadena, California  
Donnell Media Center, New York  
The Arsenal, West Berlin (traveled)  
1984  
Millennium, New York  
The Museum of Modern Art, New York

#### Selected Group Exhibitions

1967  
American Film Festival, New York  
1969  
Atlanta International Film Festival  
1970  
Ann Arbor Film Festival, Michigan  
1974  
Bradford College, Haverhill, Massachusetts,  
"Flaherty Film Seminar"  
1982  
Encounter Cinema, University of California, Los  
Angeles, Traction Gallery, "Women Independents  
Survey"  
1984  
A.I.R. Gallery, New York, "Artists as Filmmakers"  
Collective for Living Cinema, New York, "Black  
Maria Award Winners"

#### Selected Bibliography

Baumgarten, Ruth. "Beklemmung und Faszination," *Frankfurter Allgemeine Zeitung*, June 23, 1983, p. 35.  
Brown, Barbara. "New Boston Filmmakers Have Power to Delight," *Quincy Patriot Ledger*, May 13, 1977, p. 36.  
Künzel, Uwe. "Das Kino der Neuen Bilder," *Badische Zeitung*, June 9, 1982, p. 34.  
Stewart, Robert. "Two Local Talents," *The Real Paper*, May 21, 1977, p. 34.

## Morgan Fisher

Born in Washington, D.C., 1942  
Studied at Harvard University, Cambridge, Massachusetts (B.A., 1964); University of Southern California, Los Angeles (1964–65); University of California, Los Angeles (1965–66)  
Lives in Santa Monica, California

#### Selected One-Artist Exhibitions

1974  
Pratt Institute, Brooklyn

1975  
Pacific Film Archive, University Art Museum, University of California, Berkeley  
1976  
Anthology Film Archives, New York

Museum of Art, Carnegie Institute, Pittsburgh  
The Museum of Modern Art, New York  
1977  
Otis Art Institute, Los Angeles

1978  
Collective for Living Cinema, New York  
1979  
Boston Film/Video Foundation

1980  
Media Study/Buffalo  
1981  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York

#### Selected Group Exhibitions

1970  
The Museum of Modern Art, New York, "Information"  
1978  
Artists Space, New York, "Artists' Films"  
Werkstattkino, Munich, "Neue Avantgardefilme aus den USA"  
1979  
The Museum of Modern Art, New York, "Projects: Video XXIX: California"  
Whitney Museum of American Art, New York, "Re-Visions: Projects and Proposals in Film and Video"  
1980

The Clocktower, Institute for Art and Urban Resources, New York, "Film as Installation"  
Moderna Museet, Stockholm, "'The Pleasure Dome,' American Experimental Film 1939–1979"  
1981  
Anthology Film Archives, New York, "West Coast"

1982  
Collective for Living Cinema, New York, "10 Years of Living Cinema"  
1983

The Clocktower, Institute for Art and Urban Resources, New York, "Film as Installation II"

#### Selected Bibliography

Cornwell, Regina. *Recent Radical Film*. New York: Art Information Distribution, 1975.

## Larry Gottheim

Born in New York, 1936  
Studied at Oberlin College, Ohio (B.A., 1957); Yale University, New Haven (Ph.D., 1965)  
Lives in Johnson City, New York

#### Selected One-Artist Exhibitions

1972  
Millennium, New York  
1973  
Collective for Living Cinema, New York  
The Museum of Modern Art, New York  
1975  
Museum of Art, Carnegie Institute, Pittsburgh

1976  
San Francisco Museum of Modern Art  
Whitney Museum of American Art, New York  
Anthology Film Archives, New York  
1978  
The Museum of Modern Art, New York  
1981  
Whitney Museum of American Art, New York  
1982  
Berlin Film Festival, West Germany

#### Selected Group Exhibitions

1973  
Hamburg, West Germany, "Hamburg Filmschau"  
National Film Theatre, London, "Festival of Independent Avant-Garde Film"  
1976  
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Une Histoire du Cinéma"  
1979  
Whitney Museum of American Art, New York, "1979 Biennial Exhibition"  
1980  
Moderna Museet, Stockholm, "'The Pleasure Dome,' American Experimental Film 1939–1979"  
1981  
Neuberger Museum, State University of New York, College at Purchase, "Soundings"  
Whitney Museum of American Art, New York, "1981 Biennial Exhibition"  
1982  
Collective for Living Cinema, New York, "10 Years of Living Cinema"

#### Selected Bibliography

Bartone, Richard. "The Forms of Repetition: Larry Gottheim's *Four Shadows*," *Millennium Film Journal*, 4-5 (Summer-Fall 1979), pp. 167–71.

Gerson, Barry. "'Doorway' by Larry Gottheim," *Film Culture*, 67-68-69 (1979), pp. 181–82

MacDonald, Scott. "Larry Gottheim's Webs of Subtle Relationships: An Interview," *Afterimage*, 6 (November 1978), pp. 7–11.

## Peter B. Hutton

Born in Detroit, 1944  
Studied at the San Francisco Art Institute (B.F.A., 1969; M.F.A., 1971)  
Lives in New York

#### Selected One-Artist Exhibitions

1971  
San Francisco Art Institute  
1972  
Millennium, New York  
1976  
Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts  
1977  
The Museum of Modern Art, New York  
1978  
Anthology Film Archives, New York  
1979  
Film Forum, New York

1980  
Akademie der Künste, West Berlin  
1982  
Arsenal, West Berlin  
1984  
Rotterdam Film Festival

#### Selected Group Exhibitions

1971  
Whitney Museum of American Art, New York,  
"West Coast Filmmakers: Part I"  
1973  
The Museum of Modern Art, New York, "Diary  
Films"  
1975  
Whitney Museum of American Art, New York,  
"Images"  
1981  
Berlin Film Festival, West Germany  
1983  
Collective for Living Cinema, New York, "10  
Years of Living Cinema"  
The Kitchen, New York, "Filmworks"

#### Selected Bibliography

Grindon, Leger. "The Films of Peter Hutton,"  
*Millennium Film Journal*, 4-5 (Summer-Fall  
1979), pp. 175-78.  
Gunning, Tom. "The Films of Peter Hutton" (pro-  
gram note), Rotterdam Film Festival, 1984.

