

An abstract painting featuring a large, textured brown sphere in the center, resembling a globe. On top of the sphere are several stylized, angular buildings in shades of brown and orange. Some buildings have white rectangular openings, possibly representing windows or doors. The background is a mix of white, grey, and blue washes, suggesting a sky or a distant landscape. The overall style is expressive and gestural, with visible brushstrokes and a sense of movement.

CARROLL DUNHAM PAINTINGS

CARROLL

PAIN

DUNHAM

THINGS

New Museum of Contemporary Art, New York

In association with Hatje Cantz Publishers

first page **FRACTURE AND IMPACTION** 1980 MIXED MEDIA ON LINEN, 36 x 24 INCHES

COLLECTION OF THE ARTIST

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FOREWORD AND ACKNOWLEDGMENTS

The New Museum is privileged to present the first survey ever of a quarter century of painting by Carroll Dunham. Dunham is one of the most widely admired painters among painters but remains practically unknown to the broader public. He is an artist's artist and an insider, and, outside of New York, nothing less than an art world secret. Our aim in this retrospective view is to make evident the magnitude of what he has accomplished. This book represents the efforts of a number of long-time admirers of Dunham's work. We admit that not all of us were able to absorb his work at the time of its making, or to keep pace with his restless and highly idiosyncratic explorations. But as members of a small group of loyal supporters, we have always been exhilarated by his art and have kept faith in his ongoing project. Our perspectives have been informed by years of looking and leaving our minds open to reinterpretation and the surprises his works continue to yield. This exhibition and catalogue are intended to bring to a larger audience an appreciation of Dunham's work, which is by any measure an astonishing achievement.

This project originated in discussions between the co-curators beginning in the 1980s concerning Carroll Dunham's role in the art world of that time. Increasingly convinced of the importance of his work, we both waited for the inevitable museum survey that would tell the story of its development. But as the 1990s dragged on, no curatorial overview materialized. It became clear to us that the best way to see an exhibition of this scope would be to organize it ourselves.

Since our earliest discussions with Carroll Dunham about this project, he has been completely supportive and has never failed to weigh in with sensitive and intelligent feedback. Throughout the development of the checklist and the complex process of making this catalogue, the experience of collaborating with him has revealed a remarkable generosity of spirit and ideas. We are extremely grateful to him for encouraging us to produce this project together.

A great deal of information has been uncovered and organized in the process of putting this exhibition together, and Carroll Dunham's present and past galleries have been very cooperative in handling our many requests for names, dates, images, and other crucial information. Helene Winer, Janelle Reiring, and Tom Heman of Metro Pictures have been especially generous with their time,

and we are also thankful for the important details we received from Sonnabend Gallery.

In terms of bringing together different talents, we are fortunate that all of our first choices for writers accepted the assignment. Sanford Schwartz's and Klaus Kertess's investigations into the history and content of Dunham's work are both important sources of information and ideas, while Matthew Ritchie's incisive and probing interview with the artist adds completely new information to most readers' knowledge of the artist. Last but not least, A.M. Homes's contribution of a new work of fiction for this publication provides a wonderful new twist in this important writer's body of work. We are also indebted to the Purtill Family Business for their catalogue design, which beautifully captures the spirit and energy of Dunham's unique visual language.

Collectors of Carroll Dunham's paintings tend to be quite passionate in their devotion to his art. We deeply appreciate their cooperation in making the exhibition possible. Michael and Barbara Schwartz, as well as Jean-Pierre and Rachel Lehmann, lenders who have collected Dunham's work in depth, deserve special thanks for their generosity in lending groups of works.

The development and management of this exhibition and book would not have been possible without the expertise and dedication of a number of New Museum personnel. John Hatfield has, in his inimitably calming manner, provided us with constant updates about the status of loans, finances, and transport, making it possible for decisions to be made based on the latest possible information. Johanna Burton, our Leonhardt Cassullo Curatorial Fellow, has dedicated herself to this project with a passion and energy that are matched only by her critical insight and intelligence. Other members of the curatorial and museum staff, especially Melanie Franklin and Anne Ellegood, have also contributed a great deal of time and energy to making sure this exhibition happened as it was first envisioned.

LISA PHILLIPS AND DAN CAMERON

following pages, left **FOURTH PINE 1982-83** MIXED MEDIA ON PINE, 48 x 34 INCHES
COLLECTION OF THE ARTIST

right **TALL BIRCH 1983** MIXED MEDIA ON BIRCH, 76 x 48 INCHES
THE JP MORGAN CHASE ART COLLECTION

pages 12-13 **TALL BIRCH** (DETAIL)

LISA PHILLIPS

ALTERED

CARROLL DUNHAM'S WORK HAS ALWAYS BEEN DIFFICULT TO PIN DOWN, WHICH IS PRECISELY WHAT DEFINES IT. HIS PAINTINGS HAVE BEEN DESCRIBED AT DIFFERENT TIMES AS "TRYING TO BREAK FREE OF SOMETHING," "RISKING THE UNKNOWN," AND "TRANSITIONAL IN THE MOST EXCITING SENSE." THAT IS BECAUSE DUNHAM RELISHES THE JOLTS AND GRAVITATES TOWARDS THE LACK OF FAMILIARITY THAT CHANGE BRINGS. HE IS RESTLESS AND SEARCHING, AND HIS WORK RESISTS EASY DIGESTION.

STATES

It is evident, after a 25-year-long painting career, that transitions are a crucial element of Dunham's process and practice. He has moved all the way from abstraction to full-bodied figuration, with various stages in between. This doesn't mean that his work is inconsistent. On the contrary, there are strong underlying currents that persist throughout. But his restless search and perpetual motion have made him one of the most intense, original, and consistently inventive artists of his generation.

Dunham made a strong impact in the 1980s with his early paintings on wood veneer, in which a family of shapes and motifs was cultivated using the wood grain as a "found" element and point of departure for spatial and compositional experiments. He coaxed forms out of elm, birch, and knotty pine, identifying, as Klaus Kertess, a contributor to this catalogue, has pointed out, apertures, appendages, and orifices with bodily analogies—the "knot," the "nipple," and the "eye." Though these vertical, compact paintings with their rich veils of color were admired for their exuberance and lyricism, the viscosity of the forms was unsettling: their increasingly explicit sexual nature belied easy digestion or purely decorative pleasure. Zany, cartoon-like renditions of fist, penis, and gut spewed forth, frothing, splattering, erupting, orbiting, expanding, contracting, cascading, and pulsing in a frenzied vortex of activity and corrupted innocence. Foreground and background constantly shifted back and forth, often interweaving between optical bands of varied strips of veneer.

At the time, these paintings on wood (1982–1987) were seen as part of a "new biomorphism," "neosurrealism," or a "new organic abstraction," positioning them in a history of modern painting with precedents that ranged from Arthur Dove and Charles Burchfield to Wassily Kandinsky, Joan Miró, Arshille Gorky, Yves Tanguy, and Salvador Dalí, to Jackson Pollock and Cy Twombly. Likewise, Dunham's connection to other contemporary painter-peers like Bill Jensen and Terry Winters and even Kenny Scharf, Philip Taaffe, and George Condo was widely noted. Dunham's richly associative, ecstatic works were part of the reinvigoration of painting that occurred in the 1980s. He proved to be original and gifted, helping to expand the discourse of painting and expose the false dichotomy between abstraction and figuration. Dunham and several of his peers provided a meaningful, contemporary extension of abstract expressionism through Pop and Process art.

