

Publication Dept.

# NEW WORK NEW YORK

TOM BUTTER TOM EVANS JOHN FEKNER JUDITH HUDSON PETER JULIAN CHERYL LAEMMLE

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LYNN GUMPERT

NED RIFKIN

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**The New Museum**

New York

*January 30 - March 25, 1982*

The exhibition will be circulated by the Western Association of Art Museums, San Francisco. At the time of publication, the exhibition schedule is as follows:

**Mandeville Art Gallery**

University of California at San Diego  
La Jolla, California

*April 30 - June 11, 1982*

**University of Arizona Museum of Art**

Tucson, Arizona

*August 21 - October 2, 1982*

**Tyler Museum of Art**

Tyler, Texas

*October 23 - December 5, 1982*

**Ringhouse Gallery**

University of Edmonton  
Edmonton, Alberta, Canada

*January 4 - February 15, 1983*

**Mendel Art Gallery**

The Saskatoon Gallery and Conservatory  
Corporation  
Saskatoon, Saskatchewan, Canada

*March 11 - April 17, 1983*

This exhibition is supported by grants from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the Jerome Foundation, and is made possible in part by public funds from the New York State Council on the Arts.

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## FOREWORD

This is the fourth exhibition in The New Museum's "New Work/New York" series. The six artists included here have not had extensive gallery or museum exposure to date, nor have they yet received critical approbation. Because much of the work that we show comes from outside New York, we feel that this ongoing exhibition series provides a special forum for the artists of our own milieu: it is therefore extremely important to us that the Western Association of Art Museums has provided a welcomed opportunity to share the work of these artists with organizations outside New York by circulating "New Work/New York" for the first time.

I am grateful to Lynn Gumpert and Ned Rifkin, Curators, for

organizing the exhibition and providing the critical essays. They have been aided in their task, once again, by the entire staff of The New Museum, and by an extraordinary group of volunteers and interns, whose efforts make our exhibition, education, and publications programs possible. We are deeply grateful to the National Endowment for the Arts, the Jerome Foundation, and the New York State Council on the Arts for their continued support. Most of all, we thank the artists for sharing their enthusiasm, good will, and work with us.

Marcia Tucker  
*Director*

## PREFACE

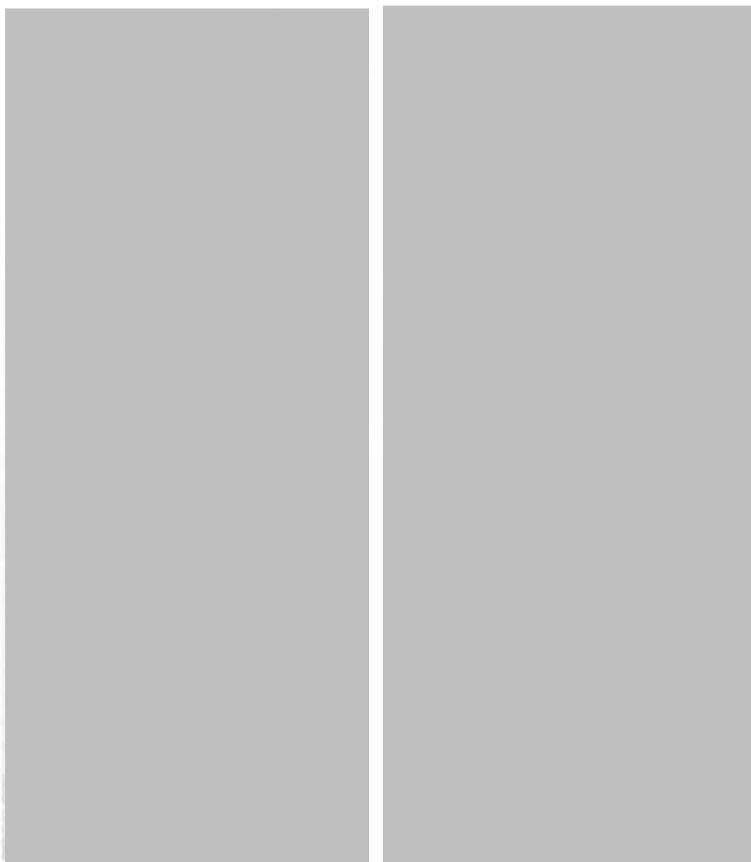
Preparation for "New Work/New York" was part of an ongoing process of viewing slides and seeing work both at the museum and in artists' studios. One criterion for this exhibition was that artists included may not be currently affiliated with a commercial gallery in New York. Despite this parameter, the abundance of challenging work by the vast number of unaffiliated artists living and working here made the choices quite difficult. Each artist was chosen independently of one another and, as a result, "New Work/New York" does not seek to illustrate a theme, define a current stylistic trend, or presume to invent a movement. Though the essays were authored individually, all of the artists in this exhibition were selected collaboratively by us and reflect our exchange of ideas.

We would like to express our gratitude to Marcia Tucker and Robin Dodds for their involvement in the selection process. Robin also coordinated the catalog production, supervising the very able efforts of interns Ann Philbin and Laura Wettersten, who together compiled the checklist, artists' selected exhibitions, and bibliographies. We also

very much appreciate the tireless efforts of Tim Yohn, who edited the manuscript, and Joe Del Valle, who designed the catalog, each working, once again, under unrelenting time pressures. Our thanks as well to Allan Schwartzman for his suggestions, and to Jane Freeman for her very helpful critical comments and for typing the manuscript. We are deeply indebted to John Jacobs and Maria Reidelbach for arranging the shipping and crating of the work, and for collaborating in the design of the exhibition and its installation. We are grateful to Jerry M. Daviee and Gigi Dobbs of the Western Association of Art Museums (WAAM) for scheduling and overseeing the tour of the exhibition throughout the United States and Canada.

Finally, we feel fortunate to have worked with these six artists. Their participation and cooperation in realizing this exhibition was greatly appreciated.

Lynn Gumpert  
Ned Rifkin  
*Curators*



left

1. *J.D.*, 1981. Fiberglass cloth with polyester resin and dye. 91 x 16 x 21".

right

2. *J.W.*, 1981. Fiberglass cloth with polyester resin, dye, and pigment. 72¼ x 17¼ x 9¾".

Human beings spend much of their lives trying to maintain an upright posture. In this respect, life can be seen as a process of moving from a horizontal, stationary position toward a vertical, dynamic one, then yielding to the inevitable static and recumbent state imposed upon us by time and gravity. Vertical building, manifested in the extreme by gothic cathedrals and modern skyscrapers, denies gravity and celebrates the most vital period of life when the human figure is erect

and autonomous. This urge to build surely extends beyond the physical act it involves. The fundamental need to construct edifices or objects is central to the human condition.


For Tom Butter, building is a form of epistemological inquiry. "I want to see what meanings I can get to by the way that I build things," he explains. "How much do I know? This particular kind of knowledge comes only through building. When I build something, I feel like I have learned something. It's like research. . . . When I finish a piece, this one and everything behind it is all that I know."

As a youth, Butter assembled model airplanes and ships and later extended this hobby into serious creative endeavor. Soon after he began college he realized that "art school was a place where I could build stuff and get grades and a degree for it." Late in his graduate studies, he dispensed with printmaking in order to fabricate rectilinear cardboard construction containing translucent paper windows. A few months after he arrived in New York in 1977, his growing interest in light filtering through materials led him to make organically shaped fiberglass sculptures.

Butter's recent work is preoccupied with verticality. He readily acknowledges the influence of Constantin Brancusi, the early twentieth-century Rumanian sculptor whose variations of *Bird in Space* (versions from 1919-24) and his *Endless Column* (1937) helped shape Butter's thinking. Butter's fiberglass sculptures, like Brancusi's, have no armatures or skeletons; they are attenuated, diaphanous colored forms which, by virtue of their orientation and large scale (approximately five to eight feet in height), evoke the human figure without explicitly depicting it. Strongly assertive images, they are physically quite light and relatively insubstantial. Seen from certain angles they seem almost to disappear. Yet, even at their fullest they appear as delicate veils of color whose fluid motions are momentarily arrested.

The suggestion of the human figure is underscored by the fact that Butter names (rather than titles) the sculptures with initials of people of whom they remind him. These may be friends, other artists, critics, poets, or movie stars, but the personal link is always there for Butter in terms of essential character, gesture, or pose. However, the sculptures are in no way meant to be portraits. Their vitality is not derived from figurative associations, but from the glow of light that suffuses them and their sense of latent movement.

The shimmering translucent quality of the fiberglass is enhanced



by Butter's treatment of the surface. The glossy shine reflects light while simultaneously allowing it to pass through the material. Color dyes are mixed in with the liquid resin and brushed onto the stretched fiberglass cloth to achieve the richness of stained glass, while depositing a viscous traction on the surface and congealing the form.

There is a definite link to painting in Butter's manner of applying the wet resin, yet the entire process is more directly involved with image-making in general. "Sculpture makes an image out of material rather than an image, like painting, that is already flat," Butter notes. "There are many less constraints in sculpture. The way that meaning comes out of sculpture is more tortuous, less literary. Painting seems to be more discursive. I'm building something that has an image."

Butter has determined that, at least for the present, he will continue to work with fiberglass, a material he finds very versatile. In addition, he consistently uses the floor as a base rather than mounting the sculpture on a pedestal to separate it from the viewer's space. This allows him to set up a "common ground," providing a direct encounter between the sculpture and the viewer.

In some pieces, for example *I.D.* (fig. 1) and *J.W.* (fig. 2), the "skin" (as Butter calls the stiffened sheets of fiberglass) envelopes space, gently wrapping around an area, enclosing a volume rather than merely demarcating a place. In others, like *K.M.* (fig. 3) and *J.N.*, the interior spaces are penetrated by spear-like projectiles and a twisting red vertical form, respectively. This is an extension of the phenomenon of light passing through the translucent fiberglass, now articulated in an overtly physical manner.

The nature of the material requires the seams to overlap in order to close off the form, resin acting as an adhesive agent. Since the resin is transparent, the seams are nearly always visible, enabling the viewer to see where the piece was fastened together, and conversely indicating how one might gain entry into the inner volume were it not sealed. This parallels the sensation of seeing the space inside the form without actually being able to occupy it.