## Ken Jacobs

Born in Brooklyn, New York, 1933  
Studied with Hans Hofmann (1956-61)  
Lives in New York

#### Selected Performances

1975  
Anthology Film Archives, New York, *The Impossible*  
1979  
Whitney Museum of American Art, New York,  
*The Impossible*  
1980  
Millennium, New York, CXHXEXRXRXIXEXS  
1981  
Chicago Filmmakers, CXHXEXRXRXIXEXS  
Collective for Living Cinema, New York, *Theater  
of Unconscious Stupidity Presents Camera  
Thrills of the War*  
1982  
Collective for Living Cinema, New York, *The  
Whole Shebang*  
1983  
8 BC, New York, *Making Light of History: The  
Philippines Adventure*  
1984  
Collective for Living Cinema, New York, *Cinema  
Besides Itself: Spitting Image*  
P.S. 1, Institute for Art and Urban Resources,  
Long Island City, New York, *The Whole Shebang*  
Millennium, New York, *Making Light of History:  
The Philippines Adventure*

#### Selected Bibliography

Gunning, Tom. "Doctor Jacobs' Dream Work,"  
*Millennium Film Journal*, 10-11 (Fall-Winter  
1981-82), pp. 210-18.  
Mekas, Jonas. *Movie Journal: The Rise of a New  
American Cinema, 1959-1971*. New York: Collier  
Books, 1972.  
Sitney, P. Adams. *Visionary Film: The American  
Avant-Garde 1943-1978*. Second edition. New  
York: Oxford University Press, 1979.  
Tyler, Parker. *Underground Film: A Critical His-  
tory*. New York: Grove Press, 1969.

#### Selected Bibliography

Carroll, Noel. "New York City: On the Filmdance  
Festival," *Dance Magazine*, 58 (March 1984),  
p. 52.  
Chin, Daryl. "Choreographers Who Make Film  
Move," *The Independent*, 7 (May 1984), pp.  
17-18.  
Levine, Mindy N. "An Interview with Pooh Kaye,"  
*Millennium Film Journal*, 10-11 (Fall-Winter  
1981-82), pp. 33-42.

## Ken Kobland

Born in the Bronx, New York, 1946  
Studied at Columbia University, New York (1968);  
Union College, Schenectady, New York (B.A.,  
1969)  
Lives in New York

#### Selected One-Artist Exhibitions

1979  
Collective for Living Cinema, New York  
The Museum of Modern Art, New York  
1980  
Millennium, New York  
1981  
Collective for Living Cinema, New York  
1983  
American Film Institute, John F. Kennedy Center  
for the Performing Arts, Washington, D.C.  
San Francisco Cinematheque  
School of The Art Institute of Chicago  
1984  
Collective for Living Cinema, New York

#### Selected Group Exhibitions

1977  
Ann Arbor Film Festival, Michigan  
Bellevue Film Festival, Bellevue, Washington  
Sinking Creek Film Celebration, Greeneville,  
Tennessee  
1978  
International Film Festival, Hyères, France  
1979  
Ann Arbor Film Festival, Michigan  
Athens International Film Festival, Athens, Ohio  
International Film Festival, Hyères, France  
1983  
Whitney Museum of American Art, New York,  
"1983 Biennial Exhibition"

#### Selected Bibliography

Hanlon, Lindley. "Collision Course: Ken  
Kobland's Optical Prints," *Millennium Film  
Journal*, 7-9 (Fall-Winter 1980-81), p. 253.  
Kirby, Michael. "Structuralist Film," *The Drama  
Review*, 23 (September 1979), p. 93.  
Jones, Bill. "Profile: Ken Kobland Interviewed,"  
*The Independent*, 2 (November 1979), p. 11.  
Sitney, P. Adams. "Deep into the Formalist  
Schism," *The Village Voice*, April 12, 1983, p. 55.

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## **Sheila McLaughlin**

Born in New York, 1950

Studied at Bard College, Annandale-on-Hudson, New York (1970); London Filmmakers Cooperative (1972–73)

Lives in New York

### **Selected One-Artist Exhibitions**

1984 (collaboration with Lynne Tillman)

The Art Institute of Chicago

Film in the Cities, St. Paul

Pacific Film Archive, University Art Museum, University of California, Berkeley

### **Selected Group Exhibitions**

1978

Berlin Film Festival, West Germany

1979

The Kitchen, New York, "Filmworks"

1980

Anthology Film Archives, New York, "New Works"

1984 (collaboration with Lynne Tillman)

Berlin Film Festival, West Germany

Edinburgh International Film Festival

Festival d'Automne, Paris

London Film Festival

Los Angeles Film Exposition

The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality"

### **Selected Film Performances**

1982

*Normalsatz*, directed by Heinz Emigholz

1983

*Born in Flames*, directed by Lizzie Borden

*The Hyena's Breakfast*, directed by Elfi Mikesch

1984

*Seduction*, directed by Elfi Mikesch and Monika Treut

### **Selected Bibliography**

Estepa, Andrea. "Seeing Double," *The Independent*, 7 (October 1984), pp. 18–21.

Jenkins, Steve. "Berlin: Black and White Quality," *Sight and Sound*, 53 (Summer 1984), p. 164.

Keough, Peter. "Reel Life: Frances Farmer's Other Commitment," [Chicago] Reader, June 29, 1984, p. 7.

Rickey, Carrie. "Frances Farmer's Dark Victory," *The Village Voice*, November 30, 1982, pp. 74–77.