Process was an overarching concern of Dunham's from the beginning, and automatic drawing has always been at the core of his production—the “main event” as he himself has said. In the works on wood, Dunham acknowledged that procedure took precedence over subject matter: he decided on a procedure and followed it through. Additionally, he adopted the practice of dating everything (which he continues), since for him time and duration were important “materials,” underscoring the “process” of the work's making. Furthermore, both the organic forms and the process of making a work were potent metaphors for the life force and the primordial act of creation.

Pop art was equally important for Dunham and his peers; they all sought a connection to the broader culture and everyday life. Dunham himself was highly receptive to popular culture—TV, comics, and psychedelia—particularly the pop culture of his youth in the 50s and 60s. The color, line, and style of drawing in the cartooning of Chuck Jones and Dr. Seuss, for instance, were clearly influential, as was the implication of movement and time in animation and film. The bloated bladder shapes that appeared in early cartoons and the wacky hybrids of more recent cartoons like “Cat-Dog” or the antics of “Angry Beavers” where violent ego/id struggles were played out in the safety of comedy and abstraction also appealed to him.

Viewers grew accustomed to Dunham's loopiness, agitation, and the frisson of discomfort his paintings elicited. So when he stopped making works on wood, his audience was perplexed and taken aback. Why did he change his work so abruptly? Had he lost faith in his previous work? Did he feel the basic paradigm was too narrow? Perhaps it was just becoming too comfortable, and Dunham needed to move on. He wanted to go beyond the found pattern and size constraints he had imposed on himself. He wanted to paint in a large format and develop paintings around a single shape in a single color on a relatively neutral background. These shapes started to become “characters,” so to speak, which had been lingering in the vaporous clouds, atmosphere, and incidents depicted in earlier paintings. In works like *Purple Shape* and *Blue Shape* (both 1988), the shapes expand and break free, presaging the comical, cartoon-like features that would define his later work.

These giddy, droopy tubers, hammerheaded tumors, and bloated colons are both abstract and figurative, childlike and monumental,

right **FOURTH BIRCH** 1983 MIXED MEDIA ON BIRCH, 70 1/8 x 48 INCHES
COURTESY SONNABEND GALLERY, NEW YORK

qualities they share with Elizabeth Murray's paintings. Like children's black-outlined drawings, they are unstable, emotional, and a little pathetic. Inflated, swelling to fill the field like strange thought bubbles, they begin to let off steam and energy that will eventually burst and spill out over the canvas in subsequent paintings. These flamboyant cartoon monsters usher in a period of organized unruliness. Undoubtedly, the early graphic forays of Dunham's first daughter, Lena (b. 1986), played a role in this work.

Dunham's unruliness at this point turned off many viewers, who were perplexed by the disorder and rambunctiousness and what they saw as the artist's growing taste for debased forms of abstraction like stain painting, color field, COBRA, 1960s psychedelia, and disparaged artists like Wols, Karel Appel, Larry Poons, and Helen Frankenthaler—whose reputations incidentally have since been resuscitated. "Bad taste" was blossoming in his work which again made it difficult to digest. Compounding the sense of the lowly, Dunham began immersing cheap Styrofoam balls in luridly colored paint before applying them to the surface of his pictures. To some they suggested acne, pustules, tumors, malignancies defiling the surface, a manifestation of mutating morphologies, or the contagion of a science experiment gone wrong. To Dunham, they represented metastasized particles of paint. The work was extreme, inexplicable, and hardly written about at all. Even Dunham's loyal fans opted to file it away until it could be comprehended. "Transitional" they speculated: "Whatever Dunham is saying remains on the tip of his tongue," wrote Charles Hagen in *Artforum* in 1991.

In fact, these were prescient works. They had balls. Upbeat, candy-colored, ludicrous, psychedelic, they ratcheted up the stakes and moved up another notch on an accelerating manic scale. In the earlier *Shape with Puddle* (1990), two enormous larval forms exchange fluids, mating through various openings, lips, labia, follicles, and hairy protuberances. The so-called Integrated Paintings (with balls) are closeup views of bigger orifices—lips, vaginas, anuses—covering the surface interspersed between balls painted in patches of bright colors: Kandinsky meets Peter Saul, a kind of primordial slapstick. Pop allusions from Dr. Seuss to *Mad Magazine* and R. Crumb are suggested in the rude sexuality and comic aggression.

left PEANUT FIGURE 1984 MIXED MEDIA ON ROSEWOOD, PINE, MAPLE, AND OAK, 96 3/8 x 68 3/8 INCHES
COLLECTION OF PHIL SCHRAGER, OMAHA, NE

The crude protoplasmic figures rise and then fill out into a mound. As in other works, the content doesn't have a single referent. The forms suggest figures and landscapes simultaneously—body-scapes in fact. ("Parts of the body," Dunham reminds us, "inform a lot of what I do.") They slip in and out between mind/body, figure/ground, male/female, inside/outside. These polarities interpenetrate, cross-pollinate, exchange positions in a polymorphous perversity. The oozing excretion of fluids reminds us of the energy—biological, psychological, or geological—hidden within, forces that are the creative origin of all life—and art.

Dunham's alien creatures test the waters of a strange world by sending out feelers. A menacing grimace appears on the mound, teeth are bared. In *A Green Demon* (1993–94), the characters have taken on increasingly human attributes. In *Fly-Agaric Men* and *Red Studies Itself* (both 1994), they burst into view upside down and sideways, sputtering and splattering in belligerent, angry despair.

Then in 1997, Dunham pulls back for a long shot of this mysterious yet familiar world. In *Beautiful Dirt Valley* (1997), we are in a clearly defined landscape where full figures are wielding knives, whips, penises, fiercely descending and defending opposite slopes to the left and right of the large "female" positioned in the valley's deepest curve. The full-out figurative "narratives" begin to unfold. Figures circle the globe in the planet paintings—warring, gesticulating as dozens of sunspots, helicopter-headed, tentacle-armed figures traverse planets of pink, yellow, purple, and blue. Ships, buildings, and landscapes set the stage for mock epic dramas performed by crude and combative cartoon figures, brimming with aggression.

Finally, as the guns and knives subside, just one isolated, forlorn, penis-nosed figure in a Puritan hat remains, wandering in a black and white landscape. Elements of the early work reappear—painted wood grain, bursts of discs, lumpy sexualized terrain. The man, no longer threatening, is ridiculous, outmoded, and anachronistic, a satirical caricature reminiscent of Francisco de Goya, Honoré Daumier, or George Grosz (or a dummy in a suit). Where is he going? Like the artist himself, this figure is hermetic and an outsider, out of the mainstream, yet out in the world, conjuring up contradictory states of being.

right **POPLAR** 1984 MIXED MEDIA ON POPLAR, 90 x 60 INCHES
COLLECTION OF ANITA AND BURTON REINER, BETHESDA, MD

following pages, left **TWO DIMENSIONS** 1984–85 MIXED MEDIA ON ELM AND OAK, 80 x 50 INCHES
COLLECTION OF LEWIS BASKERVILLE, LOS ANGELES

right **VORTEX STREET** 1984–85 MIXED MEDIA ON CHERRY, EBONY, AND BIRCH, 65 x 44 INCHES
COLLECTION OF BETTE ZIEGLER, NEW YORK

pages 24–25 **VORTEX STREET** (DETAIL)

DAN CAMERON

SECOND

WHAT IS THE DIFFERENCE BETWEEN CULTURE AND NATURE? HOW HAVE HUMAN CONCEPTIONS OF NATURE CHANGED SINCE THE TIME WHEN THE HUMAN CULTURAL AGENDA WAS TO OVERCOME AND HARNESS NATURAL FORCES THAT THREATENED HUMAN EXISTENCE OR STOOD IN THE WAY OF HUMAN ENTERPRISE? IS IT CORRECT FOR HUMANITY TO SEE ITSELF AS DISTINCT FROM NATURE, OR HAVE THE TABLES TURNED? DOES HUMANITY REPRESENT A GREATER THREAT TO NATURE THAN VICE VERSA? OR DO THE SELF-DESTRUCTIVE TENDENCIES OF HUMANITY REPRESENT SOME KIND OF END-PRODUCT BY WHICH NATURE WILL CORRECT ITS MISTAKES AND RID ITSELF OF THE THREAT POSED BY THE HUMAN RACE?