The zig-zag pattern of the seams in *I.D.* is a motif Butter repeats in variations in other sculptures. In *T.M.* the jagged profile has an aggressive movement, "like a serrated knife blade cutting through and piercing space."<sup>2</sup>

The tops of the pieces demand a formal solution comparable to a painter's concern with the corners of a canvas. In some of the earlier works Butter allowed the tops of his columnar forms to remain open. Their height prohibited the viewer from gazing directly into the interior



left

4. S.S., 1981. Fiberglass cloth with polyester resin and dye. 89 x 26 $\frac{3}{4}$  x 40 $\frac{1}{4}$ ".

above

5. M.S., 1981. Fiberglass cloth with polyester resin and dye. 87 x 11 $\frac{1}{2}$  x 9 $\frac{1}{4}$ ".



6. C.E., 1981. Fiberglass cloth with polyester resin and dye. 62 $\frac{3}{4}$  x 13 x 4".

volume. Recently, the tops have become ornamental, as in the flowing cowl hood of *I.D.*, the pointed plumage of *K.M.*, and the floral crown of *M.S.* (fig. 5). A penchant for visually reiterating the outside edges, partially in response to Butter's desire to "draw in space," is noticeable in the newest works, for example *C.E.* (fig. 6) and *S.S.* (fig. 4).

Prior to his vertical sculptures, Butter made a series of horizontal wall pieces. His earlier floor pieces look more grounded, somewhat squat, clumsy, and humorous. The newest sculpture, *S.S.*, is a large, lyrical semi-arch curving overhead, enclosing the viewer in a friendly embrace as parentheses might isolate a tangential thought in a sentence.

There is a curious contradictory quality to Butter's sculptures. Although static, there is a definite motion implied. Despite its apparently luscious pliancy, the fiberglass is actually hard and brittle. Hence there exists a literal illusionism, a function of process and materials.

Much of Butter's inspiration is drawn from artists who initially appear to have little in common. In addition to Brancusi, he feels a connection with Eva Hesse (one of the first artists to use fiberglass in an organic manner), H.C. Westermann, and Richard Tuttle. These artists pursued personal visions in a formal idiom which necessitated "inventing their own languages" in their respective media. In addition to the examples these artists provide, Butter's imagery is largely inspired by plant and marine life—fish, shells, seaweed, cactuses, and crustaceans.

The strength of Butter's sculptures lies in their simple elemental forms that open a wide spectrum of personal and natural associations. As he has evolved his techniques and become increasingly fluent with his materials, Butter has been better able to articulate his "own language." The resulting sculptures are startlingly clear essences, recalling a remark that Brancusi once made: "Simplicity is not an objective in art, but one achieves simplicity despite oneself by entering into the real sense of things."<sup>3</sup>

Ned Rifkin

1. All quotations are the artist's taken from an unpublished taped interview with the author on November 10, 1981.
2. This pattern, which appears in several of Butter's earlier works, is highly reminiscent of the profile of Brancusi's *Rooster* (1924).
3. Herschel Chipp, ed. *Theories of Modern Art* (Berkeley and Los Angeles: The University of California Press, 1968), p. 364.



## TOM EVANS



1. *Thrust*, 1981. Oil on canvas. 60 x 72".

Three years ago, Tom Evans was a painter in his mid-thirties who was affiliated with a well-known New York gallery. An artist from Minnesota who had lived in Manhattan for less than ten years, Evans had, by most standards, begun to "make it." He was becoming known as a painter of finely brushed color field abstractions, each controlled stroke a luminous tessera woven into a surface of radiant color. There was, however, one problem. "I felt I had exhausted the direction. It became tedious; I was getting bored. I realized that, while the paintings were definitely changing, they were not getting better," Evans confesses. "They lost intensity and were becoming too introverted."

Even for the artists of modest reputation, the style they evolve and with which they are identified can become an albatross. Those who sell their work are faced with additional problems of esthetic renewal

in the face of an already commercially successful look or technique. While this is not necessarily confining for all artists, Evans was stymied by it.

He made one important change immediately. He put away his sable brushes and broke out the palette knife. "The new paintings evolved very fast. At a certain point there was a clear suggestion of images forming and I thought, 'Why not carry that out to its logical conclusion?'" Evans realized that he had been harboring grave doubts about abstract painting for some time. "They don't have the force that they once had. People are tired of them," Evans claims. "I began to ask myself, 'If I were the only person painting, what would I do?' It always disturbed me that it required a cultivated or conditioned eye to see these [earlier] paintings." At about this time, it occurred to Evans that had he placed one of his older paintings on the sidewalk, few passers-by would take notice. He vowed to create paintings people would be forced to respond to—positively or negatively—in a decisive way.

Asked if there is anything that reveals his background, having been born, raised, and educated in Minneapolis-St. Paul, Evans replied, "I don't shout." While it is true that he is soft-spoken (albeit out-spoken), Evans allows his new paintings to do his yelling for him (figs. 1, 2, 3, 4). Since he left his gallery and the quiet abstractions of a few years ago, his new work is clamorous, aggressive, and eccentrically image-based. Seething with gargoyles and other monstrous creatures with bulging eyes and serpentine tongues, muscular lips, and jack-o'-lantern teeth, Evans' paintings have been radically transformed.

These powerful paintings are curiously ambivalent. They pulse and rumble with bass-tone thunder. The beings that populate the images are ominous, menacing, and threatening at times, yet they are sumptuously painted and somewhat comical with their robust, toothy grins, and insatiable appetites. Their forceful drive is deliberate and undeniable. Whereas Evans' earlier works were passive and serene, aloofly drawing the viewer into the comfort of orchestrated repetition and chromatic resonance, the new work is brash, provocative, and raucous. The tumult of these unleashed dynamic forms and bold range and combinations of colors dominate the viewer, actively seizing hold of our attention and bruising more refined retinal sensibilities.

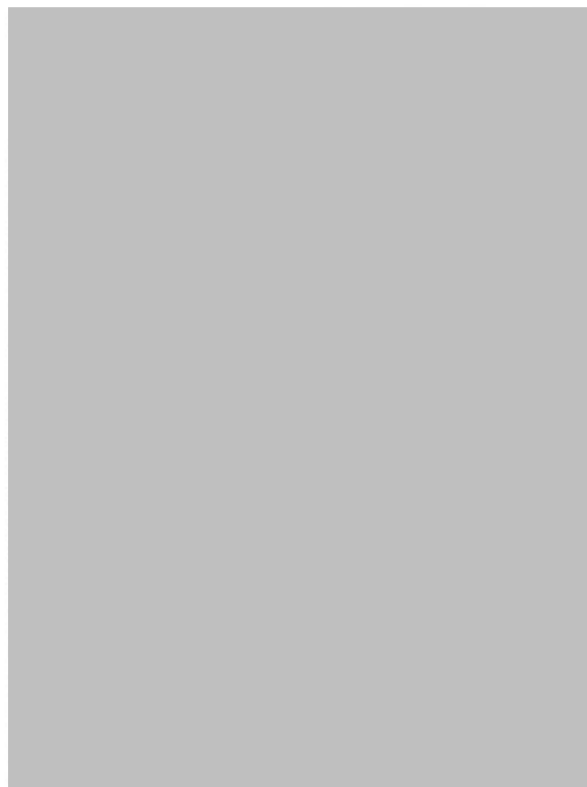
Nevertheless, these are masterfully composed and crafted



2. *Source*, 1981. Oil on canvas. 60 x 72".

paintings. The tactile richness of the thickly applied paint, along with the undulations of the forms and sheer intensity of Evans' palette, attracts us as much as the imagery may repel us. "I think about the images for quite a while before I paint them," states Evans. He works out the composition, often in completed drawings (figs. 5 and 6) and has a definite idea of the colors he plans to deploy. Though these will occasionally change as the painting process ensues, the adjustments he makes are not major ones.

Composition is crucial to the impact of the works. Cropping is used to enhance the imagery and to evoke a giant scale for the creatures. "I definitely think of them as larger than life," the artist explains. We never see an entire monster, and most often they are in the process of benignly devouring each other so that the viewer never knows where one begins and another ends. They exist in a non-specific place



3. *Dawn*, 1981. Oil on canvas. 65 x 48".



4. *Journey*, 1981. Oil on canvas. 78¼ x 144¼".



5. *Prelude*, 1981. Pencil on paper. 13 $\frac{3}{4}$  x 16 $\frac{1}{2}$ ".

without references to gravity. At times it is difficult to distinguish up and down since there is no ground plane and the eyes, mouths, and tongues converge from many directions. The pervasive disorientation is intended. Evans insists, "Antaeus always wins. The idea that gravity will prevail is inevitable. . . . Only in our dreams and myths can we overturn this."

These beings do, indeed, have an unspecified mythic quality. Though Evans reads mythological literature and is particularly fond of the Babylonian myths, he believes that these references are not directly translated into the paintings. They are non-literary in character. "These images could only have been made by a painter. It's extremely difficult to describe in words something people have not already seen," Evans claims.

Various visual sources for Evans' imagery come to mind: Brazilian carnivals, Mardi Gras masks, Mexican murals, doodles, low-rider auto paintings, Chinese dragons, African sculpture, some of



6. *Storm*, 1981. Pencil on paper. 13 $\frac{3}{4}$  x 14"

Francisco de Goya's darker paintings, as well as the apocalyptic visions of Hieronymus Bosch and Pieter Bruegel. Indeed, Evans acknowledges that, when he was younger, Bosch was his favorite artist. However, for him, these paintings no longer have the presence that he seeks in his own current work.

Whatever sources can be traced to Evans' new work, they resound as thoroughly original paintings of integrity, arresting and compelling in their uncompromising vitality. There is a heroic element present, not only in the imagery, but also in Evans' determination to throw off self-imposed limitations of style in order to forge a consistent vision which is extremely personal yet exceedingly accessible.

Ned Rifkin

1. Taken from an unpublished taped interview with the author on November 11, 1981.



1. *DECAY*, 1979. Long Island City, New York. Spray paint on abandoned car.