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## **Selected Group Exhibitions**

1982

Aspen Center for the Visual Arts, Colorado, "Dancing with the Camera—Films Relating to Dance"

Collective for Living Cinema, New York, "Dancing with the Camera"

Danspace, New York, "Dance Film Series"

Galerie Watari, Tokyo, "Films by Elisabeth Ross and Red Grooms"

Institute of Contemporary Art, Boston, "Art and Dance-Film"

The Kitchen, New York, "Dance as Film"

1983

Millennium, New York, "Millennium Members' Group Program"

San Francisco Art Institute Film Festival

1984

The Kitchen, New York, "Dance Film Tour" (traveled)

1984 (collaboration with Pooh Kaye)

Cinémathèque Française, Paris, "Nuit Blanche du Cinéma Experimental et de la Danse"

Cleveland Center for Contemporary Art, "Filmdance—The Camera as a Choreographic Tool"

Cleveland Museum of Natural History, "An Evening of Filmdance"

Geneva Film Festival, Switzerland

Lucerne Film Festival, Switzerland

Public Theater, New York, "The Filmdance Festival"

### **Selected Performances**

1980

Paula Cooper Gallery, New York, 32 Chromosomes

1981

The Performing Garage, New York, Sunshot Abyssinians

1982

Martha's Vineyard, Massachusetts (outdoors), Entre Chien et Loup

### **Selected Bibliography**

Carroll, Noel. "New York City: On the Filmdance Festival," *Dance Magazine*, 58 (March 1984), p. 52

New York, The Elaine Summers Experimental Intermedia Foundation. *The Filmdance Festival Catalogue* (exhibition catalogue), 1983.

Jowitt, Deborah. "First Bessies Awarded," *The Village Voice*, September 25, 1984, p. 91.

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## **Selected One-Artist Exhibitions**

1971

The Museum of Modern Art, New York

1973

Whitney Museum of American Art, New York

1977

The Art Institute of Chicago

1979

Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts

1981

The Museum of Fine Arts, Houston

1982

The Arsenal, West Berlin

1983

Pacific Film Archive, University Art Museum, University of California, Berkeley

Whitney Museum of American Art

1984

Collective for Living Cinema, New York

School of The Art Institute of Chicago

### **Selected Group Exhibitions**

1970

National Film Archive, London, "First International Experimental Film Festival"

1974

Los Angeles Film Exposition

Vancouver Art Gallery, "Vancouver Film Festival"

1976

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "First International Film Exhibition"

1977

Berlin Film Festival, West Germany

1979

Whitney Museum of American Art, New York, "1979 Biennial Exhibition"

1980

Moderna Museet, Stockholm, "New American Cinema"

1982

Mill Valley Film Festival, Mill Valley, California

1983

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

### **Selected Bibliography**

Carroll, Noel. "Causation, the Ampliation of Movement and Avant-Garde Film." *Millennium Film Journal*, 10-11 (Fall-Winter 1981–82), pp. 61–82.

Curtis, David. *Experimental Cinema*. New York: Delta Books, 1971.

Davidson, David. "Warren Sonbert's Noblesse Oblige," *Millennium Film Journal*, 12 (Fall-Winter 1982–83), pp. 109–11

Mekas, Jonas. *Movie Journal: The Rise of a New American Cinema*, 1959–1971. New York: Collier Books, 1972.

Sitney, P. Adams. *Visionary Film: The American Avant-Garde 1943–1978*. Second edition. New York: Oxford University Press, 1979

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## **Warren Sonbert**

Born in New York, 1947

Studied at New York University (B.A., 1969)

Lives in San Francisco

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## **Elisabeth Ross**

Born in New Haven, Connecticut, 1953

Studied at Sarah Lawrence College, Bronxville, New York (B.A., 1977)

Lives in New York

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## Lynne Tillman

Born in New York, 1947  
Studied at Hunter College, New York (B.A., 1969)  
Lives in New York

### Selected One-Artist Exhibitions

1984 (collaboration with Sheila McLaughlin)  
The Art Institute of Chicago  
Film in the Cities, St. Paul  
Pacific Film Archive, University Art Museum, University of California, Berkeley

### Selected Group Exhibitions

1975  
Millennium, New York (traveled)  
1979  
Anthology Film Archives, New York  
Collective for Living Cinema, New York  
1984 (collaboration with Sheila McLaughlin)  
Berlin Film Festival, West Germany  
Edinburgh International Film Festival  
Festival d'Automne, Paris  
London Film Festival  
Los Angeles Film Exposition  
The New Museum of Contemporary Art, New York, "Difference: On Representation and Sexuality"

### Selected Readings

1982  
Hallwalls, Buffalo  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York  
Wonderhorse Theater, New York  
1983  
Beyond Baroque, Los Angeles  
Ear Inn, New York  
The Poetry Project, St. Mark's Church, New York  
1984  
Beyond Baroque, Los Angeles  
Cable Gallery, New York  
P.S. 122, New York  
Walker Art Center, Minneapolis

### Selected Bibliography

Jenkins, Steve. "Berlin: Black and White Quality," *Sight and Sound*, 53 (Summer 1984), p. 164.

Tillman, Lynne. "From 'Haunted Houses.'" In *Wild History*. Edited by Richard Prince. New York: Tanam Press, 1984, pp. 177-85.

———. *Living with Contradictions*. Drawings by Jane Dickson. New York: Top Stories, 1982.

———. *Weird Fucks*. Paris: Handshake Editions, 1982.