During the past two decades, no American artist has treated the transformed cultural interaction of nature and humanity with anything approaching the intensity and depth of Carroll Dunham. Not that nature, however we define it, has necessarily been a conscious concern of the artist during these years. In fact, Dunham's stated emphasis has been on the artificial dimension of artistic creation, suggesting that he does not venture far from the internal workings and history of the hand-painted picture—from hunting scenes executed on cave walls thousands of years ago to the debates on style that have marked the forty years since Warhol first painted a soup can. Nevertheless, as the more than thirty paintings in this first major retrospective exhibit of the works of Dunham demonstrate, sustained critical assaults on the conventions of representation, beginning in the 1970s, have helped engender an intellectual climate in which the representation of nature no longer can make a credible claim of either scientific objectivity or spiritual transcendence. No longer can one boast (as Pollock once did), "I am nature."

Beginning with his earliest efforts via automatism and process art to develop a new form of abstraction, Dunham's entire body of work has been a prolonged translation into invented pictorial form of shifts in the human understanding of nature. At the same time, Dunham's art expresses an extreme commitment to the primacy of form that springs entirely from the imagination. Although these two points may seem contradictory, they can be reconciled from the perspective of the artistic imagination. Dunham has risen to the challenge of making thought-provoking paintings in an era that has assigned starring roles to photography, video, installation, and new media. Dunham is not alone in his belief that deploying one's imagination as a kind of simulated model of nature run rampant is a way for painting to maintain momentum. But few artists have gone as far as Dunham in exposing what may be beneath the surface of the unconscious, no matter how potentially disturbing.

That circles become planets, that rectangles turn into houses, and that figures sprout absurd appendages are known to every child with a box of crayons. In the case of Dunham, behind an ongoing primordial drive to pull significant forms from the miasmic sludge of the unconscious is the alert will of an intelligent and articulate adult, who understands what images mean and what the desire to suppress them reveals. But not even Dunham seems to know beforehand precisely

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what is going to emerge from his working process. Even in his paintings of the past six years, in which imagery has grown more recognizable, no technical effort has been expended in reconciling the real-life appearance of a planet, a house, or a person with Dunham's rendition of them.

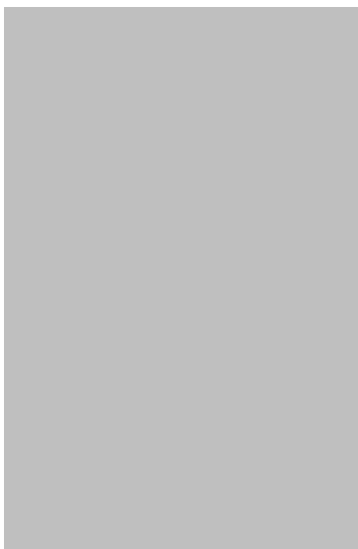
Does the notion of translating cultural understandings of nature into invented form as a working premise entitle the viewer to ascribe a relative value to each of Dunham's paintings based on how it succeeds in articulating the problem of representing nature? Such an approach is unlikely to provide insights into the deeper meanings of individual paintings, but it may lead to new points of comparison within the work as a whole.

A place to start is the eight paintings included within this survey that date from 1982 to 1987. It has been noted that these early paintings seem to depict natural processes painstakingly reproduced in the studio, as if they formed part of a prolonged quasi-biological experiment. Indeed, time is at the center of Dunham's working process, for in these paintings the artist initiated his career-long practice of incorporating the dates of a work's execution into its composition. Another key link to biology was Dunham's choice of wood laminate as a working surface. By providing his paintings with an outer face that was already a kind of found picture of natural processes at work, he established that he did not work from a *tabula rasa* but rather was responding viscerally to what was already there. Indeed, an important visual component of paintings such as *Fourth Pine* (1982–83) and *Peanut Figure* (1984) was Dunham's painstaking visual reinforcement of the wood grain that was already an important part of the composition. By filling in these areas with colors that were for the most part strikingly artificial, Dunham both acknowledged and refuted the idea that the articulated forms in the final product were the results of his visual imagination.

Among the vital aspects making their first appearance in Dunham's early paintings are the peculiar but human-like eyes and mouth that mark the central figure in *Fourth Pine*. These halting but unmistakable references to a cartoonish face in the painting's dead-center function to throw off viewers as they peruse the painting's numerous contoured and modeled passages of color. This back-and-forth between materiality and image, between the unknowable and

this page, from top **JACKSON POLLOCK PORTRAIT AND A DREAM** 1957 OIL ON CANVAS, 58 1/2 x 134 3/4 INCHES
DALLAS MUSEUM OF ART GIFT OF MR. AND MRS. ALGUR H. MEADOWS AND THE MEADOWS FOUNDATION, INCORPORATED.
© 2002 THE POLLOCK-KRASNER FOUNDATION/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

right **MOUND B** 1991–92 MIXED MEDIA ON LINEN, 65 x 85 INCHES
PRIVATE COLLECTION



the irrepressible, exposes a built-in tension between the artist's desire to use paint in any engaging way and the need to take advantage of whatever happens to turn up.

The working through of this tension seems to have fully occupied the period 1988 to mid-1992, when Dunham first attempted to unify his painting field by focusing on a single, complex form, which shared the painting's surface with an intricately articulated background. In *Purple Shape* and *Green Shape* (both 1988), Dunham employed a thick black line to make the figure/ground separation as evident as possible, adopting the boldness of cartoons even though the shapes themselves fell into an ambiguous zone of vegetables, shellfish, and anatomical diagrams. The shift in imagery was a radical departure from the previous body of work, but it was soon followed by another radical leap, into the Integrated Paintings of 1991–92, in which the shells of the forms were broken open, enabling their color to oscillate between figure and ground.