John Fekner's work, strictly speaking, is not new to New York. A quintessential New Yorker, Fekner was born here and raised in Queens, where he still lives. And not inconsequently, a good deal of his art has become part of New York itself, if only temporarily, interacting with and appropriating parts of this sprawling metropolis.

In the past ten years, Fekner has produced a wide range of work that might at first appear unrelated. His output includes paintings, cast paper reliefs, video, audio and performance works, sculpture, and a computer-generated piece. He is best known, although not always by name, for over three hundred "environmental/conceptual" works consisting of dates, words, and symbols stencilled on roads, buildings, and cars mainly in Queens, but also in the Bronx and Manhattan, as well as in Toronto, Washington D.C., and various cities in Sweden. Despite the diversity of media and appearances, the work demonstrates consistent interests involving general concepts of perception and transformation, as well as specific environmental and sociological concerns such as urban decay, chemical pollutants, mass media, and the plight of Native American Indians. Indeed, Fekner is exemplary of an artist who will use whatever means necessary to communicate a vision or message, and whose work changes as that vision expands.

From 1971, while still an undergraduate, until 1976, Fekner produced a series of portraits comprised of faint, tiny marks of

ballpoint pen on canvas. A reaction to the blatant, immediate, and banal imagery of Photo-Realism and Pop Art, these paintings required concentration and time before the image would "pop out," demonstrating a "way of not supplying so much information, of leaving the viewer to examine the work and gradually call forth recognition and recollections."<sup>1</sup>

In 1976, Fekner was among the first to receive studio space at PS. 1, the abandoned Long Island City school renovated into a major alternative space for artists. The move from working in the seclusion of his parents' small apartment to sharing the sprawling, run-down building with other artists had a profound effect on his work. Unable to continue his immaculate, delicate portraits in the decrepit school, he instead concentrated on a "portrait" of the building itself, which he came to realize was like an "elderly person who has acutely perceived his experience of life."<sup>2</sup> Interested in capturing the building's accumulated history, Fekner made cast paper impressions from walls and architectural details, allowing the layers of paint, rust, dirt, and mildew to become imbedded into a new object. Like his earlier paintings which were, in a sense, "camouflaged," many were installed undetected throughout the building.<sup>3</sup>

At that time he also moved beyond his immediate surroundings of PS. 1 and into the community, stencilling random dates in three-inch-high numerals onto various surfaces where they would trigger associations in the minds of passing motorists and pedestrians. One of the first projects in 1977 was *Youth Piece*, which entailed stencilling "YOUTH 1946" through "YOUTH 1980" sequentially on thirty-five pillars of an underpass between two cemeteries in Queens. *Youth Piece* draws attention to the passage of time and focuses on the immediate environment, namely, the cemeteries, by invoking past childhoods and the inevitability of death. Not lost upon the artist was the fact that the particular stretch was the scene of drag racing in the fifties and the site of several deaths.

With these projects, Fekner began soliciting help from neighborhood teenagers who would assist him during his nightly forays. Collaboration and involvement with the community have remained essential to his work. He eventually invented "Queensites" as an umbrella term for the stencil projects.

His awareness of PS. 1 as an "abandoned institution in one of the more run-down sections of the older cities of the Northeast United States,"<sup>4</sup> touched off an increasing concern for the particular

2. *WHEELS OVER INDIAN TRAILS*, 1979. Pulaski Bridge near entrance to Midtown Tunnel, New York. Spray paint on concrete.

environment in which he had spent most of his life. He began two series of larger stencil pieces, generically entitled "Warning Signs" and "Historical Notes," which have continued to the present. The former deals with urban decay, the menace of television and advertising media, toxic wastes, and radioactive materials. The latter delves into the community's past by drawing attention to Native American Indians, the original inhabitants of Long Island.

The stencils, which range in height from three inches to three feet, gradually have become more conspicuous, sometimes painted in bright colors against a white background. Fekner employs a ubiquitous, traditional-style lettering, mimicking the "official" look of stencils on packing crates and other industrial materials. The words or symbols are direct, yet their anonymous application provokes an aura of mystery, heightened by the essentially "styleless" appearance of the stencil. The words or phrases often function like captions, identifying or categorizing a condition, thus fulfilling a fundamental human need to impose order on the world around us. In some instances, the stencilled word "DECAY" on an abandoned car (fig. 1) or building has prompted the car's removal or the building's demolition. Other pieces remain, changing over time, gradually becoming assimilated into the structure itself; one more layer in the strata of paint, rust, and pollution of contemporary urban archeology.

Essential to this body of works, and of primary importance to

Fekner, is the experience of them within the environment. For example *WHEELS OVER INDIAN TRAILS* (fig. 2) is viewed from below as one approaches the Pulaski Bridge near the Queens Midtown Tunnel. "WHEELS" draws attention to the unending stream of cars, trucks, and buses, a reminder of the pervasive mobility of contemporary life. At the same time, "OVER INDIAN TRAILS" reminds us of the original inhabitants, the routes they must have used, and their subsequent near eradication.

Fekner began the stencils in the most desolate areas of Maspeth and Long Island City, stencilling messages such as *DECAY ABANDONED*, *INDUSTRIAL FOSSIL*, and *FLUOROCARBONS PRESERVATIVES ASBESTOS* where only truckers, factory workers, and police would see them. Later he went to Madison and Park Avenues, the heart of Manhattan's advertising industry, to stencil *POST NO BILLS*, *DE-EMPHASIZE ADVERTISEMENTS*, and *SOFT BRAINS WATCH THE SCREEN AND BUY THE JEANS*. Television and billboard advertisements, Fekner believes, engender a mentality geared to quick consumption and discourage literacy. He reached an even larger audience when a series of his stencilled pieces were photographed as a backdrop for Ronald Reagan's presidential campaign speech in the south Bronx (fig. 3).<sup>5</sup>

Attracted to the Charlotte Street area because of its use as the site for a counter-cultural conference, Fekner stencilled *DECAY*, *BROKEN*



above left

3. *DECAY*, 1980. Charlotte Street, The Bronx, New York. Spray paint on abandoned building. Candidate Ronald Reagan speaking to the press on his visit to the South Bronx on August 5, 1980.


above

4. *BROKEN PROMISES*, *BROKEN TREATIES*, and *DECAY*, 1980. Charlotte Street, The Bronx, New York. Spray paint on abandoned buildings.

left

5. *NO TV*, 1980. Television sets, tar, photographs, spray paint.

below

6. Stills from *Toxic Wastes from A to Z*, 1981. Color ¾" videotape. 2 min. Composed at New York University's Alternate Media Center as part of the Electronic Gallery.
- 

PROMISES/FALSAS PROMESAS, BROKEN TREATIES, SAVE OUR SCHOOL, and LAST HOPE (fig. 4), the latter with assistance from the building's inhabitants. Fekner's messages, aired on television news and distributed to newspapers nationwide, bluntly, succinctly, and poignantly summarized the conditions of the devastated neighborhood.

Complementing a series of stencils using the international symbol of a circle with a diagonal slash over the letters "TV," Fekner executed a series of sculptures using tar and real television sets. In one installation (fig. 5), three tarred sets were stacked one atop the other, with the sign for "NO TV" stencilled on stills from commercials on two of them. An "X" was superimposed on the screen of the third television, tuned to a station and running continuously. The tar invoked associations of being stuck watching television, as well as the "tube's" destiny as a cultural fossil, preserved in much the same way as remnants of past eras are preserved in tar pits.

Just as he had used stencilled words to ironically critique advertisements, Fekner is not adverse to employing the television screen to convey messages about the environment. Invited to experiment in creating images on a computer terminal, Fekner produced *Toxic Wastes from A to Z*, a parody of children's alphabet learning aids which runs alphabetically through a list of toxic pollutants (fig. 6). Employing colorful designs and patterns in a deceptively simple, lighthearted manner, Fekner engages our attention in order to alert us to the dangerous chemicals. Similarly, in a recent piece on the underpass of the Long Island Expressway (fig. 7), Fekner stencilled the word "NO" and the international symbols for storage barrels and radioactive materials to protest the transportation of such materials on the heavily trafficked route. The stark white backdrop and purples and yellows of the radioactive symbols draw the motorists' attention, interjecting a somber message along the stretch of the barren freeway.

Fekner's illegal methods of working late at night to spray-paint messages in public places are not unlike those of the subway graffiti artists. But rather than signing with an individual "tag," Fekner prefers anonymity, hoping to focus attention on the content. His aims are to provoke an awareness of one's immediate environment by acting "as the eyes of the community, for the community,"<sup>6</sup> and to activate individuals to "work toward the betterment of the urban environment."<sup>7</sup> That Fekner has succeeded is demonstrated by changes that have occurred directly in response to his art. Fekner elaborates: "We have done stencils that have definitely caused attention and gotten the condition improved. We got rid of squalor, made changes that made it

more fit to live in our community."<sup>8</sup> Future plans include more collaborative projects, music, and expansion of his audience by working environmentally in other communities and by creating indoor installations—seeking new terms not only to engage dialog, but to provoke action as well.

Lynn Gumpert

1. From "John Fekner/Peter Fend: An Urban Discussion/N.Y.C., July 1979," in *Stencil Projects: Lund and New York 1978-79* (Editions Sellem, Lund, Sweden, 1979) n.p.
2. John Fekner, "Momentoes of a Schoolbuilding (P.S. 1)," 1977, exhibition brochure, n.p.
3. Another example of Fekner's interest in "camouflage" is the "Detective Show," in Gorman Park, Spring, 1978, which he organized and participated in. Fekner invited twenty-nine artists to create a work for the concrete playground which would subtly blend in with, rather than blatantly alter, the character of the park.
4. Fekner, "An Urban Discussion," n.p.
5. Ironically Ronald Reagan, in the nationally televised pre-election debate with Jimmy Carter, referred to the Bronx site and stencils incorrectly as "Unkept Promises" and "Despair."
6. From artist's catalog statement, p. 31.
7. From artist's statement in *John Fekner/Queensites* (New York, Edition Wedgepress & Cheese) [forthcoming].
8. Victor Ancona, "Video Documentation: For Private or Public Purposes," *Videography* [New York] vol. 6, no. 9, September 1981, p. 86.