## **Video Schedule**

**Second Floor, Side Gallery**  
Wednesday, March 13–Sunday, June 2

**Program I**  
Wednesday at 11:15; Thursday at 3:45, Sunday  
at 3:15  
Charles Atlas  
Dara Birnbaum

**Program II**  
Wednesday at 12:45; Friday at 11:15; Sunday  
at 4:45  
Peter Rose  
Gary Hill

**Program III**  
Wednesday at 2:15, Friday at 12:45  
Woody Vasulka  
Bill Viola

**Program IV**  
Wednesday at 3:45; Friday at 2:15  
Dan Reeves  
Ed Emshwiller

**Program V**  
Thursday at 11:15; Friday at 3:45  
Lyn Blumenthal  
Bruce and Norman Yonemoto

**Program VI**  
Thursday at 12:45; Sunday at 12:15  
Ken Feingold  
Juan Downey

**Program VII**  
Thursday at 2:15; Sunday at 1:45  
Doug Hall  
Joan Jonas

**Program VIII**  
Tuesday at 1:30, 3:00, 4:30, 6:00; Saturday  
at 11:15, 12:45, 2:15, 3:45  
Robert Ashley



## Robert Ashley

*Perfect Lives*, 1983

Videotape, color, 189 minutes (7 episodes, 27 minutes each)

Produced by Carlota Schoolman and Robert Ashley for The Kitchen, New York; directed by John

Sanborn; music in collaboration with "Blue"

Gene Tyranny

Lent by the artist, courtesy The Kitchen,

New York

Video Program VIII



**Charles Atlas**

*Parafango*, 1984  
Videotape, color, 38 minutes  
Lent by the artist  
Video Program I

**Lyn Blumenthal**

*Social Studies, Part I: Horizontes*, 1983

Videotape, color, 20 minutes

Lent by the artist, courtesy Video Data Bank,  
Chicago

*Social Studies, Part II: Academy*, 1983-84

Videotape, color, 18 minutes

Lent by the artist, courtesy Video Data Bank,  
Chicago  
Video Program V



**Juan Downey**

*Information Withheld*, 1983  
Videotape, color, 29 minutes  
Lent by the artist  
Video Program VI

**Ed Emshwiller**

*Skin Matrix*, 1984

Videotape, color, 17 minutes

Lent by the artist, courtesy Electronic Arts Inter-

mix, New York

Video Program IV



**Ken Feingold**

*The Double*, 1984  
Videotape, color, 29 minutes  
Lent by the artist  
Video Program VI



**Doug Hall**

*Songs of the 80's*, 1983  
Videotape, color, 17 minutes  
Lent by the artist  
Video Program VII

**Gary Hill**

*Why Do Things Get in a Muddle? (Come on Petunia)*, 1984  
Videotape, color, 32 minutes  
Lent by the artist, courtesy Electronic Arts Intermix, New York  
Video Program II



**Joan Jonas**

*Double Lunar Dogs*, 1984  
Videotape, color, 25 minutes  
Lent by the artist  
Video Program VII



**Dan Reeves**

*Sabda*, 1984

Videotape, color, 15 minutes

Lent by the artist, courtesy Electronic Arts Inter-

mix, New York

Video Program IV



**Peter Rose**

*The Pressures of the Text*, 1983  
Videotape, color, 17 minutes  
Lent by the artist  
Video Program II



### Woody Vasulka

*The Commission*, 1983  
Videotape, color, 45 minutes  
The Vasulkas, Inc., Santa Fe  
Video Program III



**Bruce Yonemoto and  
Norman Yonemoto**

*Vault*, 1984  
Videotape, black and white and color, 12 minutes  
Lent by the artists  
Video Program V

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## **Robert Ashley**

Born in Ann Arbor, Michigan, 1930  
Studied at the University of Michigan, Ann Arbor (Mus. B., 1952); Manhattan School of Music, New York (Mus. M., 1954); University of Michigan, Ann Arbor (1957–60)  
Lives in New York

### **Selected Opera Premieres**

- 1964      *In Memoriam Kit Carson*, The ONCE Group, The ONCE Festival, Ann Arbor, Michigan  
1967      *That Morning Thing*, The ONCE Group, The ONCE Festival, Ann Arbor, Michigan  
1976      *Music with Roots in the Aether*, Festival d'Automne, Paris  
1978      *Perfect Lives*, with "Blue" Gene Tyranny, The Kitchen, New York  
1982      *Atalanta (Acts of God)*, Festival d'Automne, Paris

### **Selected Bibliography**

- Battcock, Gregory, ed. *Breaking the Sound Barrier: A Critical Anthology of the New Music*. New York: E. P. Dutton, 1981.  
Gagne, Cole, and Tracy Caras. *Soundpieces: Interviews with American Composers*. Metuchen, N. J.: Scarecrow Press, 1982.  
Nyman, Michael. *Experimental Music: Cage and Beyond*. New York: Schirmer Books, 1974.  
Rockwell, John. *All-American Music: Composers in the Late 20th Century*. New York: Alfred A. Knopf, 1983.

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## **Charles Atlas**

Born in Saint Louis, Missouri, 1944  
Studied at Swarthmore College, Swarthmore, Pennsylvania (1961–66)  
Lives in New York

### **Selected One-Artist Exhibitions**

- 1977      Walker Art Center, Minneapolis  
1979      The Museum of Modern Art, New York  
1980      Center Screen, Cambridge, Massachusetts  
              The Kitchen, New York  
              Riverside Studios, London  
1981      Festival de Danse, Châteauvallon, France  
1982      Anthology Film Archives, New York  
              Pacific Film Archive, University Art Museum, University of California, Berkeley  
1983      American Center, Paris  
              Musée National d'Art Moderne, Centre Georges Pompidou, Paris

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## **Selected Group Exhibitions**

- 1971      Sigma 7 Festival, Bordeaux, France, "Nature et Technologie"  
1976      Whitney Museum of American Art, New York, "Afternoon on a Revolving Stage"  
1981      Dance Umbrella Festival, London  
              Filming Dance Festival, London  
1982      Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Ciné-Vidéo-Danse"  
1983      Vidéo-Danse, Avignon, France  
1984      Collective for Living Cinema, New York, "Film Dance Premieres"  
              Festival d'Automne, Paris, "New York New Cinema"  
The Museum of Modern Art, New York, "A Survey: Artist's TV Lab, WNET/Thirteen"  
Video Culture/Canada, Toronto, Canada

### **Selected Bibliography**

- Banes, Sally. "Atlas Plugged." *The Village Voice*, April 6, 1982, p. 38.  
Becker, Nancy. "Filming Cunningham Dance," *Dance Theatre Journal*, 1 (Spring 1983), pp. 21–25.  
Louppe, Laurence. "Vidéo Danse au Bord de la Fiction," *Art Presse*, July-August 1984, pp. 50–51.  
Pierce, Robert. "Video Fragments," *SoHo News*, March 25, 1981, p. 16.  
Vaughan, David. "Channels/Inserts Cunningham and Atlas (Continued)," *Millennium Film Journal*, 12 (Fall-Winter 1982–83), pp. 126–30.