In addition to setting the stage for a dynamic struggle between process and image in Dunham's later paintings, the earliest work introduced movement to the paintings as a whole. This movement is frequently turbulent, involving great volumes of water rapidly downward or horizontally across the field. Otherwise very different from one another, *Peanut Figure* (1984), *Two Dimensions* (1984–85), and *Migration* (1985–86) share this fixation with water in motion in the form of great waves propelled by gravity or wind. *Peanut Figure* also incorporates hundreds of tiny colored rings that appear to move down and forward from the middle distance of the painting, as if drifting towards the viewer, a device that recurs a few years later in *Transit* (1986–87), in which a cyclonic force whips the upper half of the painting into a violent froth while leaving the lower half sitting in turpitude. The motion in *Two Dimensions*, unique among Dunham's early paintings for its restricted palette of barely three colors, originates in a kind of explosion occurring in the upper right quadrant, where a blue form outlined in black seems to be erupting across a yellow field, while the rest of the painting is left in a half-drawn state. One detects both gusts of wind and waves of water passing through *Migration*, in which a field of color billows out from the top and the bottom right. A less forceful velocity is in play in *Fifth Pine* (1984–85), one of the most

left **INTEGRATED PAINTING ONE** 1992 MIXED MEDIA ON LINEN, 70 x 95 INCHES
COLLECTION OF METRO PICTURES, NEW YORK

ANDY WARHOL TOMATO 1968 COLOR SERIGRAPH, 35 1/16 x 23 1/16 INCHES, COLLECTION OF THE WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, PURCHASED WITH THE FUNDS FROM THE FRIENDS OF THE SOCIETY OF THE WHITNEY MUSEUM OF AMERICAN ART. © ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

skeletal paintings of this period, with its erratic passages of pink, orange, blue, and green outweighed by a complex armature of black lines set against a ground of white and tan.

Although these early representations of movement have little in common with Dunham's later paintings, evidence of the continuing prominence of velocity and turbulence in his work abounds. Even taking a relatively inert painting like *Suit* (1999) as a starting-point, one is drawn at first to the indelible expression of fear and desperation on the face of the subject, a man in a black suit and gray hat holding an automatic weapon at arm's length. While it is unclear whether the moment being shown is immediately before, during, or after the act of firing the weapon, the air surrounding the figure swarms with energy that is both part of and separate from the violence of the image. Both man and gun appear to be shaking, beads of sweat fly from his face, and his necktie is pulled forward in the direction of the pointed gun, as if blown by wind. The entire picture seems to capture in freeze-frame a kind of cinematic moment, in which the central figure is trapped in a single instant, while the rest of the world passes by in an indistinguishable blur.

Applying this theme of movement to Dunham's first quasi-figurative works of the period 1992–94 brings the framework of nature back into play. The Mound series, which immediately followed the Integrated Paintings and represents another hairpin turn in the road to explicit figurative content, involves an unlikely compromise between figure and ground. *Mound C* and *Two Things (Mound D)* (both 1992) share a near-monochromatic ground, and are the first of Dunham's paintings to declare an absolute visual distinction between inside and outside spatial zones. As a result, the articulation of the figure, or mound, takes the form of an encrustation or barnacle-like growth across the surface of the images. Although the mounds do not exhibit more substance than protuberances in the landscape, Dunham cannot resist grafting animal parts onto them: a pink fingerlike protrusion in *Mound C* and a mouth-like aperture in *Two Things (Mound D)*, leading from the outside of the primordial life form to its deepest core. Although movement is not a major element of these pivotal works, Dunham has invested both compositions with a pulsating, animated vitality that dovetails neatly with the vision of unchecked growth that follows.

right **MOUND C** 1992 MIXED MEDIA ON LINEN, 65 x 90 INCHES
COLLECTION OF VICKI AND KENT LOGAN, VAIL, CO

Why does the human species resist seeing itself as within the natural order of things? Why is it that even though we are capable of abstract reasoning and deducing in advance the consequences of our actions, we are still prone to killing each other off, at times by the thousands, for motives that have nothing to do with staving off hunger or a lethal threat to the survival of our family or tribe? Are murder and war obsolete throwbacks to an earlier chapter in human evolution? Can we call ourselves civilized before we have done away with the scourges of murder and war as obstacles to the most universal of human impulses: to consume and procreate in peace?

One approach to much of Dunham's work since the 1990s is to focus on depictions of individual and mass violence as natural expressions of the development of the human species at all stages of its existence going all the way back to the origin of life itself. *Shape with Puddle* (1990) seems to depict the struggle between a complex organism attempting to free itself from the inchoate mass of its own coming-into-being, and the pull in the opposite direction, downwards and backwards to an indeterminate preexisting state. The puddle of the title is in fact something quite larger: perhaps a pool teaming with microorganisms and unassembled amino acids or an oceanic mass of potential and actual life, which will not release its charge without a violent struggle. While the glistening shape writhes and flips about in midair, its thorax and appendages twisting in different directions, a black-spotted yellow umbilical cord remains solidly intact.

In *Red Studies Itself* (1994) we witness an organism's newfound physical autonomy, as well as its rapid evolution. It now possesses a dense block-like armature, highly variegated skin, and complex inner machinery; but its most startling attribute is a very human, grinning, tooth-filled mouth framed by jutting lips. This mouth, an unambiguous declaration that the walls of consciousness have been breached, is not meant to reassure. In fact, as its attention locks on the small floating, patterned oblong that the title identifies as a part of itself, we discern the germ of a master plan being hatched within newly constituted limits of awareness: consume, eliminate, reproduce.

In a range of paintings beginning with *Purple Planet in Lavender Space* (1997) and ending with *The Sun* (1999), the viewer is aware of

left **TWO THINGS (MOUND D)** 1992 MIXED MEDIA ON LINEN, 65 x 110 INCHES
COLLECTION OF THE ARTIST

the extremely limited physical territory occupied by the paintings' denizens. In the first of these, the explosive growth of buildings and other manmade forms has not yet produced a state of collective claustrophobia, and a form of tranquility reigns. But it is not long before, as shown in *Demon Tower* and *Beautiful Dirt Valley* (both 1997), something has gone seriously wrong with the dream of expansion. People are turning on their neighbors, brandishing knives, whips, or giant phalluses, their jaws clenched or mouths open wide in bellows of rage. We don't know if Dunham intends for the tower itself to suggest a medieval fortress repelling an assault, a Tower of Babel reflecting its builder's hubris, or a monolithic trophy going to the winner of the fevered clash.

An even deeper rupture in the social contract is acted out through the savagery of *Beautiful Dirt Valley*, which shows a many-breasted fertility figure crouched in agony at the bottom of a large pit as warrior-figures hurl their arsenal onto her head. The savage fury unleashed when the (female) scapegoat is turned upon by the (male) pack exposes a terrifying underside of the human condition. Whatever trepidation Dunham feels in delivering this grim report is offset by an equally strong determination not to avert his eyes. With *Plaid Shirt* (1998-99) we have moved forward into the age of early human civilization: clothing, weapons, and other accouterments adorn a creature's person, and the rate of expansion outwards has accelerated. Multiple appendages unfurl, brandish knives, grab, and shoot semen into the air, as an even greater number of orifices spread out across the horizon and open themselves up, accelerating the cycle of fertilization and reproduction. The ground beneath the creature has begun to resemble a pond once more, a place where the swirling mixture of life forms and free-floating energy is always ready to propel itself from potentiality to actualization.

As the ostensible subject matter of Dunham's work during the late 1990s became the evolution of the human race, the scale of certain paintings grew to epic proportions. In a sense, the giant scale of pictures like *Ship* (1997-99) and *The Sun* (1999) made them into visual parables about the pitfalls of world population growth, but it also enhanced the viewer's ability to identify specific activity taking place within each painting. *Ship* is almost humorous in its approach but portrays humans as truly pathetic creatures, motivated by the base

right **INTEGRATED PAINTING FIVE** 1992 MIXED MEDIA ON LINEN, 65 x 100 INCHES
PRIVATE COLLECTION

and self-centered agendas even where their survival really is at stake. With the barely seaworthy vessel overfilling the horizon, two of its four-man crew are engaged in actually navigating and steering the boat, while the other two are aft, engaging in consensual aggressive sex. Somewhat incongruously, we see through odd-shaped windows into the ship's hold where three voluptuous females have nothing better to do than preen about naked. The ship's inhabitants are doomed to a state of perpetual aimlessness, brought about by their total absorption in their individual pursuits.