7. *NO TRANSPORT OF HAZARDOUS WASTE*, 1981. Long Island Expressway near Brooklyn Queens Expressway exit. Spray paint on highway underpass.



**JUDITH HUDSON**



1. *Navigation*, 1981. Oil on paper. 42 x 30".

Judith Hudson employs still life elements such as flowers, containers, fruit, and shells, to create intensely personal paintings. Yet her use of these mundane objects is anything but traditional, and she eschews the conventions of this centuries-old genre. Rather than being grouped together on a table top, the individual objects Hudson depicts float in a nebulous space. Disjunctions of scale shatter any further expectations of normalcy; a colossal shell may dwarf a plate with fruit. Instead of adhering to a universal logic, Hudson's paintings create their own rules and seem to exist in a separate world. Immune to the laws of gravity, and seen simultaneously from various viewpoints, the depicted objects appear also to exist outside of time, at once startlingly immediate yet eternally distant.

Hudson achieves intensity in her paintings through an economy of means, limiting the number of the still life components and colors. Only four objects are included in *Navigation* (1981) (fig. 1). No one element dominates, and the center is devoid of objects, distinguished only by the meeting of the two halves of the vertical composition. An attempt to read the blue-green of the lower half as a table top is contradicted by the bowl of oranges, hovering just above the lower half, against the midnight blue of the upper section. A white shell hangs suspended, emitting a glow. Although appearing three-dimensional, these objects cast no shadows. Rather, each individual object contains within itself its own source of light. Many of the objects, like the shell and the pink jar, generate auras.

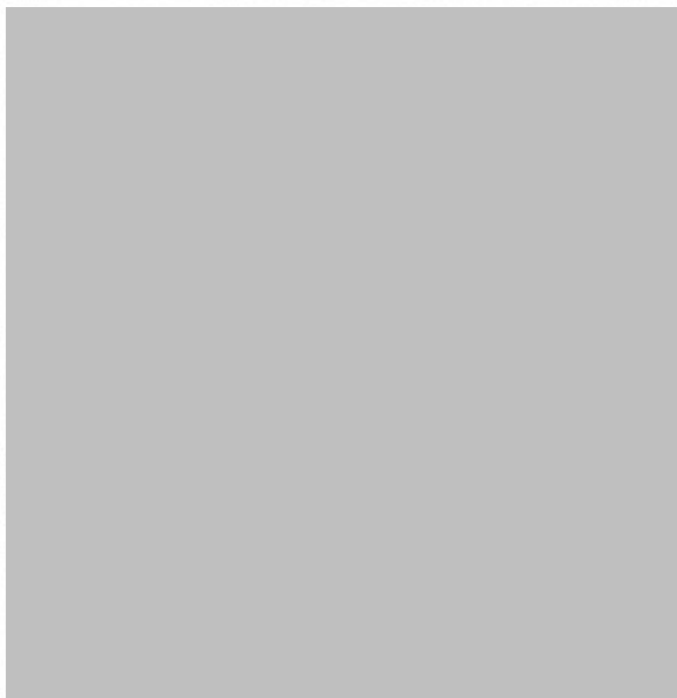
The indeterminate background and lack of consistent light source create a sense of mystery. Indeed, without the objects, the background of *Navigation* is reminiscent of the luminous colorfields of Mark Rothko. The "curious, paradoxical fluctuation of space" in Rothko's paintings is amplified in *Navigation* by the addition of recognizable objects which hover, at times seeming to recede or advance. Hudson unifies the disparate elements of the painting, both the integration of the objects with the background, and the placement of the objects in relation to each other, into a logical whole.

Since its emergence as a genre in the seventeenth century, the subject of still lifes has intrigued and inspired numerous artists, most notably Paul Cézanne and Giorgio Morandi. For the early Flemish and Dutch painters, still life objects had symbolic significance. Often, flowers and fruit were emblematic of the transience of life or the passage of time. Hudson's objects also invoke associations and meanings. Over the past several years, she has gathered a repertoire of objects which she has incorporated into a personal vocabulary of forms.

When she first moved from California to New York in 1974, the paintings were much darker in tonality and the only objects included were containers. She later realized they represented isolation, obscuring the contents within. As more elements entered into the paintings and color became increasingly important, the vessel-container assumed a more universal, sexual significance. The fruit, mangos, figs, and bananas, contribute to the works' sensuality, heightened by the richly textured handling of paint. They and the flowers serve, much as they did in the seventeenth century, as a reference to the passage of time. Both are represented at a stage of maturity or ripeness, but one that is short-lived: the flowers will die and the fruit will inevitably rot. The shells are fossils, ossified remains of what once housed living organisms.

In *Lipstick* (1981) (fig. 2), Hudson introduces drapery, recalling traditional still life painting through the use of this conventional motif. Her conscious adoption of this genre provides one mode of access for even the unsophisticated spectator. However, her subsequent

2. *Lipstick*, 1981. Oil on canvas. 48 x 48".



departure from its formal conventions affords her a vehicle for a very personal statement.

On a fundamental level, these paintings speak poignantly of isolation. The containers, as Hudson realized, function as sheltered enclosures, insulating the contents from the exterior. The shells, in addition to being fossils, literally imply an armored protection. Occasionally, fruit, but more often flowers, are seen as isolated specimens. All are presented outside any identifiable context, encapsulated by their auras and often spatially distant from each other. The physicality of the thickly painted objects further separates them from the background.

For Hudson, the works mirror, in a sense, the artistic process of painting them. The isolation of working in the studio is reflected in the separateness of the individual objects. Yet their interaction and ultimate compositional unity indicate a triumph over isolation, paralleling the artist's communication through her work. Hudson notes, "When I paint I feel like privacy is both transgressed and respected. There is a contradiction of self-protection and yearning."<sup>2</sup>

In overcoming the intentional isolation of the objects, Hudson sets up a resonance which gives the paintings their mysterious power. She speaks of an "alchemical" reaction: these mundane objects, much like base metals, when grouped together in certain configurations, or with the proper formula, can be transmuted into "gold."

Hudson works reductively, gradually honing and refining the number of elements, occasionally introducing new ones, only to eliminate others. In *Cakewalk* (1981) (fig. 3), she depicts only three objects; a starfish, a bowl, and an antherium. Even the background is simplified and the three objects, close in size, are silhouetted against a rich, monochromatic purple. In *Red Eye* (1981) (fig. 4), the elements are reduced further. Here, an enormous, white, menacing conch shell appears transfixed over a red bowl. Both gleam iridescently against the black void of the background.

The titles suggest further levels of meaning. *Navigation*, for example, implies charting a voyage in unknown waters, an exploration of new vistas. Usually titles, like *Trespasser* (fig. 5), *Late Afternoon* (fig. 6), and *Alchemy*, are suggestive and contribute to the poetic nature of these works.

above

3. *Cakewalk*, 1981. Oil on canvas. 36 x 36".

below

4. *Redeye*, 1981. Oil on canvas. 36 x 36".

Working inwardly and intuitively, Hudson distills a simplicity that is deceptively complex. These paintings derive their quiet force, in part, from a number of seeming contradictions. The objects are depicted convincingly, each element at once recognizable yet existing within an irrational situation. Comforting because of their familiarity, these inanimate objects are also disturbing because they seem imbued with a supernatural presence. Like the containers depicted, the paintings themselves become receptacles for states of being made

visual. Ultimately, both serve as commentaries on the nature of isolation, and of subsequent interaction and communication.

Lynn Gumpert

1. Diane Waldman, *Mark Rothko*. (The Solomon R. Guggenheim Museum, New York, 1977), p. 60.
2. From the artist's catalog statement, p. 32.

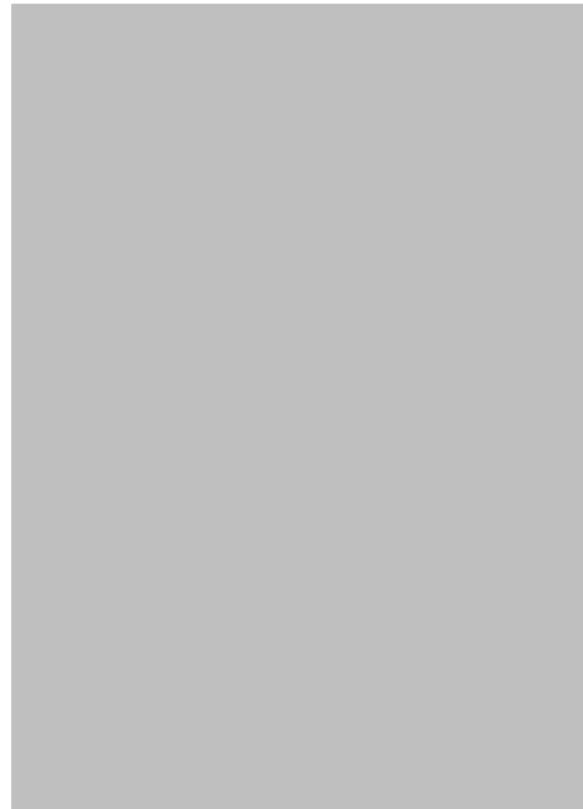


above

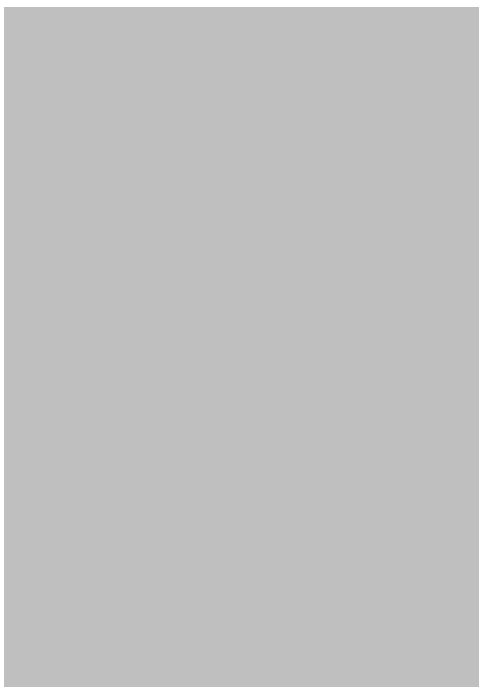
5. *Trespasser*, 1981. Oil on canvas. 48 x 48".

right

6. *Late Afternoon*, 1981. Oil on paper. 42 x 30".