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## **Lyn Blumenthal**

Born in Chicago, 1948  
Studied at Duke University, Durham, North Carolina (1966–67); Roosevelt University, Chicago (B.A., 1969); Art Institute of Chicago (M.F.A., 1976)  
Lives in New York

### **Selected One-Artist Exhibitions**

- 1977      Krannert Art Museum, Champaign, Illinois  
1982      Galerie France Morin, Montreal  
1983      The Kitchen, New York  
1984      Anthology Film Archives, New York  
              The Center for New Television, Chicago  
Foundation for Art Resources, Los Angeles  
Institute of Contemporary Art, Boston  
The Kitchen, New York  
Los Angeles Contemporary Exhibitions (LACE)  
Video Free America, San Francisco

#### **Selected Group Exhibitions**

- 1976  
Museum of Contemporary Art, Chicago,  
"Abstract Art in Chicago"  
1977  
The University of Michigan Museum of Art, Ann Arbor, "Chicago: The City and Its Artists, 1945–1978"  
The Detroit Institute of Arts, "Chicago/Detroit"  
1978  
Galleria Del Cavalino, Venice, "American Women Artists"  
1983  
Long Beach Museum of Art, California, "At Home"  
Millennium, New York, "Roles, Relationships and Eroticism"  
Walker Art Center, Minneapolis, "When Words Become Works"  
1984  
Allen Memorial Art Museum, Oberlin, Ohio, "New Voices 4: Women and the Media, New Video"  
Video Data Bank, Chicago, "Science of Fiction/Fiction of Science"  
National Film Board of Canada, Montreal, "Video 84"

#### **Selected Bibliography**

- Ann Arbor, Michigan, The University of Michigan Museum of Art. *Chicago: The City and Its Artists 1945–1978* (exhibition catalogue), 1976. Essay by Matthew Rohn.  
Chicago, Museum of Contemporary Art. *Abstract Art in Chicago* (exhibition catalogue), 1976. Catalogue by C. L. Morrison.  
Jackson, Isaac. "Plugging into the Video Circuit," *The Independent*, 6 (June 1983), pp. 16–19.  
Oberlin, Ohio, Allen Memorial Art Museum. *New Voices 4: Women and the Media, New Video* (exhibition catalogue), 1984. Catalogue by William Olander.

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## **Juan Downey**

Born in Santiago, Chile, 1940  
Studied at the Catholic University of Chile, Santiago (B. Arch., 1961); Atelier 17, Paris (1963–65); Pratt Institute, Brooklyn (1967–69)  
Lives in New York

#### **Selected One-Artist Exhibitions**

- 1962  
Galeria Condal, Barcelona  
1968  
Judson Church Gallery, New York  
1970  
Howard Wise Gallery, New York  
1974  
The Kitchen, New York  
1975  
Anthology Film Archives, New York  
1976  
Long Beach Museum of Art, California

1977

- Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York  
1978  
Whitney Museum of American Art, New York  
1983  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York  
1984  
Galeria Plastica 3, Santiago, Chile

#### **Selected Group Exhibitions**

- 1963  
Musée d'Art Moderne, Paris, "Salon des Réalités Nouvelles"  
1968  
The Brooklyn Museum, New York, "Some More Beginnings"  
1973  
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Circuit"  
1974  
John F. Kennedy Center for the Performing Arts, Washington, D.C., "Art Now '74"  
Kölnischer Kunstverein, Cologne, West Germany, "Projekt '74"  
1977  
Kassel, West Germany, "Documenta 6"  
1980  
United States Pavilion, 39th Venice Biennale, Italy, "Drawings: The Pluralist Decade" (traveled)  
1983  
Whitney Museum of American Art, New York, "1983 Biennial Exhibition"  
1984  
The Museum of Modern Art, New York, "A Survey: Artist's TV Lab, WNET/Thirteen"

#### **Selected Bibliography**

- Downey, Juan. "Travelogues of Video Trans Americas." In *Video Art: An Anthology*. Edited by Ira Schneider and Beryl Korot. New York: Harcourt Brace Jovanovich, 1976, pp. 38–39.

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## **Ed Emshwiller**

Born in East Lansing, Michigan, 1925  
Studied at the University of Michigan, Ann Arbor (Bachelor of Design, 1949); École des Beaux-Arts, Paris (1949–50); Art Students League, New York (1951)  
Lives in Newhall, California

#### **Selected One-Artist Exhibitions**

- 1962  
Sunken Meadow State Park, Long Island, New York  
1969  
The Museum of Modern Art, New York  
1971  
Whitney Museum of American Art, New York  
1974  
Anthology Film Archives, New York  
1977  
The Kitchen, New York

1978

- The Museum of Modern Art, New York  
1980  
The Solomon R. Guggenheim Museum, New York  
1981  
Palais des Beaux-Arts, Brussels  
1982  
The Solomon R. Guggenheim Museum, New York  
Whitney Museum of American Art, New York

#### **Selected Group Exhibitions**

- 1973  
Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Circuit"  
1974  
The Museum of Modern Art, New York, "Open Circuits"  
1975  
XIII Bienal de São Paulo  
1977  
Kassel, West Germany, "Documenta 6"  
1982  
Boston, "Siggraph Art Show"  
1984  
Minneapolis, "Siggraph Art Show"