The situation in *The Sun* represents a marginal improvement in that the sphere's inhabitants are not exclusively engaged in aggressive behavior towards each other. A distinctive feature of this painting—a culminating rendition by Dunham of group behavior—is that the creatures are no longer separated, either from one another or from the ground into which their lower quarters seem to blend. This running-together of identities, with heads, arms, genitalia, and weapons becoming more or less interchangeable, suggests in a curious way the increased density given off by the planet itself. Were it not for its evocation of the explosive force of creation, one might describe *The Sun* as an apocalyptic painting, rather than one that signals the continuation of humankind's relentless campaign to justify its own existence.

During the past two years, Dunham's investigation into violence has continued to evolve, first through the exploration of the individual male figure as a kind of rampant destructive force, and, most recently, as a personage whose very substance is gradually but thoroughly absorbed into the surrounding landscape. Dunham's paintings of homicidal maniacs, such as *Invisible Killer* (2000) and *Killer Over the Water* (2000–01), not only return to the single-figure format of several years earlier, but they also give off a sense of being the end of a certain line of iconography. *Invisible Killer* is painted in a style unusually hard-edged and schematic for Dunham. It depicts a headless body in a crisply tailored suit, its raised and gloved hand pointing a gun toward the sky. Without noticeably altering the narrative premise of the paintings, Dunham has nevertheless radically shifted the viewer's position, from the usual place outside the action looking in, to that of the killer's possible next victim. Stirring up viewers' anxiety by putting them on the receiving end of homicidal malevo-

left **A GREEN DEMON** 1993–94 MIXED MEDIA ON LINEN, 96 x 76 INCHES
COLLECTION OF MICHAEL AND B.Z. SCHWARTZ, NEW YORK

lence is also at the heart of *Killer Over the Water*, in which the protagonist shoots downward into water with a rage that could easily bring him into lethal contact with any number of innocent passersby. In both paintings, the solitude of the main figure seems to be directly related to his impending threat, as if the absence of social or cultural constraints might conceivably drive a man to murder.

Dunham's broad probe of the social meanings of nature turns out to be as pertinent to the case of someone going on a killing spree as to what makes groups of human beings go to war. At one of these extremes, there is ample evidence that killers do tend to be loners. At the other, the glorification of violence in organized team sports and war can undo the mechanisms of self-control that normally operate when one has a grievance.

Perhaps behind Dunham's musings, there is a mental calculus in operation, based on the idea that war, violence, and even homosexuality exist in part to provide a natural counterbalance to the obsessive—and ultimately irresponsible—need of human beings to procreate. In other words, if humans cannot manage the rate at which they send more of themselves out into the world to consume the planet's limited resources, then we should not be surprised when behavioral "monsters" emerge to produce a counter-effect in the form of population reduction.

Such a radical interpretation of Carroll Dunham's paintings may not reflect the artist's personal view of the human race. From the evidence at hand, he has never expressed verbally any remotely similar views. But such an interpretation fits the spirit of Dunham's work. As a speculative undertaking that involves the continuous generation of new visual form and content to fill an empty void, Dunham's practices require the artist's total commitment to following the direction of his exploratory impulse. This means that he will invariably turn up unexpected material; the decision of what to include and what to remove cannot be based on whether or not all possible readings of his work have been fully anticipated and resolved. On the contrary, by unlatching the dungeon and letting the literal demons of his unconscious roam freely about, Dunham abrogates the responsibility of tailoring his interpretation of their actions to the finer points of others' sensibilities. Once they have been introduced into the world to the visual and mental satisfaction

right IT 1994 MIXED MEDIA ON LINEN, 70 x 108 INCHES
MODERN COLLECTIONS, LONDON

of the artist, the paintings are very much on their own, to be analyzed and interpreted, while their author moves on to newer things.

Creating something that doesn't already exist is not a simple matter, and Dunham has succeeded in bringing us closer to the archetypal dilemma of pure creative force than any other painter of his generation. His paintings do not placate or instruct, nor do they dryly solve a set of formal problems meant to stand for the current limitations of painting as a communicative practice. On the contrary, Dunham's paintings often embarrass or make their viewers uncomfortable, and they have been described variously as melancholic, misanthropic, and threatening. To interpret them in these terms would be to completely miss the artist's point in creating them. Dunham's paintings are not meant to be disturbing, but rather to be as true as possible to the impulse which drives them into the light of day, an impulse that runs in a deep vein directly to the furthest regions of the human psyche.

The opportunity to exercise a refined sense of moral judgement based on deeply held humanist convictions should not rule out the fact that according to other systems of thought to create is to kill, and to kill is to obey nature's imperative. Dunham does not invite us to linger over these possibilities in an effort to lance the boil of a collective pathology, but to prove that nothing human can be shunned by anyone who pursues a path of enlightenment. In offering up the products of his imagination as the fruits of an exploration into unknown territory, Dunham describes the conceptual outlines of nature without a subject, embodied within the always-elusive enigma of the things that we will never understand about ourselves.

left UNTITLED (PURPLE) 1993-94 MIXED MEDIA ON LINEN, 80 x 50 INCHES
COLLECTION OF THE ARTIST

following pages, left UNTITLED (ORANGE) 1993-94 MIXED MEDIA ON LINEN, 80 x 50 INCHES
COLLECTION OF RONNIE COOKE-NEWHOUSE, LONDON

right UNTITLED (YELLOW) 1993-94 MIXED MEDIA ON LINEN, 80 x 50 INCHES
COLLECTION OF NINAH AND MICHAEL LYNNE, NEW YORK

pages 84-85 UNTITLED (YELLOW) (DETAIL)

Babysitter, 1982
mixed media on fir
48 x 36 inches
Collection of the artist

Fourth Pine, 1982–1983
mixed media on pine
48 x 34 inches
Collection of the artist

Tall Birch, 1983
mixed media on birch
76 x 48 inches
The JP Morgan Chase Art Collection

Peanut Figure, 1984
mixed media on rosewood, pine, maple, and oak
96 ³/₈ x 68 ³/₈ inches
Collection of Phil Schrager, Omaha, NE

Two Dimensions, 1984–85
mixed media on elm and oak
80 x 50 inches
Collection of Lewis Baskerville, Los Angeles

Fifth Pine, 1984–85
mixed media on pine
62 x 49 inches
Collection of Ellen Kern, New York

Migration, 1985–86
mixed media on maple and elm
83 x 47 inches
Collection of Rachel and Jean-Pierre Lehmann

Transit, 1986–87
mixed media on maple
78 x 39 inches
Collection of Michael and B.Z. Schwartz, New York

Purple Shape, 1988
mixed media on ragboard
100 x 120 inches
Collection of Michael and B.Z. Schwartz, New York

Shape with Puddle, 1990
mixed media on linen
77 ¹/₄ x 124 ¹/₂ inches
Courtesy Sonnabend Gallery, New York

