



CURATORIAL

# NEW WORK: NEW YORK / OUTSIDE NEW YORK

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Michael Byron  
Myrel Chernick  
Moiria Dryer  
Paulus Musters  
Laura Newman  
Jan Staller  
Stephen Whisler

Yee Jan Bao  
Roger Boyce  
Julie Bozzi  
Michael Kessler  
Kay Miller  
Susan Whyne  
Robert Yarber

Lynn Gumpert  
Ned Rifkin

The New Museum of Contemporary Art

# NEW WORK: NEW YORK/OUTSIDE NEW YORK

## THE NEW MUSEUM OF CONTEMPORARY ART

New York, New York

June 2–July 15, 1984

The “Outside New York” section of the exhibition will be circulated by the Art Museum Association. At the time of publication, the exhibition schedule is as follows:

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The New Museum of Contemporary Art

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This exhibition catalog has been made possible in part by a generous donation from Elaine and Werner Dannheisser.

## PREFACE

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This year, The New Museum decided to change the format of our alternating "New Work/New York" and "Outside New York" exhibition series by combining the two in order to present a more integrated and focused picture of current art activity in America. In keeping with the Museum's basic tenet, that of sharing with the public new work and ideas which have not yet become well known, the work of fourteen artists – seven from New York and seven from across the country – shows again the extraordinary diversity and innovation which characterizes American art today.

My thanks to Curators Lynn Gumpert

and Ned Rifkin, who organized the exhibition and wrote the catalog essays, and to the members of the staff, volunteers, and interns, who helped to bring the exhibition to fruition.

Once a year, Art Quest, The New Museum's contemporary art collectors' forum, sponsors an exhibition, and it is as a direct result of their membership that the exhibition has been made possible. We are also grateful to the New York State Council on the Arts, Jerome Foundation, and the Department of Cultural Affairs, City of New York, for program support, and to Elaine and Werner Dannheisser for their continued

generosity. The Dannheisser Foundation has graciously provided funds in support of this exhibition catalog.

We are delighted that the "Outside New York" portion of the exhibition will be traveling to other museums throughout the country, thanks to Harold B. Nelson, Director of the Exhibitions Program at the Art Museum Association.

Above all, we are grateful to the artists for sharing their work and vision with us.

Marcia Tucker *Director*

## INTRODUCTION AND ACKNOWLEDGMENTS

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It is our hope that by merging "New Work/New York," previously featuring work by unaffiliated artists from the metropolitan area, with "Outside New York," which focused exclusively on art from beyond our own region, we can provide a more complete overview of work being made today. It is partially due to our new, expanded exhibition space that we are thus able to unite New York with the rest of the nation in order to present exciting work that has not yet received significant exposure here.

In the past, both exhibitions have been distinctly non-thematic, presenting diverse approaches to subject matter, content, style, and media. The intent was to preserve the curatorial prerogative of simply showing work which we feel merits more attention. We proceeded with the same notion, in-

spired by a series of extensive trips throughout the country and studio visits here. As always, clarity of hindsight affords a few observations. Virtually half of the artists included are preoccupied with forging a personal response to nature, as is evident in the work of Yee Jan Bao, Julie Bozzi, Laura Newman, Jan Staller, and Stephen Whisler. Although the paintings of Moira Dryer and Michael Kessler are more abstract, the inspiration for their work is clearly rooted in natural phenomena as well. A shared affinity for investigating the psychological drama endemic to human experience is apparent in the work of Michael Byron, Myrel Chernick, and Susan Whyne. Each probe their private consciousness for a means of revealing the mysteries of life. The remaining four artists, while decidedly dif-

ferent from one another, offer various forms of figuration. And each is, in some way, concerned with life as a generic experience: Roger Boyce's robotic characters, Paulus Musters' imagery extracted from old Hollywood stills or postcards, Kay Miller's universal and personal symbols, and Robert Yarber's episodic depictions of the decadent upper middle class.

These observations only begin to convey the concerns of the diverse works included in this exhibition. However, these fourteen artists actively anchor their art in a subjective or thematic realm that intentionally remains accessible. This penchant for accessibility is markedly different from the work dominant in the previous decade which was distinctly more hermetic.

Although the essays were authored indi-



vidually, the selection of artists for inclusion was collaborative. And unless otherwise noted, all quotations in the essays are taken from conversations with the artist.

This exhibition, like all others, could not have been realized without many intensive hours of focused effort on the part of a good number of people. We would especially like to acknowledge our colleagues on the curatorial staff. Marcia Landsman, Curatorial Coordinator, stalwartly oversaw the compilation of the catalog, and managed to keep us on a demanding production schedule. Lisa Parr, Curatorial Assistant, contributed her considerable organizational skills and high spirits throughout this period, helping on every aspect from preparation of the manuscript and the checklist to the wall labels. Jeanne Breitbart volunteered numerous hours in support of all of our activities and we remain extremely grateful for her efforts. She and Deborah Weis worked diligently to research and com-

pile the artists' biographies, bibliographies, and exhibition histories. John Jacobs, Registrar/Preparator, and his assistant, Eric Bemisderfer, are to be commended for their assistance in planning the design of the gallery, for heading a dedicated installation crew, and for organizing the transportation of the work. We offer our sincere thanks to Abby Goldstein who designed this handsome publication, and to Tim Yohn, our editor, for his prudent suggestions and cogent observations that helped shape the text.

We owe a great many thanks to the lenders to the exhibition, whose willingness to part with their art enabled us to assemble these particular works: Mrs. Jeanne Alzamora of Boca Grande, Florida, Hal Bromm of New York, Laura Carpenter of Dallas, Robert Hobbs of Iowa City, Mr. and Mrs. Theodore M. Lerner of Rancho Mirage, California, Mr. and Mrs. Oliver R. Mattingly of Dallas, Whitney Strieber of New York, and University Hospitals and Clinics

of Iowa City. We are also grateful to Hiram Butler of Delahunty Gallery, Dallas, Marti Koplin of Koplin Gallery, Los Angeles, Larry and Susan Mangel of Lawrence Oliver Gallery, Philadelphia, and Fredericka Hunter of Texas Gallery, Houston, for their assistance. Harold B. Nelson, Director of the Exhibitions Program at the Art Museum Association, has been very helpful in arranging the tour of the "Outside New York" component of the exhibition which will travel to museums over the next two years. We also wish to express our thanks to the members of Art Quest, The New Museum's collectors' forum, for supporting this exhibition.

Finally, our greatest debt, as always, is to the fourteen artists whose vision, dedication, and perseverance ultimately yielded the works included in this exhibition.