#### **Selected Bibliography**

- Ancona, Victor. "Video Art: Ed Emshwiller: Combining Inner and Outer Landscapes," *Videography*, 8 (September 1983), pp. 72–80.  
Emshwiller, Ed. "Image Maker Meets Video, or, Psyche to Physics and Back." In *The New Television: A Public/Private Art*, edited by Douglas Davis and Allison Simmons. Cambridge, Massachusetts: The MIT Press, 1977.  
———. "An Image Maker's Analog/Digital Journey," *National Computer Graphics Association*, 1983, pp. 725–28.  
Mancia, Adrienne, and Willard Van Dyke. "Four Artists as Filmmakers," *Art in America*, 55 (January–February 1967), pp. 64–73.  
Mekas, Jonas. *Movie Journal: The Rise of the New American Cinema, 1959–1971*. New York: Collier Books, 1972.

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## **Ken Feingold**

Born in Pittsburgh, 1952  
Studied at Antioch College, Yellow Springs, Ohio (1970–71); California Institute of the Arts, Valencia (B.F.A., 1972; M.F.A., 1976)  
Lives in Minneapolis

#### **Selected One-Artist Exhibitions**

- 1974  
Millennium, New York  
1975  
Claire Copley Gallery, Los Angeles  
1978  
Artists Space, New York  
Walker Art Center, Minneapolis  
1979  
Whitney Museum of American Art, New York  
1983  
Anthology Film Archives, New York

Video Free America, San Francisco

Walker Art Center, Minneapolis

1984

Institute of Contemporary Art, Boston  
The Kitchen, New York

#### Selected Group Exhibitions

1975

Long Beach Museum of Art, California, "Southland Video Anthology"

Whitney Museum of American Art, New York, "Stills"

1978

Artists Space, New York, "Artists' Films at Artists Space"

1980

American Center, Paris, "Recent American Video"

1983

Los Angeles Contemporary Exhibitions (L.A.C.E.), "Headhunters"

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984

Berlin Film Festival, West Germany, "Video Section"

Galleria d'Arte Moderna, Bologna, "From TV to Video e Dal Video al TV"

Institute of Contemporary Art, Boston, "Mediated Narratives"

MonteVideo, Amsterdam, "Recent American Video"

#### Selected Bibliography

Boston, Institute of Contemporary Art. *Mediated Narratives* (exhibition catalogue), 1984. Catalogue by Bob Riley.

Ellis, Valerie. "Cuts and Sketches: 5dim/MIND by Ken Feingold," *Afterimage*, 11 (January 1984), p. 19.

Los Angeles Contemporary Exhibitions (L.A.C.E.), *Headhunters* (exhibition catalogue), 1983. Catalogue by Tim Martin and Patti Podesta.

Sturken, Marita. "A Whitney Sampler," *Afterimage*, 11 (October 1983), pp. 17-18.

Taubin, Amy. "The Whitney Biennial: Video," *Millennium Film Journal*, 13 (Fall-Winter 1983-84), pp. 113-15.

## Doug Hall

Born in San Francisco, 1944

Studied at Harvard University, Cambridge, Massachusetts (B.A., 1966); Rinehart School of Sculpture of the Maryland Institute, College of Art, Baltimore (M.F.A., 1969)

Lives in San Francisco

#### Selected One-Artist Exhibitions

1975

Anthology Film Archives, New York

Contemporary Arts Museum, Houston

1976

Long Beach Museum of Art, California

1979

University Art Museum, University of California, Berkeley

1980

Long Beach Museum of Art, California

1981

Anthology Film Archives, New York

Los Angeles Institute of Contemporary Art

1983

Institute of Contemporary Art, Boston

Visual Studies Workshop, Rochester, New York

1984

University Art Museum, University of California, Berkeley

#### Selected Group Exhibitions

1977

Kassel, West Germany, "Documenta 6"

1978

Whitney Museum of American Art, New York, "Two-Channel Video"

1979

San Francisco Museum of Modern Art, "Space/Time/Sound—1970's: A Decade in the Bay Area"

1983

Kunsthaus Zürich, "New American Video"

Museum of Contemporary Art, Chicago, "Awards in the Visual Arts 2" (traveled)

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984

Montbeliard, France, "2nd International Video Festival"

The Museum of Modern Art, New York, "Video: Recent Acquisitions"

San Sebastián, Spain, "San Sebastian Film and Video Festival"

#### Selected Bibliography

Atkins, Robert. "The San Francisco International Video Festival," *Artforum*, 21 (April 1983), pp. 78-79.

Buffalo, Media Study/Buffalo. *Video/TV: Humor/Comedy, A Touring Video Exhibition of Media Study/Buffalo* (exhibition catalogue), 1983.

Hall, Doug. "Ronald Reagan: The Politics of Image," *Video 80*, 4 (Spring 1982), pp. 28-30.

McGee, Micki. "Artists Making the News, Artists Re-making the News," *Afterimage*, 10 (November 1982), pp. 6-9.

Rochester, New York, Visual Studies Workshop. *Video Installation 1983* (exhibition catalogue). Special supplement to *Afterimage*, 11 (December 1983).