Untitled, 1991
mixed media on linen
89 ¹/₈ x 119 ¹/₈ inches
Collection of Rachel and Jean-Pierre Lehmann

Integrated Painting One, 1992
mixed media on linen
70 x 95 inches
Collection of Metro Pictures, New York

EXHIBITION

Mound C, 1992
mixed media on linen
65 x 90 inches
Collection of Vicki and Kent Logan, Vail, CO

Two Things (Mound D), 1992
mixed media on linen
65 x 110 inches
Collection of the artist

A Green Demon, 1993–94
mixed media on linen
96 x 76 inches
Collection of Michael and B.Z. Schwartz, New York

Red Studies Itself, 1994
mixed media on linen
76 x 96 inches
Collection of Rachel and Jean-Pierre Lehmann

Fly-Agaric Men, 1994
mixed media on linen
60 x 70 inches
Collection of A. G. Rosen, Wayne, NJ

Pink Box with Two Extensions, 1995–96
mixed media on linen
69 x 81 1/2 inches
Collection of Michael and B.Z. Schwartz, New York

Saddle Ridge, 1997
mixed media on linen
78 x 54 inches
Private Collection

Demon Tower, 1997
mixed media on linen
108 x 85 inches
Collection of Rachel and Jean-Pierre Lehmann

Purple Planet in Lavender Space, 1997
mixed media on linen
87 x 117 inches
Mottahedan Collection, London

Beautiful Dirt Valley, 1997
mixed media on linen
79 x 69 inches
Collection of Rachel and Jean-Pierre Lehmann

Ship, 1997–99
mixed media on linen
120 x 156 inches
The Museum of Modern Art, New York, Paula Cooper, Donald L. Bryant Jr., and Andreas C. Dracopoulos Funds, 1999

Suit, 1999
mixed media on linen
51 x 63 inches
Collection of Ninah and Michael Lynne, New York

The Sun, 1999
mixed media on linen
80 1/4 x 100 inches
Collection of Thomas Olbricht, Essen

Portrait (Yellow Hair), 1999
mixed media on linen
45 x 56 inches
Collection of the artist

Passing Away (Dead Version III), 2000
mixed media on linen
36 1/2 x 72 inches
Collection of Kent and Vicki Logan, Vail, CO
Fractional and promised gift to the Denver Art Museum, CO

Shade, 2000/2002
mixed media on linen
80 x 74 inches
Collection of the artist

Killer Over the Water, 2000–01
mixed media on linen
96 x 84 inches
Courtesy the artist and Baldwin Gallery, Aspen, CO

Mesokingdom Six (Lost), 2001
mixed media on linen
80 x 70 inches
Collection of Melva Bucksbaum, New York

Mesokingdom Seven (The Heavens), 2001
mixed media on linen
81 x 71 inches
Courtesy the artist and Metro Pictures, New York

Mesokingdom Eight (Arcs), 2001
mixed media on linen
76 x 86 inches
Collection of the artist

following page, left **ALPHA 2000** MIXED MEDIA ON LINEN, 100 x 74 INCHES
COURTESY OF THE ARTIST AND c/o—ATLE GERHARDSEN, BERLIN

right **FEMALE PORTRAIT (FOUR) 2000** MIXED MEDIA ON LINEN, 77 x 62 INCHES
PRIVATE COLLECTION

Born 1949, New Haven, Connecticut
Lives and works in New York and Connecticut

ONE-PERSON EXHIBITIONS

2002

c/o—Atle Gerhardsen, Berlin
Mesokindom (Paintings), Metro Pictures, New York

2001

Carroll Dunham: New Paintings, Gagosian Gallery, Beverly Hills
Carroll Dunham: Recent Prints and Related Works, Galerie Fred Jahn Studio, Munich
The Search for Orgone, Nolan/Eckman Gallery, New York

2000

c/o—Atle Gerhardsen, Oslo
N.e.g., Milan

1999

Galerie Ghislaine Hussenot, Paris
Metro Pictures, New York
Weatherspoon Art Gallery, Greensboro, North Carolina
No Limits Events Gallery, Milan

1998

White Cube, London
London Projects, London
c/o—Atle Gerhardsen Gallery, Oslo
Nolan/Eckman Gallery, New York (cat.)

1997

Metro Pictures, New York

1996

Recent Drawings, Nolan/Eckman Gallery, New York
Carroll Dunham: Paintings and Drawings 1990–1996, Guild Hall, East Hampton, New York; Santa Barbara
Art Forum, Santa Barbara, California; Forum for Contemporary Art, St. Louis, Missouri
Carroll Dunham: Zeichnungen, Galerie Fred Jahn, Munich

1995

Bobbie Greenfield Gallery, Santa Monica
Carroll Dunham: Selected Paintings 1990–95, School of the Museum of Fine Arts, Boston, Massachusetts (cat.)

1994

Works on Paper, Lemburg Gallery, Birmingham, Alabama
Sonnabend Gallery, New York

1993

Sonnabend Gallery, New York
Galerie Lehmann, Lausanne, Switzerland
Nolan/Eckman Gallery, New York

1992

David Nolan Gallery, New York
Jablonka Galerie, Cologne (cat.)
Carroll Dunham: Selected Paintings and Prints, Weidner Gallery, Trinity College, Hartford, Connecticut

1991

Carroll Dunham: Drawings, Gallery Mukai, Tokyo (cat.)
Carroll Dunham: Zeichnungen und Bilder, Galerie Jahn and Fusban, Munich
Daniel Weinberg Gallery, Santa Monica

EXHIBITIO

1990

Sonnabend Gallery, New York
 Jablonka Galerie, Cologne (cat.)

1989

Sonnabend Gallery, New York

1988

Selected Drawings, Tyler School of Art, Temple University, Elkins Park, Pennsylvania
Carroll Dunham: Zeichnungen 1982-1983, Galerie Fred Jahn, Munich (cat.)

1987

Jay Gorney Modern Art, New York
 Daniel Weinberg Gallery, Los Angeles

1986

Barbara Krakow Gallery, Boston, Massachusetts
 Baskerville & Watson Gallery, New York

1985

Daniel Weinberg Gallery, Los Angeles
 Baskerville & Watson Gallery, New York

1981

Artists Space, New York

SELECTED GROUP EXHIBITIONS

2002

Group Show, Metro Pictures, New York
New York Renaissance—Masterworks From the Whitney Museum of American Art, Palazzo Reale, Milan (cat.)
Landscape, Saatchi Gallery, London
Urgent Painting, ARC/Musee d'Art Moderne de la Ville de Paris, France
Bildnis und Figur, Galerie Fred Jahn, Munich

2001

Pop & Post-Pop (On Paper), Texas Gallery, Houston
Locating Drawing, Lawing Gallery, Houston
American Art, Galerie Rudolfinum, The Centre of Contemporary Art, Prague, Czech Republic (cat.)
Olav Chr. Jenssen, Sarah Morris, Carroll Dunham, c/o—Atle Gerhardsen, Berlin
Some Options in Abstraction, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts (brochure)

2000

End Papers, Neuberger Museum of Art, Purchase, New York (cat.)
Superorganic Hydroponic Warfare, Derek Eller Gallery, New York
Art in America 2000, US Department of State Art in Embassies Program, Washington, D.C.
Land & Houses, Two Sequences of Drawing, Nolan/Eckman Gallery, New York
Selected Prints V, Brooke Alexander Editions, New York
THE FIGURE: Another Side of Modernism, Newhouse Center for Contemporary Art, Staten Island, NY
00, Barbara Gladstone Gallery, New York
The Figure in the Landscape, Lehmann Maupin, New York
Open Ends, The Museum of Modern Art, New York

1999

Drawn by..., Metro Pictures, New York
Group Show, Gorney Bravin + Lee, New York
Art at Work: Forty Years of the Chase Manhattan Collection, Museum of Fine Arts, Houston, and the Contemporary Arts Museum, Houston
The American Century, Part II, Whitney Museum of American Art, New York (cat.)