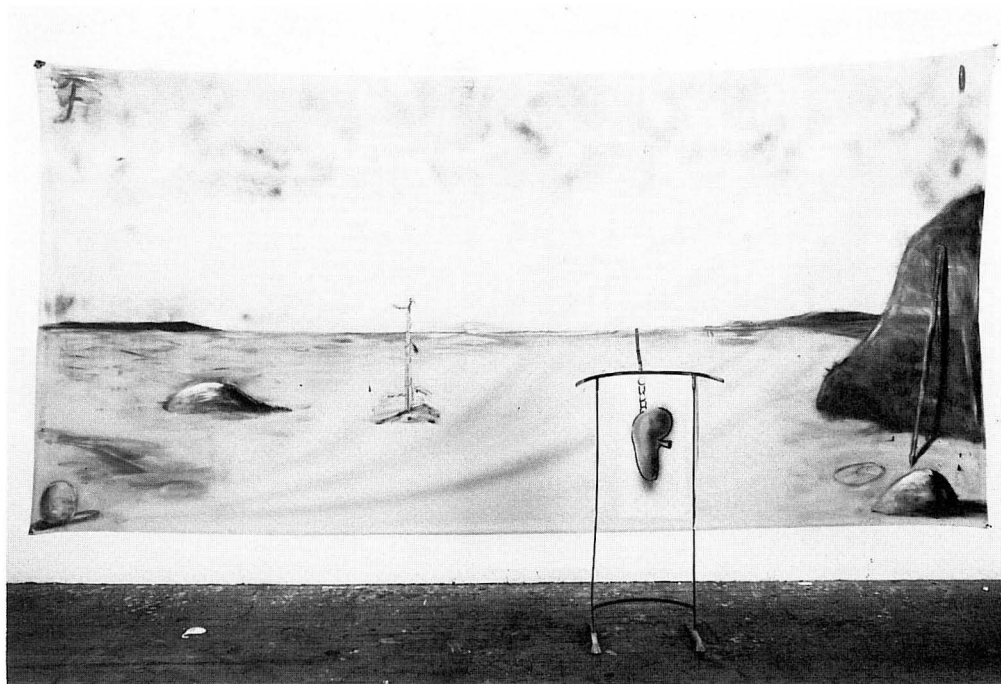
Lynn Gumpert/Ned Rifkin  
*Curators*

## MICHAEL BYRON

Everyone must dwell in isolation; this is fundamental to the human condition. Artists are especially involved with the problems of being alone, often removed from the mainstream of human activity in order to forge their vision within the private realm of the studio. The difficulty of accepting one's insular state – the mental cage of individual perception, experience, and memory – versus the need to communicate, commiserate, celebrate, and share the exigencies of life, weighs on all of us to varying degrees. Michael Byron's recent work focuses on this quandary.

Since 1975, Byron has been seeking to distill the dramatic nuances of this aspect of the human condition. While still an undergraduate student at the Kansas City Art Institute, he created large tableaux with life-sized plaster figures, "static marionettes" as the artist describes them, to locate the threshold between life and death. After graduation, he returned to his native Rhode Island before going off to Nova Scotia to attend graduate school where his work began shifting from sculpture toward painting. In the past three years, since moving to New York in 1981, Byron has sought "to blur the edges between painting and sculpture." He has achieved this by using both two and three dimensions, placing a single sculptural element on a vertical base before a scene painted on unstretched cloth, thereby creating a precarious balance and tension between the two.

Byron's most recent work has moved beyond formal issues toward a more ambitious goal. The paintings often depict small rustic dwellings and/or arid landscapes, sketchy backdrops of vignettes painted with a mini-



*F-I-O-(under a stone)NA*, 1984. Oil on cloth and oil on wrought iron. 82 x 162"; 44 x 22".  
Collection of Miani Johnson, New York, N.Y.

mum of detail in a dry and brushy manner. The sculptural elements, abbreviated figures and curiously hybrid objects, are made of wood, wax, welded steel or cast in bronze. These occupy considerably less space than the paintings behind them, but exist unpretentiously in a real space and in a more powerful way. For example, the figurative object of *The Temptation of St. Anthony* (1983), evokes some primitive votive idol or voodoo doll. Likewise, though the constructed steel figure in *F-I-O-(under a stone)NA* (1984)

stands in the viewer's space, visually it is pulled back into the desert space behind it. Byron suggests that this is the way of things; that we all are consumed by the world beyond ourselves, but that the physical fact of being alone is never fully mitigated.

This is most visible in *Kingdom of One* (1983), an earlier piece wherein a skeletal monkey figure perched on a wooden post stands in front of the painting of a dark dwelling. While a stream of blue water, an animated sign of life, spills over the edifice