## Gary Hill

Born in Santa Monica, California, 1951

Lives in Barrytown, New York

#### Selected One-Artist Exhibitions

1974

South Houston Gallery, New York

1976

Anthology Film Archives, New York

1979

Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York

The Kitchen, New York

1980

The Museum of Modern Art, New York

1981

And/Or, Seattle

1982

Galerie H at ORF, Steirischer Herbst, Graz, Austria

Long Beach Museum of Art, California

1983

Whitney Museum of American Art, New York

American Center, Paris

#### Selected Group Exhibitions

1974

55 Mercer Street Gallery, New York, "Artists from Upstate New York, Invitational"

1977

Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "New Work in Abstract Video Imagery"

1979

The Museum of Modern Art, New York, "Projects: Video XXVIII"

1980

Video 80/San Francisco Video Festival

1983

The Hudson River Museum, Yonkers, New York, "Electronic Visions"

University Art Museum, University of New Mexico, Albuquerque, "Video as Attitude"

Palais des Beaux-Arts, Charleroi, Belgium, "Art Video Retrospectives et Perspectives"

Walter Phillips Gallery, Banff, Alberta, Canada, "The Second Link: Viewpoints on Video in the Eighties" (traveled)

Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

1984

International Pavilion, 41st Venice Biennale, Italy,

"Arte, Ambiente, Scena"

#### Selected Bibliography

Furlong, Lucinda. "A Manner of Speaking: An Interview with Gary Hill," *Afterimage*, 10 (March 1983), pp. 9-16.

Hanhardt, John G. "Primarily Speaking,"

Whitney Museum of American Art: The New American Filmmakers Series, Number 12, November 8 - December 11, 1983 (program note).

Larson, Kay. "Art: Through a Screen Dimly," New York, September 12, 1983, pp. 86-87.

Quasha, George. "Notes on the Feedback Horizon," in *Glass Onion* (program note). Barrytown, New York: Station Hill Press, 1980

## Joan Jonas

Born in New York, 1936

Studied at Mount Holyoke College, South Hadley, Massachusetts (B.A., 1958), School of the Museum of Fine Arts, Boston (1958-61), Columbia University, New York (M.F.A., 1965)

Lives in New York

### **Selected Performances and One-Artist Exhibitions**

1968  
St. Peter's Church, New York, *Oad Lau*  
1970  
Jones Beach State Park, Long Island, New York,  
*Jones Beach Piece*  
1971  
Cape Breton Island, Nova Scotia, *Beach Piece II*  
1972  
Lo Giudice Gallery, New York, *Organic Honey's Visual Telepathy*  
Tiber River, Rome (sponsored by Galleria l'Attico, Rome), *Delay Delay*  
1973  
Leo Castelli Gallery, New York, *Organic Honey's Vertical Roll*  
1976  
Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, *The Juniper Tree*  
1979  
Sonnabend Gallery, New York, *Upsidedown and Backwards*  
1980  
University Art Museum, University of California, Berkeley, "Joan Jonas: Performance/Video/Installation"  
1981  
Performing Garage, New York, *Double Lunar Dogs*  
1982  
Anthology Film Archives, New York, "Joan Jonas: A Retrospective of Video Works"  
Arsenal, West Berlin, *He Saw Her Burning*  
1983  
Whitney Museum of American Art, New York, *He Saw Her Burning*

### **Selected Bibliography**

Crimp, Douglas. "Joan Jonas's Performance Works," *Studio International*, 142 (July-August 1976), pp. 10-12.  
de Jong, Constance. "Joan Jonas: Organic Honey's Vertical Roll," *Arts Magazine*, 47 (March 1973), pp. 27-29.  
Jonas, Joan. "Organic Honey's Visual Telepathy" (script), *The Drama Review*, 16 (June 1972), p. 66.  
\_\_\_\_\_. "Seven Years," *The Drama Review*, 19 (March 1975), pp. 13-16.  
\_\_\_\_\_. *Scripts and Descriptions 1968-1982*. Edited by Douglas Crimp. Eindhoven, The Netherlands: Stedelijk Van Abbemuseum; and Berkeley: University Art Museum, University of California, 1982.

### **Dan Reeves**

Born in Washington, D.C., 1948  
Studied at Ithaca College, New York (B.S., 1976)  
Lives in Interlaken, New York

### **Selected One-Artist Exhibitions**

1979  
Media Study/Buffalo

1981

Albany Public Library  
1982  
The Kitchen, New York  
Utah Media Center, Salt Lake City  
Visual Studies Workshop, Rochester, New York  
1983  
American Center, Paris  
Anthology Film Archives, New York  
Port Washington Public Library, New York

### **Selected Group Exhibitions**

1982

Long Beach Museum of Art, California, "Dreams and Visions"

1984

Galerie de France, Paris, "Flash sur la Vidéo"  
The Museum of Modern Art, New York, "A Survey: Artist's TV Lab, WNET/Thirteen"

### **Selected Bibliography**

Ancona, Victor. "Video Art: The Seventh Ithaca Video Festival," *Videography*, 6 (November 1981), pp. 75-81.

Boyle, Deirdre. "The Video Scene: Ithaca's Magical Mystery Tour," *American Film*, 6 (September 1981), pp. 25-28.

Hitt, Jack. "Video/Film: From the Somber to the Hilarious in Video," *The Villager*, June 9, 1983, p. 25.

Van Horne, Harriet. "If It's Labor Day, It Must Be Telethon Time," *Newsday*, September 4, 1981, part II, p. 48.

### **Peter Rose**

Born in Philadelphia, 1947

Studied at City College of New York (B.A., 1967)  
Lives in Philadelphia

### **Selected One-Artist Exhibitions**

1979

The High Museum of Art, Atlanta  
1981

Museum of Art, Carnegie Institute, Pittsburgh  
1982

Media Study/Buffalo  
Millennium, New York  
San Francisco Cinematheque  
Pacific Film Archive, University Art Museum, University of California, Berkeley  
Walker Art Center, Minneapolis

1983

Donnell Media Center, New York  
1984

Boston Film/Video Foundation  
Collective for Living Cinema, New York

### **Selected Group Exhibitions**

1971

Whitney Museum of American Art, New York, "West Coast Filmmakers Part I"

1978

Los Angeles Film Exposition  
Film Forum, New York, "The Restructured Image"

1979

Film London, "Third International Avant-Garde Film Festival"

1980

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Experimental Films of the '70's"

1983

Collective for Living Cinema, New York, "Text as Film"

Edinburgh International Film Festival

Sydney International Film Festival

1984

Walker Art Center, Minneapolis, "When Words Become Works: Video Program"

Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, "Made in Philadelphia 6"

### **Selected Bibliography**

Banes, Sally. "He Who Must See," *The Village Voice*, May 22, 1984, p. 86.