## PETER JULIAN



1. *Sleep Talk*, 1980-81. Oil on paper. 39¼ x 27½".

Peter Julian's paintings are unrelenting. On first encounter, we are confronted with large works that assault our senses with a barrage of color, vigorous brushstrokes, and bursts of movement. As our eyes adjust to the initial impact, we discern figures, often over lifesize, within densely packed compositions. Neither they nor their activities are easily deciphered. They exist in an ambiguous space; there is no clearly defined fore-, middle-, or background. The figures act as jigsaw puzzle pieces, interlocking tightly in an overall pattern. Certain gestures and segments are more clearly read, but other parts of the canvas remain abstracted shapes of color, forms, and brushstrokes.

Once we are aware of the figures, they appear uncomfortably near, their proximity insuring our involvement almost against our will.

Others are seen from behind, and engage our participation as spectators sharing a similar perspective. Even in smaller works, a sense of monumentality is maintained since quite often only the upper torso, or head alone, is depicted.

These paintings inevitably invoke the legacy of the German Expressionists, and in their monumental quality and overall composition recall American abstract paintings of the fifties. Julian also acknowledges the influence of Picasso, whom he admires especially for the range and breadth of his oeuvre. Additional heroes are writers Walt Whitman and Henry Miller (the latter, whose likeness Julian painted on a wall for "The Times Square Show").<sup>1</sup>

Julian works generally on three scales: large oils on canvas, smaller paintings on paper, and a more modestly sized group of drawings and watercolors. He often employs a diptych format, either executed on two panels as one image, or as two images that are conceived as a whole. Julian does not plan the composition of the larger works in advance, but rather begins with an image or idea that he paints directly on the canvas. Other images suggest themselves as the painting progresses, often changing radically from the initial concept. For Julian, the elements of transformation and spontaneity are integral to the process of realizing the paintings. The paintings on paper evolve in a similar manner, but usually do not undergo as many changes. The smaller works vary from quickly worked, calligraphic outlines, to lyrical, stylized colored pencil sketches, to painterly gouaches.

The works on paper constitute an important area of concern for the artist and for three years were his sole output. After receiving his BFA in Texas, where he was raised, Julian moved to New York in 1975. A year later, he stopped painting and devoted himself exclusively to the works on paper, primarily charcoal and pastel drawings, and collages. In 1979, he began painting again, working at first with simplified figures on black surfaces. A major breakthrough occurred in 1980, when he was able to rent a separate studio for the first time. Previously, he had worked in the very small apartment where he lived, which, seen in retrospect, was mentally as well as physically confining. The ample space of the new studio allowed him the opportunity to experiment on a much larger scale than previously possible. Its location, amidst the sordid commotion of West 42nd

Street, seems an appropriate setting for Julian's intense, crowded works.

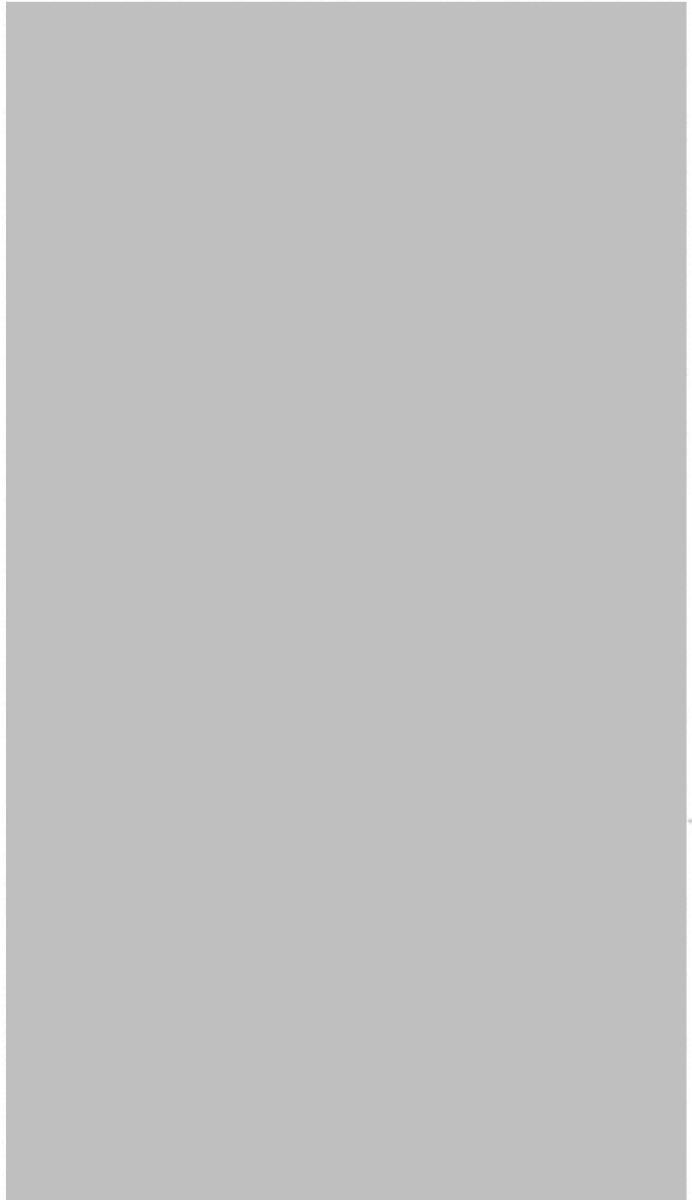
The initial impulses and images for the paintings are autobiographical in nature. Julian has likened the cathartic process of painting them to an "exorcism." For example, *Sleep Talk* (1980-81) (fig. 1) was inspired by an obsessive image of an event that occurred during his childhood in which he sat upright, talking in his sleep. The picture we see is a close-up view of a head from behind, dominated by reds and yellows. The hair, almost appearing aflame, is an image that is not easily forgotten.

Julian is defiantly emotional in his work. He pushes images as far as they will go, via formal means of line, color, texture, and composition, in an attempt to "get as much into the picture as possible."<sup>2</sup> Often, the composition seems to be contained only with great difficulty within the confines of the paper or canvas, bursting, at it were, at the seams. Although Julian's method is autobiographical and intuitive, the result is not clearly identifiable as such, and functions on general, universal levels.

*Idols* (1981) (fig. 2) consists of a central, classically-inspired elongated torso, seen from the back, and surrounded by three frontally positioned partial figures. The small, crude yellow figure, appearing to be both in front as well as under the arm of the emaciated, ghoulish creature on the right, seems the most clearly "idol-like." The menacing figure on the left is more ambiguous, half-demon, half-crazed worshipper. This work derives its force from the compressed space, angular forms, agitated brushwork, and jarring colors. The directness of expression is offset by a number of ambiguities. The figures are grouped around the central torso, yet their relationship to each other remains mysterious. Their spatial configuration, likewise, is unresolved, with the figures appearing simultaneously to advance and recede. The title invokes religious associations as well as personal heroes.

In *The Lion's Share* (1981) (fig. 3), religious associations are triggered by the fallen Christ-like figure on the right. He clutches a stick instead of a cross, sprouts two curious blue wings, and his halo is comprised of jagged points. His grimacing face recalls Japanese Nō theater masks. The red-and-white striped barber's pole and the pointed, conical hats of the two figures on the left create a strange carnival-like atmosphere with sinister overtones, reminiscent of the paintings of James Ensor. Here the figures merge into the background, their relationship ambiguous and not easily deciphered.

2. *Idols*, 1981. Oil on canvas. 7 x 4'.



The more brutal, unpleasant aspect of humanity is a theme often explored by Julian. In an untitled painting on paper (1981) (fig. 4), a wide-eyed, staring, partial profile abuts the tormented image of a man whose chest opens to reveal a disturbing jumble of brushstrokes, his agony symbolized in jagged yellow rays behind him. The unrelenting stare suggests unabashed curiosity and the two images are bonded

by the continuous line, uniting the nose of the observer with the shoulder of the observed, linking the two inextricably in a joined sense of terror. The intensity of the juxtaposed images could also be seen as an expression of ecstasy, both extreme states and thus compelling to Julian.

Julian has always been fascinated by circuses, the theater, and

3. *Lion's Share*, 1981. Oil on canvas. Diptych, 7 x 4' each.





above

4. *Untitled*, 1981. Oil on paper. Diptych, 53 x 31" each.

right above

5. *Untitled*, 1981. Ink on paper. 11 x 8½".

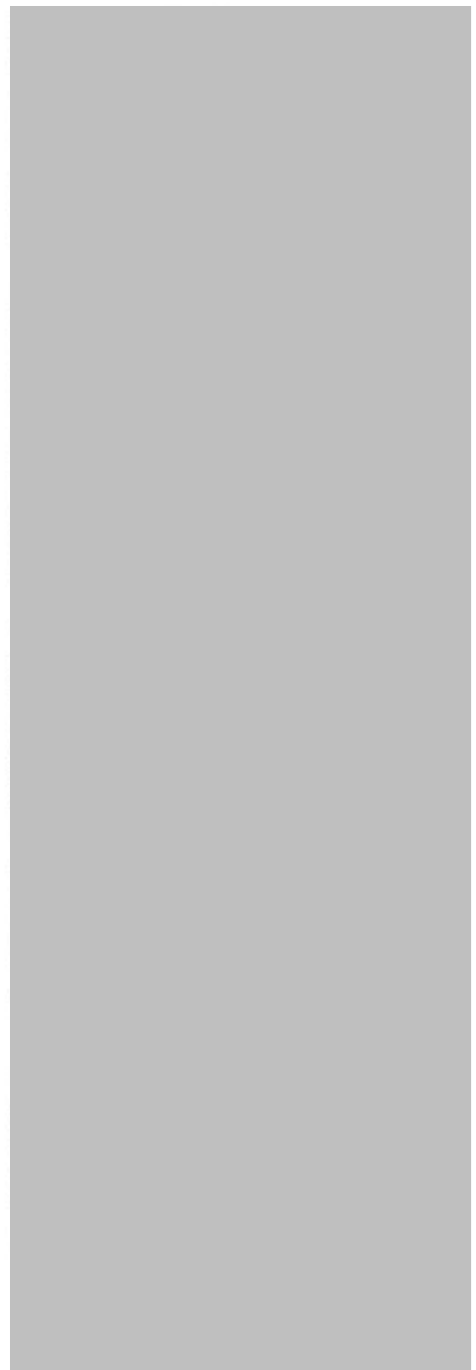
right below

6. *Untitled*, 1981. Graphite and crayon on paper. 53 x 31".

rituals, all situations in which exaggeration occurs. By painting the equivalents of dreams, fears, aspirations, and feelings, he reasserts the most basic function of artist as image-maker. Creating arenas in which figures interact, he invents narratives and relationships which, due to their ambiguity, are never fully resolved but are both personal and universal.