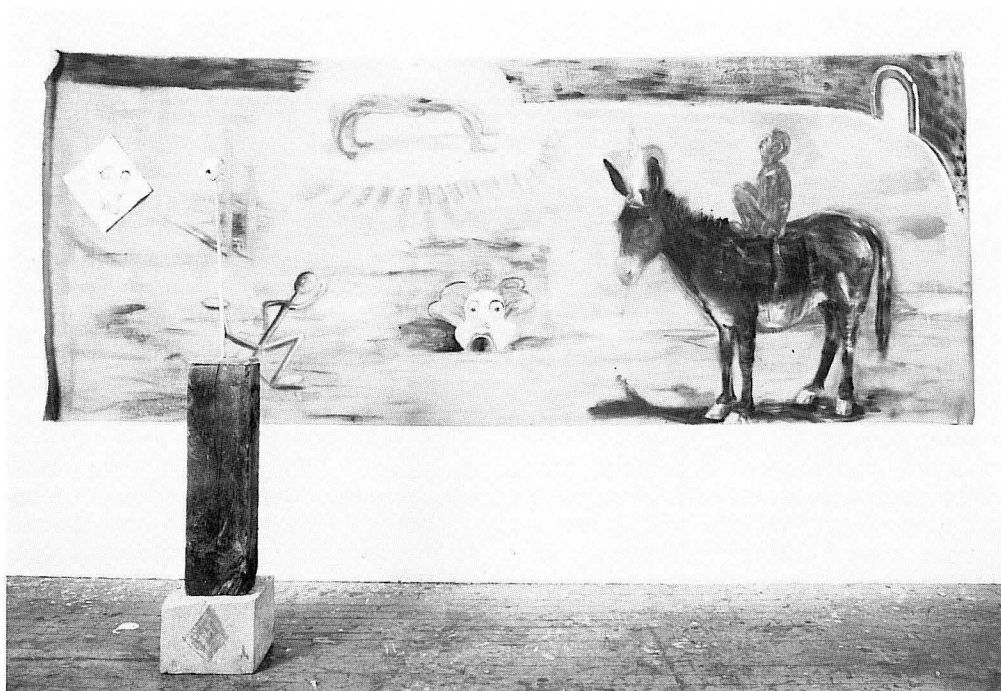
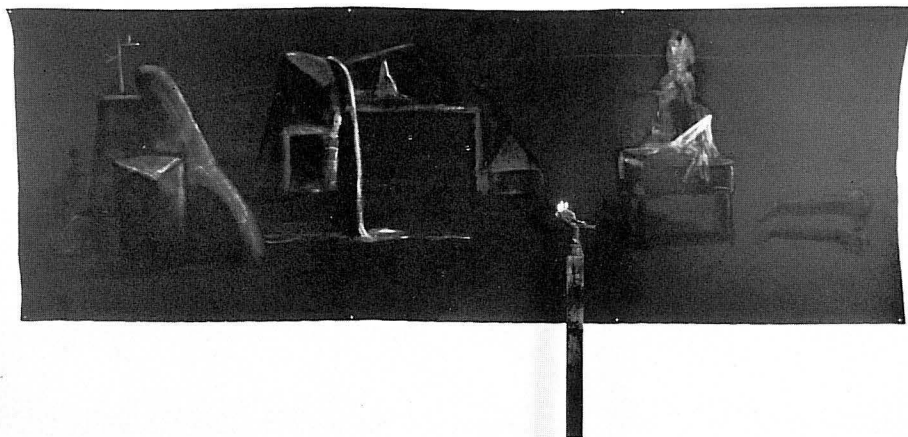
to the right of center, the image of a withered tree at the left attests to the ubiquitousness of death. Located between the water and the tree is the monkey, the animal most closely associated with man's pre-intelligent state. Because the monkey is also a wax candle, when lighted, its head becomes consumed by fire. Eventually it melts before the viewer in real time, giving off a soft light while it yields its macabre form to the heat of the flame. As the title indicates, this work is most clearly concerned with the oneness of existence and an individual's ineluctable surrender to time and the physical forces which repossess us all back into the earth.

All of Byron's work is generated from very private sources. The artist attempts to invest the specific incident or symbol beneath the surface in order to guard against the subject matter superseding the more universal content. While Byron does not often labor over the paintings, scrapping one entirely if it does not achieve the necessary

*Kingdom of One*, 1983. Oil on cloth and wax candle on base. 67 x 101"; 6"; 48". Courtesy of Lawrence Oliver Gallery, Philadelphia, Pa. *opposite page*.

*The Reluctant Piñatas*, 1983. Oil on cloth and wax candle. 60 x 166". Courtesy of Lawrence Oliver Gallery, Philadelphia, Pa. *above*.

*Rehearsal #1*, 1984. Oil on cloth and wax candle on wood and stone pedestal. 60 x 120"; 28"; 40". Collection of Miani Johnson, New York, N.Y. *right*.



balance with the object before it, he does occasionally paint over small sections. He comments, "If something doesn't work, I usually paint a rock over it." Byron literally buries certain narrative details beneath a stone.

His frequent use of candles, in particular, elicits associations with religious ceremony, shrines, and altars. This has a predictably

dramatic effect. In fact, much of his work is concerned with theater. *The Temptation of St. Anthony* is actually a double homage to both the contemporary playwright-actor Sam Shepard, and to Sassetta, one of Byron's favorite painters. In all of his work, the artist tries to create a visual art form that has its source in theater's extended use of time as well as its abridged methods of story-

telling. More than anything else, Michael Byron seeks to create in his work a feeling of mystery which is endemic to all human life and to the struggle to forge meaning and value out of the bewildering experience of living unto death.

NR

Born in Providence, Rhode Island, 1954. Attended Kansas City Art Institute, Kansas City, Missouri (BFA 1976), and Nova Scotia College of Art and Design, Halifax, Nova Scotia (MFA 1981). Lives in New York, New York.

#### *Solo Exhibitions*

- 1983 Gallery Nature Morte, New York, N.Y.  
Lawrence Oliver Gallery, Philadelphia, Pa.  
White Columns, New York, N.Y.
- 1982 Artists Space, New York, N.Y.
- 1981 Anna Leonowens Gallery, Halifax, Nova Scotia (also 1980)
- 1976 Studio Exhibition, Kansas City, Mo.

#### *Group Exhibitions*

- 1984 *The Bunny Show*, White Columns, New York, N.Y.
- International Survey of Recent Painting and Sculpture*, Museum of Modern Art, New York, N.Y.
- On View*, The New Museum of Contemporary Art, New York, N.Y.

School 133, Baltimore, Md.

34:83-84, Institute for Art and Urban Resources at The Clocktower, New York, N.Y.

- 1983 *Hundreds of Drawings*, Artists Space, New York, N.Y.

*Intoxication*, Monique Knowlton Gallery, New York, N.Y.

*Painting Invitational*, Concord Gallery, New York, N.Y.

*Spare Parts*, City Gallery of New York, Department of Cultural Affairs, New York, N.Y.

*Untitled*, 1983, Lawrence Oliver Gallery, Philadelphia, Pa.

- 1982 *Beast Show*, The Institute for Art and Urban Resources at P.S. 1, Long Island City, N.Y.

*The Crucifix Show*, Barbara Gladstone Gallery, New York, N.Y.

- 1981 *Emergency Measures Show*, Nova Scotia College of Art and Design, Halifax, Nova Scotia

1980 *Works on Paper*, Anna Leonowens Gallery, Halifax, Nova Scotia

1977 *May Competitive*, Spiva Art Center, Joplin, Mo.

1975 *Thirty Miles of Art*, Nelson-Atkins Museum of Art, Kansas City, Mo.

*Two Artists*, Stephen Cromwell Gallery, Kansas City, Mo.

#### *Articles and Reviews*

Falcon, Sylvia. "Painting Invitational," *Arts Magazine* 58, no. 1 (September 1983): 6.

Glueck, Grace. "A Gallery Scene That Pioneers In New Territories," *New York Times*, June 26, 1983.

—. "Art," *New York Times*, December 10, 1983.

Kohn, Michael. "The Crucifix Show," *Flash Art*, no. 111 (March 1983): 59.

"On the Street, On the Wall, On Fire," *Kunstforum* (September 1983).