Drawing Into Paint, Fosdick-Nelson Gallery, Alfred, New York

Examining Pictures, Whitechapel Art Gallery, London; Museum of Contemporary Art, Chicago (cat.)

1998

Young Americans 2: New Art in the Saatchi Collection, Saatchi Gallery, London (cat.)

Exterminating Angel, Galerie Ghislaine Hussenot, Paris

Pop Surrealism, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (cat.)

Codex USA: Works on Paper by American Artists, Enstwistle, London

Now and Forever Part 1, Pat Hearn and Matthew Marks, New York

The New Surrealism, Pamela Auchincloss, New York

Art and the American Experience, Kalamazoo Institute of Arts, Michigan

1997

Now on View, Metro Pictures, New York

Painting Project, Basilico Fine Arts and Lehmann Maupin, New York (cat.)

Abstract Painting, Carrie Haddad Gallery, Hudson, New York

1996

How the Chicken Crossed the Road, Mai 36 Galerie, Zurich

Nuevas Abstracciones, Museo Nacional Centro de Reina Sofia, Madrid; Kunsthalle Bielefeld, Germany;

Museu d'Art Contemporani, Barcelona; Sandra Gering, New York

Amerikanische Zeichnungen, Galerie Fred Jahn, Baaderstrasse; Galleria Milano, Milan, Galerie Toni Wüthrich, Basel (cat.)

1995

1995 Biennial Exhibition, Whitney Museum of American Art, New York

New York Abstract, Contemporary Arts Center, New Orleans, Louisiana

Contemporary Drawing: Exploring the Territory, The Aspen Art Museum, Aspen, Colorado

Under Glass, Charles Cowles Gallery, New York

Carroll Dunham and Lari Pittman, Jay Gorney Modern Art, New York

1994

Collectively Speaking: A Sampling of Private Collections, The Art Museum of Santa Cruz County, Santa Cruz, California

What's Wrong With This Picture, Zolla/Lieberman Gallery Inc., Chicago

In the Spirit of Things, Stephen Stux Gallery, New York

Dysfunction, Arthur Roger Gallery, New Orleans, Louisiana

Summer Group Show, Baumgartner Galleries Inc., Washington, D.C.

Deadpan, The Work Space at Dolgenos Newman & Cronin, New York, and Sonnabend Gallery, New York

1993

Projects, Betsy Senior Contemporary Prints, New York

What's Wrong with this Picture, Postmasters, New York

A Series of Anniversary Exhibitions: part II, Daniel Weinberg Gallery, Santa Monica, California

Extravagant: The Economy of Excellence, Russisches Kulturzentrum, Berlin

Drawings: 30th Anniversary Exhibition, Leo Castelli Gallery, New York

1992

American Art of the 80s, Museo d'Art Moderna e Contemporanea di Trento e Rovereto Trento, Italy (cat.)

Carroll Dunham & Nicola De Maria, Thomas Segal Gallery, Boston

Works on Paper, David Nolan Gallery, New York (cat.)

Carroll Dunham & Mel Kendrick: A Selection of Recent Work, Phillips Academy, The Addison Gallery of American Art, Andover Massachusetts

Drawn in the 90s, Katonah Museum of Art, Katonah, New York; Fine Art Gallery, Indiana University, Bloomington, Indiana; Illinworth Kerr Gallery, Alberta College of Art, Calgary, Alberta, Canada; Huntsville Museum of Art, Huntsville, Alabama; Worcester, Massachusetts; Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire; University Art Gallery, San Diego State University, San Diego, California (cat.)

Emerging New York Artists, Fine Arts Building, College of Fine Arts, Omaha, Nebraska

Summer Drawing Show, Galerie Fred Jahn, Stuttgart

1991

Carroll Dunham, Mike Kelley, Cindy Sherman, Metro Pictures, New York

Sieben Amerikanische Maler, Bayerischen Staatsgemaldesammlungen, Munich

Mel Bochner, Carroll Dunham, Barry LeVa, Galerie Faust, Geneva (cat.)

1991 Biennial Exhibition, Whitney Museum of American Art, New York (cat.)

Paintings & Drawings, Daniel Weinberg Gallery, Santa Monica

The Thing, Perry Rubenstein Gallery, New York

Fall & Winter: 1991-1992, Daniel Weinberg Gallery, Santa Monica

Ralph Humphrey, Matthew Weinstein, Carroll Dunham, Perry Rubenstein Gallery, New York

1990

With the Grain: Contemporary Panel Painting, Whitney Museum of American Art, New York; Whitney Museum of American Art, Stamford, Connecticut; Whitney Museum of American Art at Phillip Morris, New York

Amerikanische Zeichnungen Inden Achtziger Jahren, Graphische Sammlung Albertina, Vienna; Albertina, Vienna; Museum Morsbroish, Leverkusen; Vienna Galerie Faust, Geneva (cat.)

Carroll Dunham and Terry Winters, Gallery Mukai, Tokyo

Waterworks, U.L.A.E., New York

The Last Decade: American Artists of the 80s, Tony Shafrazi Gallery, New York (cat.)

Organic Abstraction, The Nelson-Atkins Museum of Art, Kansas City, Missouri

Sommer 1990, Galerie Fred Jahn, Munich

1989

Horn of Plenty, Stedelijk Museum, Amsterdam

Wiener Diwan: Sigmund Freud-Heute, Museum des 20. Jahrhunderts, Vienna (cat.)

A Decade of American Drawing: 1980-1989, Daniel Weinberg Gallery, Los Angeles

First Impressions: Early Prints by Forty-Six Contemporary Artists, Walker Art Center, Minneapolis, Minnesota

New Works by Gallery Artists, Sonnabend Gallery, New York

U.L.A.E. Prints, Galerie Fred Jahn, Munich

1988

NY Art Now—Part II, The Saatchi Collection, Saatchi Gallery, London (cat.)

Vital Signs: Organic Abstraction from the Permanent Collection, Whitney Museum of American Art, New York

Altered States, Kent Fine Art, New York; Scott Hanson Gallery, New York

Group Show, Barbara Krakow Gallery, Boston, Massachusetts

Amerikanische Druckgraphik: Recent American Prints, Galerie Fred Jahn, Munich

Aperto 88, Venice Biennale XLIII, Venice, Italy

1987

Post-Abstract Abstraction, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (cat.)