De Michiel, Helen. "Talk, Talk," *Afterimage*, 11 (February 1984), p. 16.

Philadelphia, Institute of Contemporary Art of the University of Pennsylvania. *Made in Philadelphia 6* (exhibition catalogue), 1984. Catalogue by Ned Rifkin.

Rose, Peter. *Frames: A Selection of Drawings and Sketches by Contemporary Independent Animators*. Montpelier, Vermont: Capitol City Press, 1978.

Schenkel, Thelma. "The Man Who Could See Far," *Millennium Film Journal*, 12 (Fall-Winter 1982-83), pp. 112-20.

### **Woody Vasulka**

Born in Brno, Czechoslovakia, 1937

Studied at the School of Industrial Engineering, Brno, Czechoslovakia (Baccalaureate, 1956); Film Academy of Prague (Diploma, 1964)  
Lives in Santa Fe, New Mexico

### **Selected One-Artist Exhibitions**

1971

Max's Kansas City Steak House, New York (collaboration with Steina Vasulka)  
WBAI Free Music Store, Judson Memorial Church, New York (collaboration with Steina Vasulka)

The Kitchen, New York (collaboration with Steina Vasulka)

1975

Fundacion Museo de Arte Contemporaneo de Caracas, Venezuela (collaboration with Steina Vasulka)

1978

Hallwalls, Buffalo

1979

Museum Folkwang, Essen, West Germany  
Rein Gallery, Santa Fe, New Mexico

1982

Ciné-MBXA, Maison des Beaux-Arts, Paris

1984  
Ciné-MBXA, Maison des Beaux-Arts, Paris

**Selected Group Exhibitions**

1971

69th Regiment Armory, New York, "Avant Garde Festival" (collaboration with Steina Vasulka)  
Whitney Museum of American Art, New York, "A Special Video Tape Show" (collaboration with Steina Vasulka)

1974

Musée d'Art Contemporain, Montreal, "L'Image Electronique" (collaboration with Steina Vasulka)  
La Cinémathèque Royale de Belgique, "Knokke Heist Film Festival: Exposition de Vidéo Expérimentale" (collaboration with Steina Vasulka)

1975

Collective for Living Cinema, New York, "Alfons Schilling/Woody Vasulka: Binocular Works"

1976

Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York, "Matrix 1, Electronic Materials" (collaboration with Steina Vasulka)

1983

San Sebastian Film and Video Festival, Spain (collaboration with Steina Vasulka)

1984

Video Festival, Ljubljana, Yugoslavia (collaboration with Steina Vasulka)

1984

Fifth Festival International d'Art Vidéo, Locarno, Switzerland (collaboration with Steina Vasulka)

**Selected Bibliography**

Degroote, Bernard. "Vasulka: The Commission Pour un Formalisme Expressioniste," *Vidéodoc*, 69 (April 1984), pp. 14–19.

Furlong, Lucinda. "Notes Toward a History of Image-Processed Video: Steina and Woody Vasulka," *Afterimage*, 11 (December 1983), pp. 12–17.

Hagen, Charles. "An Interview with Woody Vasulka," *Afterimage*, 6 (Summer 1978), pp. 20–23.

Vasulka, Woody. "A Syntax of Binary Images," *Afterimage*, 6 (Summer 1978), pp. 24–31.

**Selected Two-Artist Exhibitions**

1976

La Mammelle Art Center, San Francisco

1977

Fox Venice Theater, Venice, California

1980

Los Angeles Contemporary Exhibitions (L.A.C.E.)

University Art Museum, University of California, Berkeley

1982

Franklin Furnace, New York

Los Angeles Contemporary Exhibitions (L.A.C.E.)

1984

Anthology Film Archives, New York

Hara Museum of Contemporary Art, Tokyo

Image Forum, Tokyo

Museum of Contemporary Art, Los Angeles

**Selected Group Exhibitions**

1980

11th Biennale de Paris, "California Video"

(traveled)

Long Beach Museum of Art, California, "N/A Vision" (traveled)

Video 80, San Francisco National Video Festival (traveled)

1982

Video 82, San Francisco National Video Festival (traveled)

1983

Institute of Contemporary Art, Boston, "The New Soap"

Video Data Bank, Chicago, "Chicago Art Exposition"

1984

California State Olympic Arts Program, Los Angeles, "Festival of American Video"

Comune di Venezia, Centro di Documentazione di Palazzo Fortuny, Venice, Italy, "BART"

Kijkhuis, The Hague, "Worldwide Video Festival"

The Museum of Modern Art, New York, "New Narrative: Recent Video Acquisitions"

**Selected Bibliography**

Drohojowska-Heinzen, Hunter. "Godzilla Returns, in Multimedia Theater," *Los Angeles Herald Examiner*, November 2, 1984, p. 36.

New York, The American Federation of Arts, with the cooperation of the Institute of Contemporary Art, Boston. *Revising Romance: New Feminist Video* (exhibition catalogue), 1984. Catalogue by Linda Podheiser.

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## Bruce Yonemoto

Born in San Jose, California, 1949

Studied at Colorado State University, Fort Collins (1969–70); University of California, Berkeley (B.A., 1972); Sakai Art Institute, Tokyo (1973–75); Otis Art Institute, Los Angeles (M.F.A., 1979)

Lives in Venice, California

## Norman Yonemoto

Born in Chicago, 1946

Studied at the University of Santa Clara, California (1965–67); University of California, Berkeley (1967–68); University of California, Los Angeles (1968–70); American Film Institute Center for Advanced Film Studies, Los Angeles (1972–73)

Lives in Santa Monica, California

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