Lynn Gumpert

1. This exhibition, organized by Collaborative Projects, Inc., an independent artists' organization, took place in an abandoned massage parlor on West 41st Street, the month of July, 1980.
2. From conversation with the author, November, 1981.







1. *Hear No Evil, See No Evil, Speak No Evil*, 1980. Fake fur, oil and acrylic on cut-out masonite. 20 x 20 x 20 x 13'. *Special Projects* installation at P.S. 1, Institute for Art and Urban Resources, Long Island City, New York.

While the dog has been known proverbially as "man's best friend," the monkey holds an even more privileged position with regard to human beings in general. Observing monkeys, we are, in a Darwinian sense, looking back in time at a distant mirror. More significantly, examining the behavior patterns of this particular primate has brought to light parallel aspects of identity fundamental to human nature. Hence, a number of sayings have evolved which refer to, among other things, our social need to conform through mimesis ("Monkey see, monkey do"), our mischievous spirit of curiosity ("Monkey around"), and our burdensome feelings of dependence ("I've got a monkey on my back"). Perhaps most interesting is that the moral dictum "Hear no evil, see no evil, speak no evil," is usually accompanied by the images of three monkeys covering their ears, eyes, and mouths respectively.

This cliché, in fact, was the title of Cheryl Laemmle's first exhibition in New York at the Institute for Art and Urban Resources (P.S. 1) in 1980 (fig. 1). She had used animal imagery since she began painting in 1976. The monkey image first appeared while she was preparing

her graduate thesis show entitled "Good and Evil" in 1978. Here the monkey was an insidiously deceptive character, manipulating a white stallion in a variety of circumstances, eventually mounting a larger, more imposing black steed into battle against the white horse. The implication of this series is that intellect harnesses emotion and that evil is lodged somewhere within the convolutions of the mind. The embodiment of this scheme of values in animal, rather than human, terms recalls the sensibility of Franz Marc, the German Expressionist, who stated, "People, with their lack of piety, especially men, never touched my true feelings. But animals, with their virginal sense of life, awakened all that is good in me."<sup>1</sup>

Leaving rural Pullman, Washington for New York City, Laemmle made some major adjustments. Not only did she have to adapt to an intense urban life style, but she had to both live and work in a tiny Chelsea apartment. This radically abbreviated studio space imposed a significant change of scale in her paintings, which had averaged approximately seven and one-half by six feet. Her solution was to cut animal figures out of masonite and to paint them individually, without a background. This allowed her to enlarge the figures and to alter the scale to whatever wall she could appropriate for installation. Thus, as a result of a real physical confinement, Laemmle found a way to expand the scale of her work conceptually and visually.

After the P.S. 1 show, Laemmle moved to a slightly larger studio and continued working in this manner. *The Girl with a Curl* (1980), a second installation named for a childhood nursery rhyme again involved notions of good and bad.<sup>2</sup>

While it was installed in her studio, she spent a considerable amount of time looking at one of the major components—a large cut-out grisaille painting of a stone castle (fig. 2). She included it to represent punishment and incarceration, feelings that lingered from an earlier romance and now reawakened by her cell-like studio. Uncertain why this image intrigued her so, Laemmle initiated a series of these cut-out castle images. Gradually she discovered that what seized her imagination were the minute windows depicted in the castles. She felt the need to come closer to them, to peer in, and to observe what might be going on within. In a sense, she had set the stage and now it was time for her to write the play.

The drama was drawn from the same sources as the castles—the

artist's love of fairy tales, nursery rhymes, dream memories, and childhood recollections. The four untitled paintings from early 1981 included in this exhibition are compellingly specific yet disconcertingly vague. Wanting to maintain an aspect of the castles, she created a sculptural dimension by applying thick modeling paste to the edges of the canvas, shaping and painting it to look like dark stone. Whereas the flat castles were painted illusionistically to simulate the rough texture of rocks and cut out to lend an even greater sculptural presence, the paintings were conceived more emphatically as real objects (i.e. windows) that frame an imaginary scene.

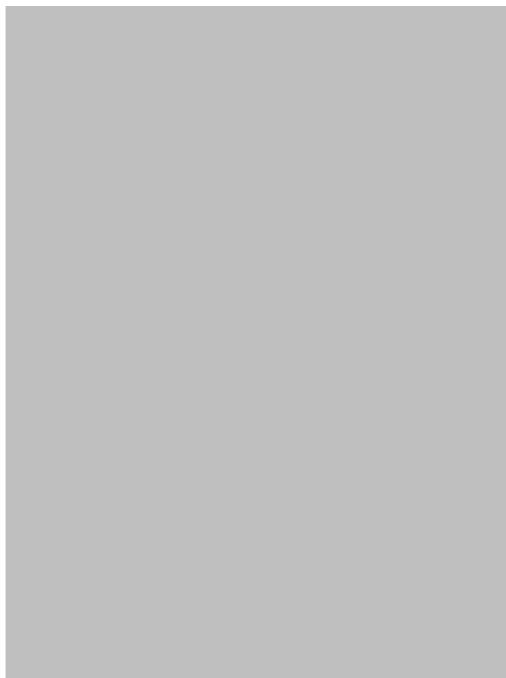
The monkey seen within these windows is now self-referential. No longer employing it to embody the evils of human nature, the artist treats the monkey with a great deal of compassion. In one painting (fig. 3), the monkey is poignantly clinging to a column or vessel in an anxious moment of isolation and privacy. In another work (fig. 4), only the back of the monkey is visible as it flees from a colorful, swirling apparition.

The cropping effect on the figure in this composition makes the viewer more a voyeur, situated by the artist outside of the castle window. The interior space is simplified to a corner conjunction of three planes (walls and floor), while the colors are usually rich reds, blues, and greens—the product of a dream.

Most recently, Laemmle has moved still closer to the painted scene. The peripheral stone framing device is no longer present, superseded by the creamy texture of a more painterly enclosing rectangle. In addition, while the schematic depth of the interior space remains, the monkey is now in the extreme foreground, parallel to the picture plane on a window sill which looks like a beveled picture frame (fig. 5). In the four newest paintings in the exhibition, the monkey encounters "decoys and lures," as Laemmle describes them. Hence, one simulation (the stone border) has been replaced by another (the decoys). Furthermore, a window within the depicted interior space is consistently visible, setting up a complex dialog between exterior (the artist's/viewer's space), interior (the depicted space), and the



2. *Castle Installation*, 1980-81 (detail). Oil on masonite. Dimensions variable.



3. *Untitled*, 1981. Oil on canvas. 41½ x 31".



4. *Untitled*, 1981. Oil on canvas. 49½ x 36¾".



5. *Pomegranate*, 1981. Oil on canvas. 36 x 48".

interior's exterior (seen through the distant window). The effect of these windows-within-windows is to trigger a metaphorical dialectic concerning the artist's imagination (subjective/interior) and empirical reality (objective/exterior). By placing the monkey on the ledge of the picture plane, almost literally straddling the real and pictorial spaces, Laemmle's stand-in seems to hover visually on the thin threshold between fantasy and reality.

In *Shell* (fig. 6), there is a large window with a view of a choppy sea and a tempestuous sky behind the swan decoy on the left wall. A

small shell placed on that window's ledge is ironically juxtaposed to the sea, seeming to yearn for its former home. As if to underline the human proclivity to manipulate nature, there is a parallel drawn between the shell and the large decoy, both vertically disposed and mounted on bases. In this painting and in *Pomegranate* (fig. 5), the monkey is crouched in a state of tension and bewilderment, confronting bird decoys. In the latter, it stares intensely at the false bird without seeing the luscious fruit that lies sliced and ready for consumption.<sup>3</sup> The irony is clear: the monkey, who in earlier paintings

had deceived the white horse, is now itself being fooled (presumably by a human) into engaging an inanimate object while overlooking the vital fruit.

The most recent painting in the exhibition, *Angel* (fig. 7), includes several of the symbols discussed above, in addition to a mountain landscape within a second interior window, and a false angel. The monkey's friendly gesture reveals a pathetic vulnerability since its hand reaches toward the decoy's handless limb, evoking an element of human cruelty not seen in the previous paintings. The contrast of landscape and seascape in this work is loaded with symbolic overtones. Painted in a small, windowless Manhattan studio apartment, the mountains and the water suggest a willful fantasy of escape. "The landscapes began to appear during the summer when all of my friends were going away to country retreats," Laemmle explained.<sup>4</sup> Feeling somewhat deprived and abandoned, she was forced to imagine these bucolic spots and included them just beyond the castle's sequestered room.

The shifts that have already occurred in Laemmle's six years of painting reveal an artist whose process of generating imagery originates from an inner vision nourished by her increasing ability to realize aspects of it. Since she moved to New York, the paintings have ventured further inside. The appearance of ever-widening landscape elements and the fact that she has demonstrated a continued desire to journey into the motifs she creates suggest that the confining castle room will be another place to leave behind. She may never scale the mountains that have appeared within the windows of her new paintings, but Cheryl Laemmle will certainly find a way to explore what is beyond them.

Ned Rifkin

1. Herschel Chipp, ed. *Theories of Modern Art* (Berkeley and Los Angeles: The University of California Press 1968), p. 182.