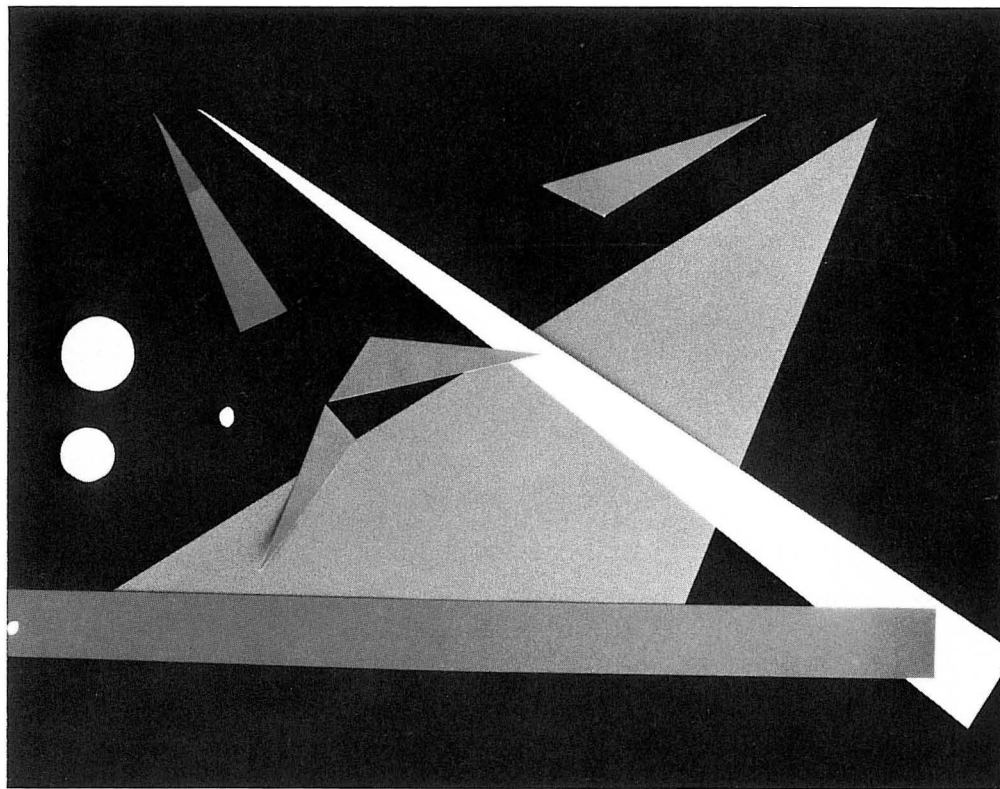


## MYREL CHERNICK

Fundamental to the medium of installation art is the artist's desire to control the viewer's perception of it. Similarly, the artist also retains control over the placement of the objects, normally the domain of the curator. And often, although not always, the artist engages more than just walls, but the ceiling and floor as well.

Myrel Chernick's installation *Woman Mystery/Femme mystère* (1981-84), however, is essentially devoid of concrete objects – instead moving colored light and sounds fill the space. Essentially, as Chernick notes, *Woman Mystery/Femme mystère* is a film installation that “uses sculptural space and non-narrative time” to alter and manipulate our normal perception of space.<sup>1</sup> Ultimately, Chernick is not concerned with providing answers but rather with asking questions. Her work, to date, breaks down barriers and crosses boundaries. She views her film “not as film but rather as sculpture. . . a sculpture that uses film as structure.” And she literally transcends national and linguistic boundaries with this completely bilingual installation that functions equally in French and English. It also resembles a mystery novel complete with both a missing woman and a puzzling motive. More importantly, it introduces the larger question that Chernick poses of how “to redefine woman in terms of her own language, her own image, her own space.”

The installation is composed of four basic elements: film, slides, language, and sound, that are at once distinct and separate yet interdependent. The viewer enters a darkened, narrow rectangular room. The film is projected onto the center of the long, principal



Slide detail from *Woman Mystery/Femme mystère*, 1981-84.

wall. It shows seemingly random series of images and vignettes: street traffic, the interior of an above-ground subway car, the passing landscape viewed from inside a train, a truncated view of a woman walking down stairs. On either side, much larger and spilling out beyond the corners onto the floor and ceiling, are projected slides, one fading out as the other's focus sharpens. On

the left are stills of the cosmos, planets, stars, nebulae, etc.; on the right, bold, abstract geometric forms in the primary colors of red, yellow, and blue. In the center of the room hangs a curtain/screen, approximately the same size as the film image, onto which is projected a series of nouns in French and English, with their gender below in parentheses. The fourth element is an



Installation view. *Woman Mystery/Femme mystère*, 1981–84. Super-8 color film, slides, and soundtrack. Dimensions variable. Courtesy of the artist.

amplified soundtrack of whispered questions, first in English and then in French, mostly indecipherable despite the magnified volume.

At first the overall effect is disorienting. In addition to having to adjust to the dark, the viewer is confronted with the flashing images of the corner slides (numbering 80 each), the projected words (80), and the movement within the film. The corner slide images distort the space, flattening the corner walls along the ceiling and floor. Both the images of the cosmos and the geometric forms appear enormous, dwarfing and encompassing the viewer. The two nouns projected onto the curtain/screen read from left to right, while the gender adjective reads in the opposite direction. All are reversed when seen from the other side, an indication of no one dominant or correct viewpoint.

As one grows accustomed to the space, possible meanings surface. The questions,

"who is she," "where did she go," discernible on the whispered soundtrack, seemingly refer to the unknown woman descending the staircase in the film. Nature, represented here by the slides of the universe, is contrasted with the constructed artificiality of the geometric forms. The projected words trigger intellectual inquiries into how language shapes our perceptions of gender. The film functions as a window looking into a recognizable "real" space; yet these seemingly "real" images are only projected light. The cosmos, symbolizing the vast unknown, here is magnified many times from the tiny slides and yet is infinitely larger. The continuous loops of projected slides, words, and film provoke random associations between the still and moving images, the words seen and heard. At times, they actually overlap, as geometric forms are projected onto the curtain/screen, words onto walls.

*Woman Mystery/Femme mystère* was exhibited also in Cambridge, Massachusetts,

and Antwerp, Belgium. As with all installations, it varies according to the space it occupies and the context in which it is viewed. Chernick's contribution to this catalog is in the form of a brief narrative which more specifically sets the scene for the woman's mysterious departure, expanding and elaborating on the questions posed on the soundtrack. With the added information and knowledge of her point of view, the viewer is provided with yet another aid to bridge the distance between the specific and the general – and into asking both who is this particular woman as well as who is woman.

LG

#### Note

1. All quotes, unless otherwise noted, are from Artist's Statement from *Drie Installaties* (Antwerp, Belgium: International Cultural Center, 1982).