Drawing Acquisitions, The Museum of Modern Art, New York

Schizophrenia, Josh Baer Gallery, New York

Coleccion Sonnabend, Centro de Art Reina Sofia, Madrid; capc Musée, Centre d'Art Contemporain de Bordeaux, France (cat.); Art Cologne, West Germany; Hamburger Bahnhof, Berlin, West Germany; Galleria Nazionale D'Art Moderna, Rome; Museo D'Art Moderna e Contemporanea, Trento; Musée Rath, Geneva; Sezon Museum of Art, Tokyo; The Miyagi Museum of Art, Japan; The Fukuyama Museum of Art, Japan; The National Museum of Art, Kyoto

1986

Paintings & Sculpture: Recent Acquisitions, The Museum of Modern Art, New York
Monumental Drawing: Works by 22 Contemporary Americans, The Brooklyn Museum, New York (cat.)
Intuitive Line, Hirschl & Adler Modern, New York
Paravision, Margo Leavin Gallery, Los Angeles
Art on Paper, Weatherspoon Art Gallery, Reading, Pennsylvania
Drawing: Carroll Dunham, John Newman, Terry Winters, Jeffrey Hoffeld & Company, New York

1985

Paintings as Landscape, Parrish Art Museum, Southampton, New York; the Baxter Gallery, Pasadena, California
Currents: Carroll Dunham, Institute of Contemporary Art, Boston, Massachusetts
Group Show, International with Monument, New York
1985 Biennial Exhibition, Whitney Museum of American Art, New York (cat.)
Real Surreal, Lorence Monk Gallery, New York

1984

Brilliant Color, Baskerville & Watson, New York
Inner Vision: Drawing, Barbara Krakow Gallery, Boston, Massachusetts
Summer International, Daniel Weinberg Gallery, Los Angeles
Figure in Paint, Cable Gallery, New York
New York I Dag, Nordjyllands Kunstmuseum, Aalborg, Denmark
10 Year Anniversary Exhibition, Artists Space, New York

1983

Nine Painters, Hallwalls, Buffalo, New York (cat.)
Carroll Dunham & Terry Winters, Jan Bernier Gallery, Athens
Tradition, Transition & New Vision, The Addison Gallery of American Art, Andover, Massachusetts
New Biomorphism & Automatism, Patricia Hamilton Gallery, New York

1981

Four Painters, Massachusetts Institute of Technology, Cambridge, Massachusetts
New Talent, New York, New Gallery, Cleveland, Ohio; Hayden Gallery, Massachusetts

1980

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

1979

Selector's Choice, Baltimore Museum of Art, Baltimore, Maryland

1978

Lineup, The Drawing Center, New York
Young American Artists, Schema Gallery, Florence, Italy

right MESOKINGDOM TWO 2001 MIXED MEDIA ON LINEN, 73 1/4 x 83 3/4 INCHES
 PRIVATE COLLECTION

2002

- Dannatt, Adrian. "Artist's Interview, New York: Carroll Dunham—Taken Over by the Doodle." *The Art Newspaper* (May): 31.
- Johnson, Ken. "Carroll Dunham—'Mesokingdom'." *The New York Times*, 17 May, E35.
- Mahoney, Robert. "Carroll Dunham, 'Mesokingdom (Paintings)'." *Time Out New York* (May 9–16): 67.
- Prather, Marla, and Dana Miller, eds. *New York Renaissance—Masterworks From the Whitney Museum of American Art*. Milan: Edizioni Electra.
- Schjeldahl, Peter. "Carroll Dunham." *The New Yorker* (May 13): 18.

2001

- Hirsch, Faye. "Working Proof." *Art on Paper* (March–April): 72–79.
- Kertess, Klaus. *Some Options in Abstraction*. Cambridge, MA: Carpenter Center for the Visual Arts, Harvard University.
- Smolik, Noemi, Rainald Schumacher, Ursula Frohne, and Ingild Goetz. *American Art: From the Goetz Collection, Munich*. Munich: Ingild Goetz/Galerie Rudolfinum.
- Tallman, Susan. "Hot Pink Souls Ice: The Printed Work of Carroll Dunham." *Art on Paper* (March–April): 44–53.

2000

- Chase Manhattan Bank. *Art at Work—Forty Years of The Chase Manhattan Collection*. New York: Chase Manhattan Corporation.
- Collischan, Judy, ed. *End Papers*. Purchase, NY: Neuberger Museum of Art, State University of New York, Purchase.
- Goodman, Jonathon. "Carroll Dunham." *Contemporary Visual Arts* 27: 68.
- Siegel, Katy. "Carroll Dunham: Metro Pictures." *Artforum* (February): 118.
- Varnedoe, Kirk, Paola Antonelli, and Joshua Siegel, eds. *Modern Contemporary: Art at MoMA Since 1980*. New York: The Museum of Modern Art.

1999

- Bourbon, Matthew. "Carroll Dunham @ Metro Pictures." *NY Arts* (November): 88.
- Dannatt, Adrian. "Mayhem at Metro." *The Art Newspaper* (November): 70.
- Gregg, Gail. "Blob Appeal." *ARTnews* (January): 102–105.
- Kimmelman, Michael. "Carroll Dunham: Metro Pictures." *The New York Times*, 19 November, E41.
- Kingsley, April. "Drawing the Line." *d'Art International* (Spring/Summer): 31–33.
- Lampert, Catherine, and Robert Fitzpatrick. *Examining Pictures*. London: Whitechapel; Chicago: Museum of Contemporary Art.
- Maxwell, Douglas F. "Carroll Dunham." *Review* (November): 26–27.
- Mottahedan, Mohammad, and Tony Godfrey. *Once Upon A Time In America*. London: Christie's Books.
- Naves, Mario. "Carroll Dunham Does Guston Lite." *The New York Observer*, 15 November, 19.
- Phillips, Lisa. *The American Century: 1950–2000*. New York: Whitney Museum of American Art.
- Sante, Luc. "Triumph of the Image." *The New York Times Magazine*, 19 September, 72–73.
- Scott, Andrea K. "Carroll Dunham: Metro Pictures." *Time Out New York* (December 2): 68.
- Turner, Grady T. "Abstracted Flesh." *Flash Art* (January/February): 66–69.

1998

- Adams, Brooks, and Lisa Liebmman. *Young Americans 2: New Art in the Saatchi Collection*. London: Saatchi Gallery.
- Cameron, Dan. "Carroll Dunham: Metro Pictures." *Artforum* (March): cover, 95.
- del Re, Gianmarco. "Young Americans 2: Parts I & II." *Flash Art* (November/December): 66.
- Dorment, Richard. "Contemporary Art for Couch Potatoes." *The Daily Telegraph*, London (May 6).
- Drolet, Owen. "Pop Surrealism." *Flash Art* (Summer): 61.
- Higgins, Ria. "New Art Shows." *What's on in London* (April 29).
- Hirsch, Faye. "Working Proof: Carroll Dunham." *Art on Paper* 3: 58–59.
- Homes, A.M. "The Best of 1998." *Artforum* (December): 104–105.
- Hubbard, Sue. "Carroll Dunham." *Time Out, London* (April 8–15).
- Jobey, Liz. "Art." *The New Statesman*, London (May 8): 42–43.
- Johnson, Ken. "Carroll Dunham." *The New York Times*, 13 November, E40.
- Kalina, Richard. "Dunham's Dystopia." *Art in America* (March): 97–99.
- Kent, Sarah. "Wrappers' Delight." *Time Out, London* (May 6–13).
- Kimmelman, Michael. "How the Tame Can Suddenly See Wild." *The New York Times*, 2 August, E2.35.

- _____. "In Connecticut Where Caravaggio First Landed." *The New York Times*, 17 July, E2.35.
- Klein, Richard, Dominique Nahas, and Ingrid Schaffner. *Pop Surrealism*. Ridgefield, CT: The Aldrich Museum of Contemporary Art.
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