2. The rhyme goes as follows:

There was a little girl  
with a little curl  
down the middle of her forehead.  
When she was good  
she was very, very good,  
but when she was bad  
she was horrid.

3. The pomegranate was used traditionally as a symbol of lust (cf. Gianlorenzo Bernini's *Death of the Blessed Ludovica Albertoni* (1674)). However, for Laemmle, the pomegranate has a very personal meaning as well, since it was the first thing she ever stole. Hence, it is a forbidden fruit in addition to something she adores eating.

4. Quoted from an unpublished taped interview between the artist and the author on November 12, 1981.



6. *Shell*, 1981. Oil on canvas. 60½ x 60½".



7. *Angel*, 1981. Oil on canvas. 54 x 72".

## Works in the Exhibition

All works courtesy of the artist unless otherwise noted. In the dimensions, height precedes width precedes depth.

### TOM BUTTER

*W.O.*, 1980

Fiberglass cloth with polyester resin and dye  
72 x 7¼ x 7½"

*C.E.*, 1981

Fiberglass cloth with polyester resin and dye  
62¼ x 13 x 4"

*I.D.*, 1981

Fiberglass cloth with polyester resin and dye  
91 x 16 x 21"

*J.N.*, 1981

Fiberglass cloth with polyester resin and dye  
104 x 9½ x 9½"

*J.W.*, 1981

Fiberglass cloth with polyester resin, dye, and pigment  
72¼ x 17¼ x 9½"

*K.M.*, 1981

Fiberglass cloth with polyester resin and dye  
99 x 29¼ x 18¼"

*M.S.*, 1981

Fiberglass cloth with polyester resin and dye  
87 x 11½ x 9¼"

*S.S.*, 1981

Fiberglass cloth with polyester resin and dye  
89 x 26¾ x 40¼"

*T.M.*, 1981

Fiberglass cloth with polyester resin and dye  
57½ x 16½ x 5½"

### TOM EVANS

*Dawn*, 1981

Oil on canvas  
65 x 48"

*Journey*, 1981

Oil on canvas  
78¼ x 144¼"

*Quest*, 1981

Oil on canvas  
66 x 78¼"

*Source*, 1981

Oil on canvas  
60 x 72"

*Thrust*, 1981

Oil on canvas  
60 x 72"

*Approach*, 1981

Pencil on paper  
12¼ x 12¼"

*Leap*, 1981

Graphite and colored pencil on paper  
11¾ x 17¾"

*Prelude*, 1981

Graphite on paper  
13¾ x 16¾"

*Storm*, 1981

Pencil on paper  
13¾ x 14"

### JOHN FEKNER

Site-specific, mixed-media installation, 1981

Dimensions variable

*Decay*, 1979 (in collaboration with Fred Baca)

Black-and-white ¾" videotape with sound  
14 min.

*Toxic Wastes From A to Z*, 1981

Color ¾" videotape  
2 min.

Composed at New York University's Alternate  
Media Center as part of the Electronic Gallery

### JUDITH HUDSON

*Lipstick*, 1981

Oil on canvas  
48 x 48"

*Mango*, 1981

Oil on canvas  
48 x 48"

*Redeye*, 1981

Oil on canvas  
36 x 36"

*Trespasser*, 1981

Oil on canvas  
48 x 48"

*Walking on the Moon*, 1981

Oil on canvas  
60 x 72"

*Incriminating Evidence*, 1981

Oil on paper  
42 x 30"

*Late Afternoon*, 1981

Oil on paper  
42 x 30"

*Navigation*, 1981

Oil on paper  
42 x 30"

*Nightcrawler*, 1981

Oil on paper  
42 x 30"

### PETER JULIAN

*Idols*, 1981

Oil on canvas  
7 x 4'

*Lion's Share*, 1981

Oil on canvas  
Diptych—7 x 4' each

*Untitled*, 1981

Oil on canvas  
84 x 60"

*Sleep Talk*, 1980-81

Oil on paper  
39¾ x 27½"

*Ear Pull Mask*, 1981  
Watercolor, pencil, and graphite on paper  
11 x 7½"

*Untitled*, 1981  
Graphite on paper  
7½ x 5¼"

*Untitled*, 1981  
Gouache and watercolor on paper  
7½ x 6¾"

*Untitled*, 1981  
Graphite and colored pencil on paper  
7¾ x 11¼"

*Untitled*, 1981  
Gouache on paper  
9¾ x 10½"  
Collection of Kathryn Wagner, New York

*Untitled*, 1981  
Ink on paper  
11 x 8½"

*Untitled*, 1981  
Gouache and watercolor on paper  
11½ x 7¾"

*Untitled*, 1981  
Graphite and crayon on paper  
53 x 31"

*Untitled*, 1981  
Oil on paper  
Diptych—53 x 31" each

*Untitled*, 1981  
Oil on canvas  
37½ x 49¼"

*Untitled*, 1981  
Oil on canvas  
41½ x 31"

*Untitled*, 1981  
Oil on canvas  
41½ x 31"

*Untitled*, 1981  
Oil on canvas  
49½ x 36¾"

*White Decoy*, 1981  
Oil on canvas  
54 x 72"

## **CHERYL LAEMMLE**

*Castle Installation*, 1980-81  
Oil on masonite  
Dimensions variable

*Angel*, 1981  
Oil on canvas  
54 x 72"

*Pomegranate*, 1981  
Oil on canvas  
36 x 48"

*Shell*, 1981  
Oil on canvas  
60½ x 60½"

## Artists' Statements, Selected Exhibitions, and Selected Bibliographies

Researched and compiled by Ann Philbin and Laura Wettersten



### TOM BUTTER



Born in Amityville, New York, 1952. Attended Philadelphia College of Art (B.F.A., 1975) and Washington University, St. Louis, Missouri (M.F.A., 1977). Lives in New York City.

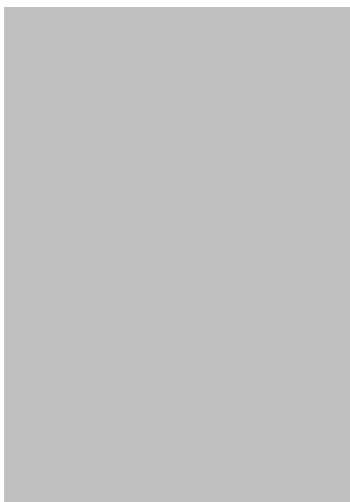
#### SELECTED GROUP EXHIBITIONS

- 1980 *Art for the Eighties*, Galeria Durban, Caracas, Venezuela (cat. essay by Scott Cook)
- 1981 *Color, Light, and Mass: Ten Sculptors*, Hallwalls, Buffalo (cat. essay by G. Roger Denson)
- The First Energist Drawing Show*, Stefanotti Gallery, New York
- Tom Butter/Paul Burlin*, Grace Borgenicht Gallery, New York

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- Silverthorne, Joan. "Reviews: Tom Butter," *Artforum*, vol. 20, no. 4 (December 1981), p. 75.



### TOM EVANS



Born in St. Paul, Minnesota, 1943. Attended the University of Minnesota, Minneapolis (B.A., 1966; M.F.A., 1968). Lives in New York City.

#### SELECTED SOLO EXHIBITIONS

- 1968 Northrop Gallery, University of Minnesota, Minneapolis

- 1972 John Bernard Myers Gallery, New York
- 1973 John Bernard Myers Gallery, New York
- 1979 Max Hutchinson Gallery, New York

#### SELECTED GROUP EXHIBITIONS

- 1968 *The 1968 Biennial of Painting and Sculpture*, Walker Art Center, Minneapolis (cat.)
- 1971 *Contemporary Reflections 1971-72*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.
- 1972-74 *Contemporary Reflections 1971-74* (organized by the American Federation of Arts and the Aldrich Museum of Contemporary Art; cat.; traveled)
- 1973 Bykert Gallery, New York
- 1978 Max Hutchinson Gallery, New York
- Moravian College 9th Annual Invitational Exhibition*, South Campus Gallery, Bethlehem, Penn.
- Selections from the Collection (New Acquisitions, Gifts and Loans)*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.

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- Ehrlich, Robbie. "New York Reviews," *Arts Magazine*, vol. 53, no. 9 (May 1979), p. 39.
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- Artist's Publications
- Evans, Tom. "Nouvelle Peinture Américaine," *Art Press* [Paris], May 1979, p. 12; reprinted in *Guadalimar* [Madrid], v. 4/43 (June 1979), p. 17.

## JOHN FEKNER

Excerpts from a narrowcast with Steve Grivas on the pirate radio station "WHAT" in Queens, New York, 1981

Born in New York City, 1950. Attended New York Institute of Technology, New York City (B.F.A., 1972) and Herbert H. Lehman College of the City University of New York (M.F.A., 1975).