<i>The truth of the question.</i>	She looked around again, double checking, making sure no one had seen her. She moved quickly now, slamming the door behind her. Her footsteps rang out on the wooden floor as she hurried down the stairs. Reaching the street, she sensed the chill air and pulled her coat more closely around her. She crossed and hailed a cab that was coming towards her. "To the train station, and hurry!"	La question de la vérité.
<i>The look of the universe</i>	<i>C'était fait. Elle partait. Mais elle ne pouvait cesser de se demander pourquoi, même maintenant.</i>	L'univers du regard.
<i>The nature of power.</i>	<i>Pourquoi partait-elle? Pour recommencer? Est-ce qu'elle pouvait recommencer? Et comment?</i>	Le pouvoir de la nature.
<i>The absence of knowledge.</i>	<i>Ils la trouveraient n'importe où. C'était ça la raison de partir? Il faisait chaud dans le taxi. Elle étouffait.</i>	La connaissance de l'absence.
<i>The experience of pleasure.</i>	<i>Et pourtant sa décision était prise depuis longtemps. Pourquoi cette panique?</i>	Le plaisir de l'expérience.
<i>The mystery of the end.</i>		La fin du mystère.
<i>The world of perception.</i>		La perception du monde.
<i>The hope of beginning.</i>		Le début de l'espoir.
<i>The shape of desire.</i>		Le désir de la forme.
<i>The certainty of oppression.</i>		L'oppression de la certitude.
<i>The illusion of history.</i>		L'histoire de l'illusion.
<i>The destiny of flight.</i>		La fuite du destin.
<i>The origin of discovery.</i>		La découverte de l'origine.
<i>The return of importance.</i>		L'importance du retour.
<i>The time of exclusion.</i>		L'exclusion du temps.
<i>The reality of the problem.</i>		Le problème de la réalité.

Artist's Statement.

Born in Minneapolis, Minnesota, 1952. Attended Rhode Island School of Design, Providence, Rhode Island (1970–1972); Livingston College, Rutgers University, New Brunswick, New Jersey (BA 1974); and The School of the Art Institute of Chicago, Chicago, Illinois (MFA 1976). Lives in New York, New York.

#### *Group Exhibitions*

- 1983 *Extra-Critical Role*, Gabrielle Bryers Gallery, New York, N.Y.  
*Film as Installation*, Institute for Art and Urban Resources at P.S. 1, Long Island City, N.Y.  
 1982 *Drie Installaties*, International Cultural Center, Antwerp, Belgium (catalog; introduction by Hilde van Leven [Flemish])

*Mediums of Language*, Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Mass. (catalog)

- 1981 Artists Space, New York, N.Y.  
 1979 *Four Installations*, The Alternative Museum, New York, N.Y. (catalog; introduction by Robert Browning)  
 1978 *Spaces II*, State University of New York, Old Westbury, N.Y.  
 1977 *Special Project*, Institute for Art and Urban Resources at P.S. 1, Long Island City, N.Y.  
 1975 Graduate Sculpture Show, The Art Institute of Chicago, Chicago, Ill.  
 1973 Livingston College Art Gallery, Rutgers University, New Brunswick, N.J. (also 1972)

#### *Articles and Reviews*

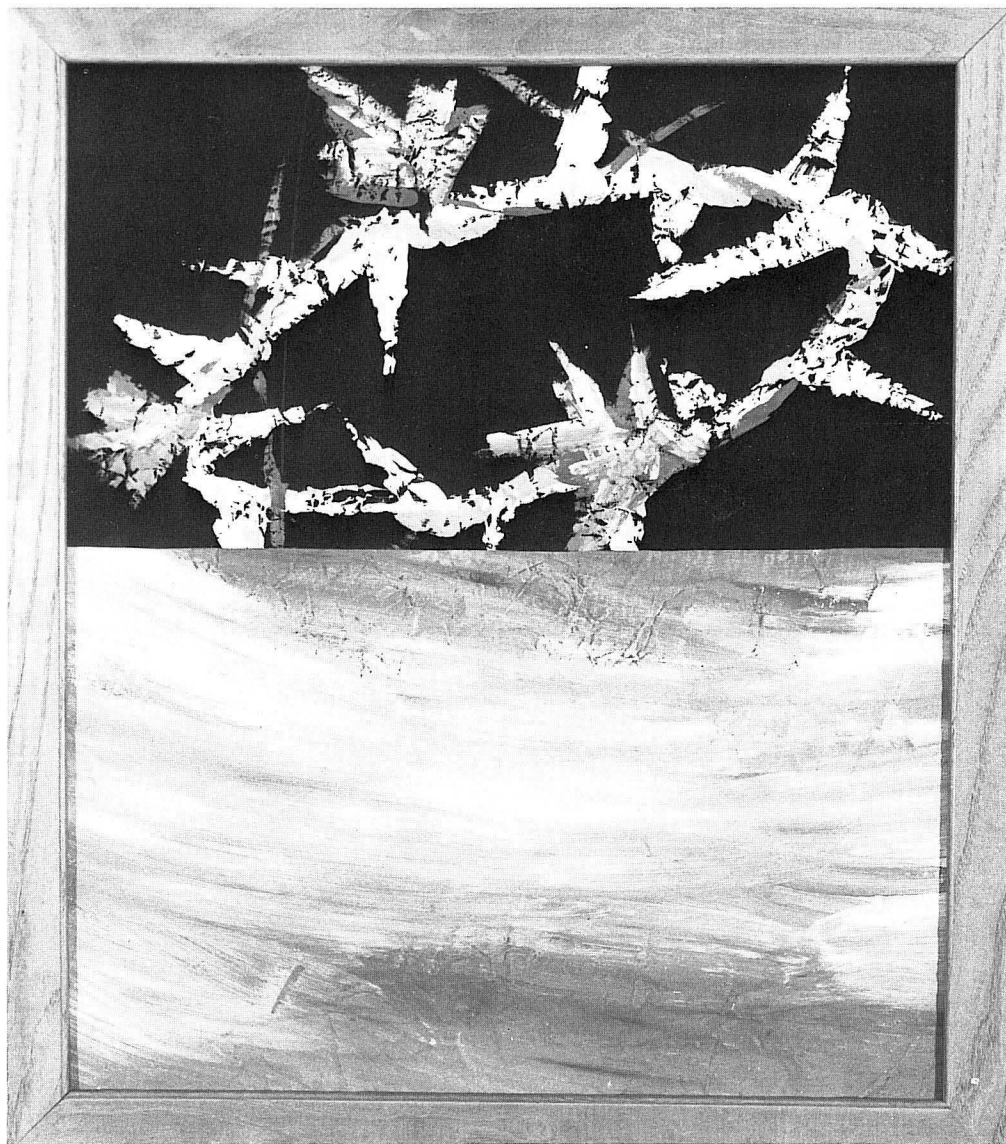
- "Cinematographie en grafiek in het ICC," *Auxi-press* [Ghent, Belgium], September 9, 1982.  
 "ICC: Stallingen-Hofmaarschalk," *De News* [Antwerp, Belgium] (July–August 1982).  
 Melders, Robert. "Al een 'filminstallatie' gezein? Drie maal in ICC," *Standaard* [Antwerp, Belgium], September 11, 1982.  
 "Vorm, verf, lijn en film," *De Nieuwe Gazet* [Antwerp, Belgium], September 16, 1982.  
 Zimmer, William. "Myrel Chernick—P.S. 1, Room 207," *Soho Weekly News*, October 6, 1977, p. 29.  
 ——. "Group Show: 515 Broadway," *Soho Weekly News*, February 1, 1979, p. 51.  
 ——. "Myrel Chernick: Art Pick," *Soho Weekly News*, October 11, 1979.  
 ——. "Group Show: Artists Space," *Soho Weekly News*, February 18, 1981, p. 50.



## MOIRA DRYER

The resurgence of figuration over the last five years has deflected attention away from painterly abstraction and the continuing evolution of this uniquely twentieth-century art form. Jake Berthot, Bill Jensen, Elizabeth Murray, Tom Nozkowski, Katherine Porter, and Gary Stephan form the core of a generation of artists in mid-career whose primary concern is to extend the boundaries of abstraction. In addition, there are other, younger artists who are eschewing the allure of current trends in order to further this same legacy. The work of Moira Dryer, for example, suggests that such painting is an intimate and rigorous undertaking requiring emotional restraint and intelligence.

Over the past four years, since graduating from the School of Visual Arts in New York, Dryer has been evolving diverse, yet equally resonant directions within her small-scale paintings. In 1980 she explored the viability of using non-specific imagery, like the "hammer" in *Untitled* (1981), which has a massive architectural quality yet remains steadfastly ambiguous. Her interest in associative images actively continues to the present. At the same time, Dryer has been making what she describes as "invisible" monochromatic paintings more reminiscent of James Abbott McNeil Whistler and Mark Rothko than of Ellsworth Kelly or Ad Reinhardt. The extreme subtlety of her work is enhanced by her unwillingness to seduce the viewer into a sensuous color field. Yet, because she thickly varnishes her paintings, one is unavoidably



*Untitled*, 1982. Casein on paper. 23 x 20".  
Courtesy of the artist.





Untitled, 1983. Gouache on paper. 18 x 12". Courtesy of the artist.

drawn into the work in a conceptual manner by the reflection of the glare on the surface.

Recently, Dryer has taken up using gouache on smaller sized paper to probe the intimation of landscape motifs through gesture and color. There is a more direct quality present in this work than that found in those more ambiguous motifs of two and three years ago. Though landscape is the most distinct aspect of Dryer's recent work, each painting over the last few years appears to be made from an entirely fresh starting point — painting degree zero.

The artist's penchant for an economy of means is consistent. One would think that the small scale and modest methods of paint application would temper their impact. However, her paintings are unpretentious and succinct. Dryer's uncompromising insistence on a surface glazed with minimal articulation is antithetical to the more mannered and excessive styles prevalent today.

There is a considered character to Dryer's paintings which inform these works. They hover between art aspiring to transcend the world of appearances and that which yearns to be grounded somehow. There is a delicate balance between willful activity and determined resolution. Moira Dryer has succeeded in producing singularly equivocal paintings that remain firmly within the traditions of abstract art, yet which push further toward a hard-boiled romanticism and a distillation of nature as source.

NR



Untitled, 1981. Casein on paper. 18 x 16". Collection of Jeanne Alzamora, Boca Grande, Fla.



Untitled, 1984. Gouache on paper. 16 x 13". Courtesy of the artist.

#### *Artist's Statement*

There is the sense of the overt illusionary nature of the world around me. Very little is concrete or tangible. It is such that I feel the liberty to make things that are involved with what is inexplicable in any other terms. It is this stuff that seduces my amazement; the chaos we survive through.

It is an act of faith to try and transcend the heroic tradition in art and to instead immobilize this strange and chaotic world. So it is at the level of provocative innuendo that my attention is held. This is a primitive but strong position to look out from, as it is finally a capacity for instinct that controls my decisions. The necessity is to find something beyond the existing mediocrity that can rekindle an honest and compulsive capacity for desire.

Born in Toronto, Canada, 1957. Attended School of Visual Arts (BFA 1981). Lives in New York, New York.

#### *Group Exhibitions*

- 1984 Limbo Lounge, New York, N.Y.
- 1983 John Weber Gallery, New York, N.Y.
- 1982 Gasparilla Island Studio, Boca Grande, Fla.  
P.S. 122, New York, N.Y.  
White Columns, New York, N.Y.  
YYZ Gallery, Toronto, Canada

1981 Visual Arts Gallery, New York, N.Y.

1980 Group Material, New York, N.Y.  
Proposal Gallery, Baltimore, Md.

#### *Articles and Reviews*

- Lubin, Mary. "Visionary Landscape," *Arts Magazine* 57, no. 4 (December 1982): 16.
- Murray, Elizabeth. "Painters and Writers," *Bomb Magazine*, no. 4 (1982).
- Smith, Valerie. "Review," *Flash Art*, no. 103 (Summer 1981): 53-54.

## PAULUS MUSTERS

Paulus Musters' most recent body of work is, in one sense, decidedly unfashionable. It consists of a series of bas-reliefs in which he has used the technique of repoussé, whereby the raised elements are created by hammering on the reverse side. This technique, never widely employed in fine arts, dates back to prehistoric times and has been used primarily in the decorative arts. As a sculptural medium, it requires no complicated intermediate processes, as in casting, and results in one-of-a-kind, unique objects. The directness of the technique and its craft origins may remind a contemporary audience of childhood hobby kits and summer camp projects, but Musters has employed it to address, in a personal manner, some very current issues.

For example, in *Andy Hardy Finds Love* (1983), Musters appropriates and reproduces in lead relief a photographic still of the 1940 movie of the same name. An important area of investigation for Musters involves the integration of contemporary popular culture into his art. Although the movie is some forty-four years old, Musters was intrigued by this still photograph which recreates one instant from a film, literally a moving picture, and that he renders, for all practical purposes, permanent. (Lead repoussé is extremely durable.) Similarly, the technique returns some of the actual physicality to the figures while retaining the rectangular format of the photograph in the bas-relief, which hovers somewhere between two-dimensional art, such as painting, and three-dimensional sculpture. Also, Musters was attracted by the silliness of the pose which captures that awkward moment as leading man, Mickey Rooney, puckers his lips in



*Andy Hardy Finds Love*, 1983. Lead. 38 x 46 x 6½". Courtesy of the artist.

order to kiss the object of his desire, literally illustrating the title of the movie.