### SELECTED SOLO EXHIBITIONS

- 1974 Hundred Acres Gallery, New York
- 1976 Lehman College Gallery, New York
- 1977- *Mementoes of a Schoolbuilding*, Institute for Art and Urban Resources, P.S. 1, New York (pamphlet)
- 1978 Memorial Gallery, University of Rochester, Rochester, N.Y.
- 1979 Galleriet, Lund, Sweden  
*No TV/Read*, Galerie St Petri Archive of Experimental and Marginal Art, Lund, Sweden
- 1980 Ahlner Gallery, Stockholm, Sweden

Ben Shahn Hall, William Patterson College, Wayne, N.J. (brochure)  
*Special Projects*, Institute for Art and Urban Resources at P.S. 1, New York

- 1981 Franklin Furnace, New York [performance]

### PUBLIC INSTALLATIONS

- 1977 *Instant This Instant That*, Queens and Manhattan, New York  
*Random Dates*, Queens and Manhattan, New York
- 1978- *Warning Signs*, Queens and the Bronx, New York
- 1980 *Historical Notes*, Queens, New York  
*The Metro Stencils*, Toronto
- 1981 *Gorman Park*, Queens, New York

### SELECTED GROUP EXHIBITIONS

- 1975 *A Change of View*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.
- 1976 *Artists 76*, Queens Museum, New York (cat.)  
*55 Mercer Invitational*, 55 Mercer, New York  
*A Month of Sundays*, Institute for Art and Urban Resources at P.S. 1, New York
- 1977- *Works of the 70's*, Institute for Art and Urban Resources at P.S. 1, New York (traveled in Europe)
- 1978 *The Detective Show*, Gorman Park, Queens, New York (curator and participant)  
*The Pool*, C.W. Post College, Greenvale, N.Y.
- 1979 *Drawing*, Hal Bromm Gallery, New York  
*Forgione Annual*, Forgione estate, Old Westbury, N.Y.  
*14 Painters*, Lehman College Gallery, New York  
*Mini Utstalling*, Galleri Wallnu, Malmo, Sweden  
*The Sidney and Francis Lewis Contemporary Art Fund Collection*, The Virginia Museum of Fine Arts, Richmond (cat. essay by Rebecca Massie)  
*Temporary Sites*, Washington Project for the Arts, Washington, D.C.  
*Time Fuse Attitudes*, Balderup Institute at the Kullen Reserve, Arild, Sweden (cat. forthcoming)
- 1980 *Animals Living in the City*, ABC No Rio, New York  
*Glen O'Brian's TV Party*, MCTV, New York  
*Graffiti Show*, Fashion Moda, New York  
*Mudd Video*, Mudd Club, New York  
*Murder Suicide Junk*, ABC No Rio, New York  
*Papier Maché Video Institute*, New Haven  
*Public Policy Show*, 626 Broadway, New York  
*65 x 12*, The Drawing Center, New York



- Some New Faces, MCTV, New York
- 1980-81 *Events: Fashion Moda, Taller Boricua, Artists Invite Artists*, The New Museum, New York (cat. essay by Lynn Gumpert)
- Queensites*, Queens, New York [sound projects transmitted on pirate radio]
- 1981 *Animals in the Arsenal*, Central Park Zoo Bird House, New York (organized by City Wildlife Projects)
- Atlanta: An Emergency Exhibition*, Group Material, New York
- Bienal de São Paulo*, São Paulo (cat.)
- Coco Crystal Show*, MCTV, New York (in collaboration with Fred Boca)
- Coney Island Show*, Coney Island, New York (organized by Alternate Media Conference)
- Demonstrate*, 345 Lafayette Gallery, New York
- Contemporary Arts Center, New Orleans
- Pictures Lie*, The Kitchen, New York
- Streetworks*, Washington Project for the Arts, Washington, D.C.
- 10th Anniversary*, Galerie St Petri Archive of Experimental and Marginal Art, Lund, Sweden

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##### Articles and Reviews

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- Cassel, Boo (trans.). "John Fekner och Peter Fend. Ett möte i New York," *Paletten* [Goteborg, Sweden], vol. 1 (1980), pp. 22-25.
- Cuvellier, Pascaline. "Strategien en Ville," *Liberation* [Paris], May 17, 1981, pp. 17-19.
- Glueck, Grace. "Art People: Montezuma and the P.S. 1 Kids," *New York Times*, April 15, 1977, p. C20.
- Goldstein, Richard. "On Zephyr, Futura, on Crash and Ali: In Praise of Graffiti—The Fire Down Below," *Village Voice*, vol. 25, no. 52 (December 21, 1980), pp. 55-58.
- Gruen, John. "On Art: Eight Soho Shows," *Soho Weekly News*, vol. 2, no. 4 (October 31, 1974), pp. 16, 27.
- Lippard, Lucy. "A Child's Garden of Horrors," *Village Voice*, vol. 26, no. 26 (June 24, 1981), p. 83.
- Marzorati, Gerald. "Artful Dodger," *Soho Weekly News*, vol. 5, no. 53 (May 18, 1978), p. 10.
- Nordren, Sune. "Industrialismens Fossiler," *Dagens Nyheter* [Sweden], May 30, 1980.
- Perreault, John. "Painting is as Painting Does," *Soho Weekly News*, vol. 5, no. 32 (May 12, 1977), p. 20.

- Richard, Paul. "Out of the Galleries & into the Streets —The Mischievous Art of the Urban Guerrilla," *Washington Post*, March 24, 1981, p. B1.
- Zimmer, William. "Cross Bronx Expressly," *Soho News*, vol. 18, no. 14 (December 30, 1980), p. 23.

##### Artist's Publications

- Fekner, John. *Stencil Projects: Lund & New York/1978-1979* (included "John Fekner/Peter Fend; An Urban Discussion/N.Y.C.; July 1979"): Lund: Edition Sellem, 1979.
- . *John Fekner/Queensites* (with foreword by Leif Eriksson). New York: Edition Wedgepress & Cheese [forthcoming].

#### JUDITH HUDSON

Born in Glenridge, New Jersey, 1946. Attended University of Colorado, Boulder (B.F.A., 1967) and California College of Arts and Crafts, Oakland (M.F.A., 1974). Lives in New York City.

##### SELECTED SOLO EXHIBITIONS

- 1974 Isabel Percy West Gallery, California College of Arts and Crafts, Oakland
- 1976 San Francisco Art Institute, San Francisco
- 1977 California State University Art Gallery, Sacramento

##### SELECTED GROUP EXHIBITIONS

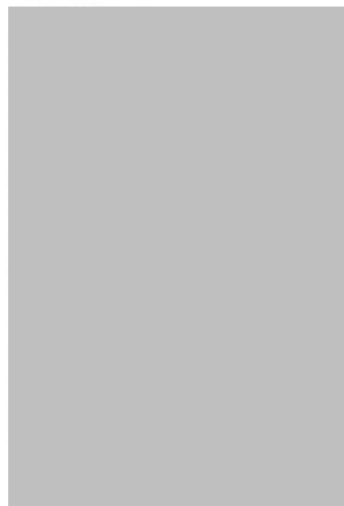
- 1972 *Mid America*, Kansas City Art Museum, Kansas City, Mo. (traveled to St. Louis Art Museum)
- 1973 *Annual Exhibition*, Richmond Art Center, Richmond, Calif. (also 1974)
- 1974 *The 1974 San Francisco Art Institute Annual*, San Francisco (also 1975, 1976)
- 1975 *Four Women*, Women's Art Center, San Francisco
- 1977 Los Angeles Institute of Contemporary Art, Los Angeles

- 1980 *Selections 12*, The Drawing Center, New York  
 1981 *Nine Painters Invited*, Louis Meisel Gallery, New York

#### SELECTED BIBLIOGRAPHY

##### Articles and Reviews

- Albright, Thomas. "The Vital Work of Four Women," *This Worth* [San Francisco], September 1976.  
 Lippard, Lucy. "Household Images in Art," *Ms. Magazine*, vol. 1, no. 9 (March 1973), pp. 22-25 [see Judith Ott].



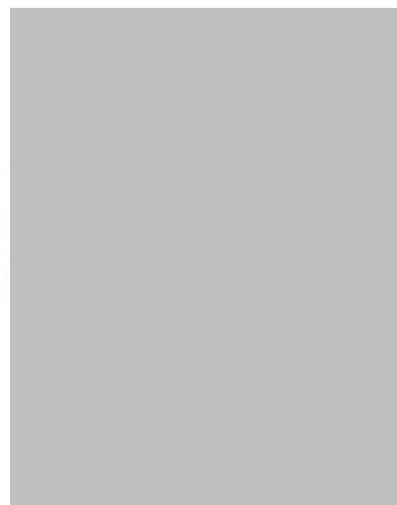
#### PETER JULIAN

Born in Buffalo, New York, 1952. Attended Southern Methodist University, Dallas, Texas (B.F.A., 1975). Lives in New York City.

#### SELECTED GROUP EXHIBITIONS

- 1975 University Galleries, Southern Methodist University, Dallas  
 1976 *Miniature Show*, D.W. Gallery, Dallas  
 1978 Bologna Art Fair, Italy (organized by Organization of Independent Artists; traveled to Institute for Art and Urban Resources at P.S. 1, New York, as *Postcard Size Art*)  
 1979 *Gift/Wrap*, D.W. Gallery, Dallas

- 1980 *Peter Julian/Kathryn Wagner*, loft at 74 Grand Street, New York (organized by the artists)  
*Texas Fine Arts Association Annual National Exhibition*, Laguna Gloria Art Museum, Austin, Tex. (cat.)  
*The Times Square Show*, Seventh Avenue and 41st Street, New York (organized by Collaborative Projects, Inc.)  
 1981 Mattingly-Baker Gallery, Dallas  
*Peter Julian/Bill Norton*, Ian Birkstead Gallery, New York  
*Selections 15*, Drawing Center, New York  
*Small Works*, 80 Washington Square East Galleries, New York University, New York



#### CHERYL LAEMMLE

Born in Minneapolis, Minnesota, 1947. Attended Humboldt State University, Arcata, California (B.A.,

1974) and Washington State University, Pullman, Washington (M.F.A., 1978). Lives in New York City.

#### SELECTED SOLO EXHIBITIONS

- 1977 Manolides Gallery, Seattle  
 1980 *Special Projects*, Institute for Art and Urban Resources at P.S. 1, New York

#### SELECTED GROUP EXHIBITIONS

- 1974 Foyer Gallery, Humboldt State University, Arcata, Calif. (also 1975, 1976)  
 1977 Monolides Gallery, Seattle  
*Pacific Northwest Arts*, Bellevue Arts Festival, Bellevue, Wash.  
*Painting and Sculpture*, Tacoma Art Museum, Tacoma  
*Spokane Annual Art Exhibition*, Spokane  
 1978 *Graduate Review Show*, Museum of Art, Washington State University, Pullman  
 Greenwood Galleries, Seattle  
*King Tut Group Exhibition*, Kiku Gallery, Seattle  
*Masters Thesis Show*, Museum of Art, Washington State University, Pullman  
 1979 112 Greene Street, New York  
 1980- *Mixed Media/Mixed Minds*, University of  
 81 North Dakota, Grand Fork (traveled to Corpus Christi Art Museum, Texas as *The Figure*)  
 1981 Proctor Art Center, Bard College, Annandale-on-Hudson, N.Y.

#### SELECTED BIBLIOGRAPHY

- Zimmer, William. "School's Out," *Soho News*, June 11, 1980, p. 61.

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