Musters is not as concerned with photography as used by the mass media as he is by the idea of the generic or the quintessential. Alongside the repoussé reliefs, he has worked on a series of drawings based on

postcards. Intrigued by the postcard's function to portray and sum up the most "typical" aspect of a particular locale or tourist sight, Musters reduces the images to a minimum of lines that still communicate the essential information.

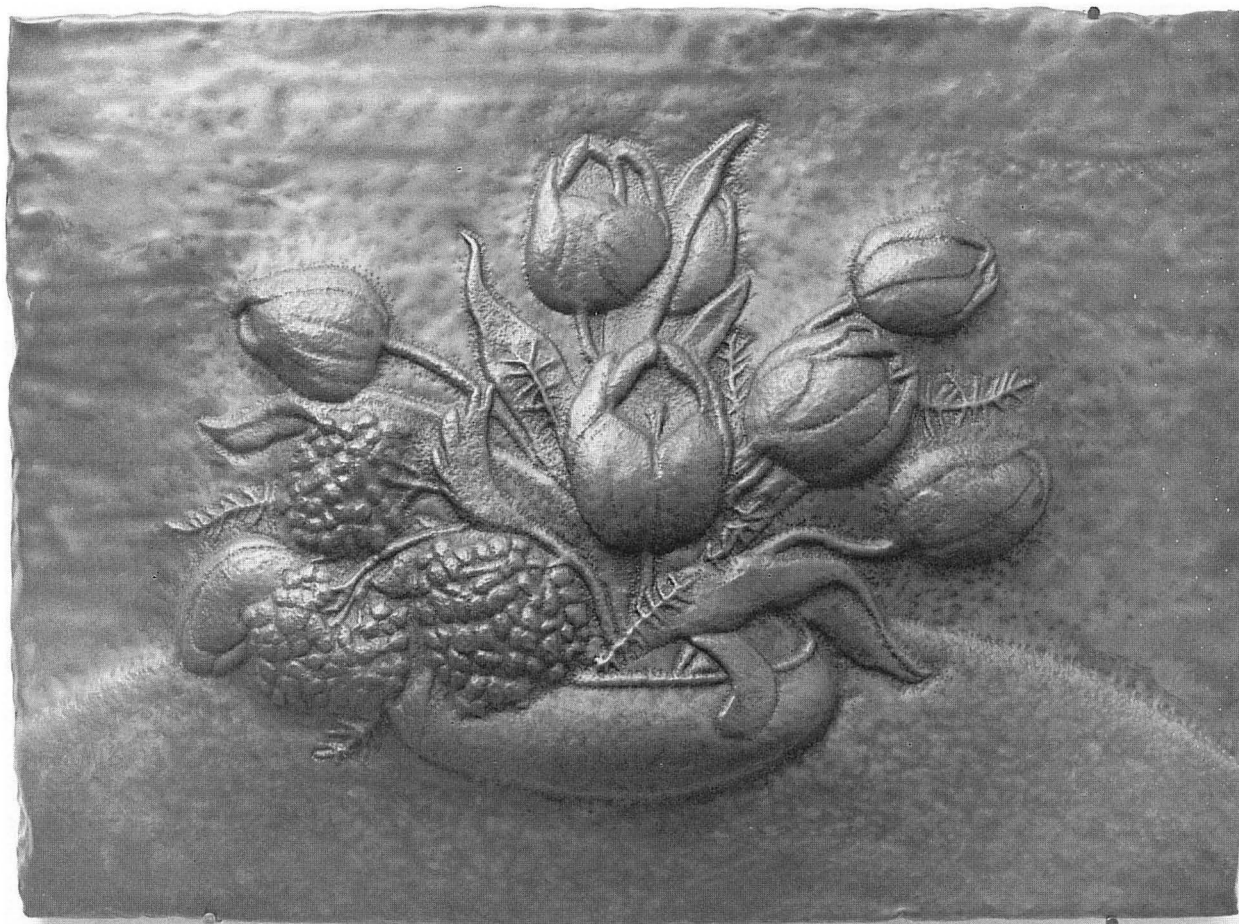
Indeed, Musters was drawn to the tech-

nique of repoussé because it forced him to decide literally what was the most important information to bring forth into highest relief. And it also retained the directness of the drawings and the one-to-one contact with the material that he finds very satisfying. As is not the case with others working with mass-media derived imagery, the

presence of the artist's touch is crucial to Musters. He was also attracted to repoussé because a good amount of information could be conveyed in each work. The works immediately preceding the lead reliefs were small, welded steel wall sculptures of abstracted shapes. Here Musters was also exploring the idea of generic shapes reduced to

the most simple components, yet he was bothered by the fact that titles were necessary to communicate precise information. Thus Musters made a radical shift in medium and style in order to reintroduce content that could be conveyed by the works alone.

Some of that content, as previously noted,



*Still Life*, 1983. Lead.  
24 x 34 x 4½".  
Courtesy of the artist.



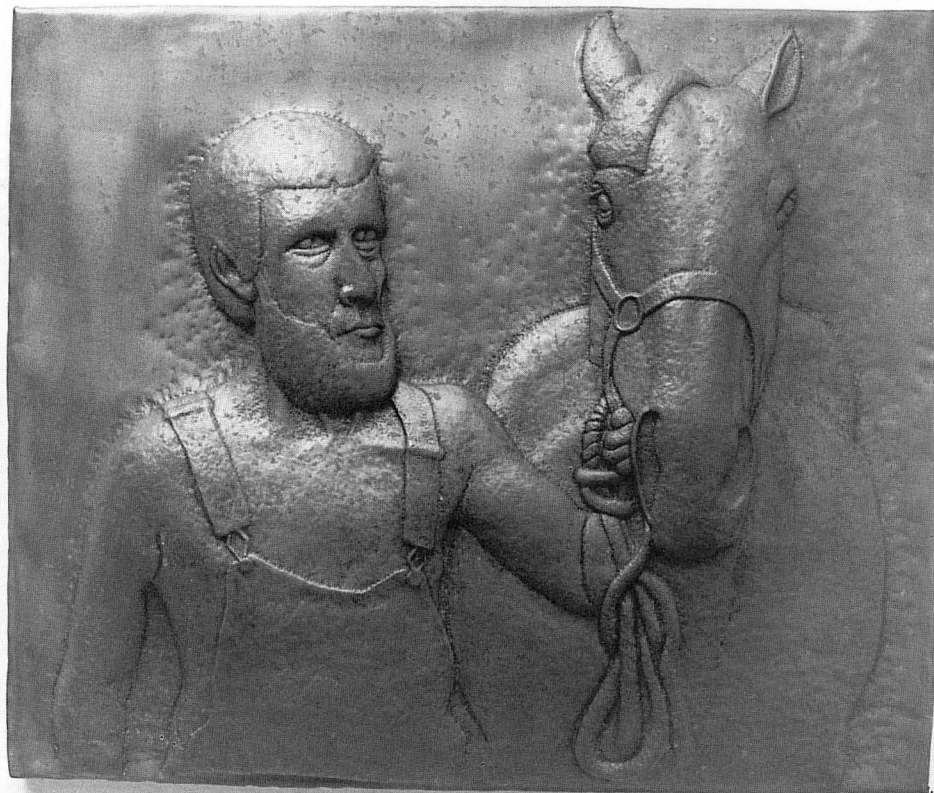
addresses contemporary American culture and lifestyle. Musters was only a year old when his family moved from their native Holland to the United States, and his traditional and strict European upbringing perhaps accounts for a heightened awareness of and interest in what is uniquely American. In *Jim* (1983), Musters wanted to portray one type of American farmer, representing the trend begun in the late sixties of returning to the land, in search of a simpler lifestyle. Yet the portrait of Jim and his horse could date from the nineteenth century, and indeed conveys something of the quality of

timelessness of Grant Wood's *American Gothic*. As was the case with Wood's models, Musters' farmer is related to the artist, actually his brother-in-law.

Another important source for Musters is art of the past. Both *Still Life* (1983) and the copper relief *Nude I* (1983), were inspired by postcard reproductions of art works. In *Still Life*, Musters has reproduced a typical example of a Dutch, seventeenth-century genre painting (he doesn't remember the artist's name). Ironically, like the moment captured in *Andy Hardy* . . . , the ephemerality of life and the passage of time symbolized

by this genre, are immortalized in lead. The delicate tulips take on a slightly sinister air with this technique, which allows for a fair amount of detail but also requires substantial generalization. It is exactly that mixture of the abstract within the specific that Musters hopes to pursue in his next series of works. And as opposed to *Nude I*, which is a low relief rendering, based on a two-dimensional postcard of a three-dimensional sculpture, Musters now intends to work in the round.

LG



Born in The Netherlands, 1956. Attended the Art Institute of Houston, University of Texas, Houston, Texas (1976); Pratt Institute, Brooklyn, New York (BFA 1980); and Columbia University, New York, New York (MFA 1982). Lives in New York, New York.

#### *Group Exhibitions*

1983 *1000 Balloons*, Danceteria, New York, N.Y.

*Terminal New York*, Brooklyn, N.Y.

*That Show*, 301 Houston Gallery, New York, N.Y.

301 Houston Gallery, New York, N.Y.

1982 *Small Works*, New York University, New York, N.Y.

1980 Pratt Institute Gallery, New York, N.Y.

1977 O'Kane Gallery, University of Texas, Houston, Tex.

*Jim*, 1983. Lead. 37 x 46 x 6½".  
Courtesy of the artist.

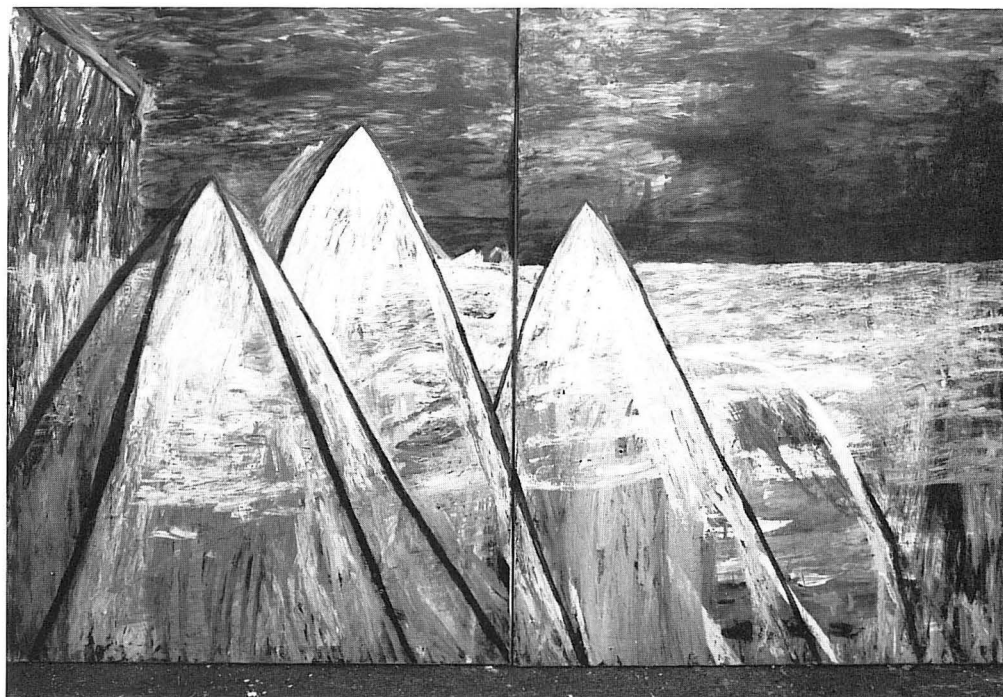


## LAURA NEWMAN

Laura Newman, in her paintings, strives to evoke states of feeling, to make visual different aspects of a remembered place or experience. Her method of working more closely resembles that of a poet than a novelist. Her approach is not a continuous narrative one, but works rather in the manner of fragmented phrases that, read together, create a totality. She wants the viewer to experience her painting installations as they would an Italian Baroque park where the landscape architect has designed a series of distinct areas full of surprises, yet all co-existing and interrelating.

For Newman, who grew up in a suburb of Cleveland, studying at the Cooper Union and living in New York City proved to be very important, as did the year she spent at the American Academy in Rome as a Fellow, a prize she had applied for almost as a lark without ever seriously expecting to be chosen. Subsequently, travel has remained an important source for the paintings, not so much the specific locales she visits as the freshness of vision that occurs on seeing new places for the first time and the experiences and feelings that ensue. Likewise, architecture and the study of the perception of space have been influential.

Indeed, Newman's painting installations recall fresco, a medium where the two arts of architecture and painting are united. *Italy/Antarctica* (1982–83), for example, is constructed from sixteen canvases that are combined into four units, and together define a rectangular room. (Although Newman had worked in this format before her trip to Rome, the decorative schemes of Italian frescoed rooms reinforced the propensity to work in a series that forms a unified whole.)

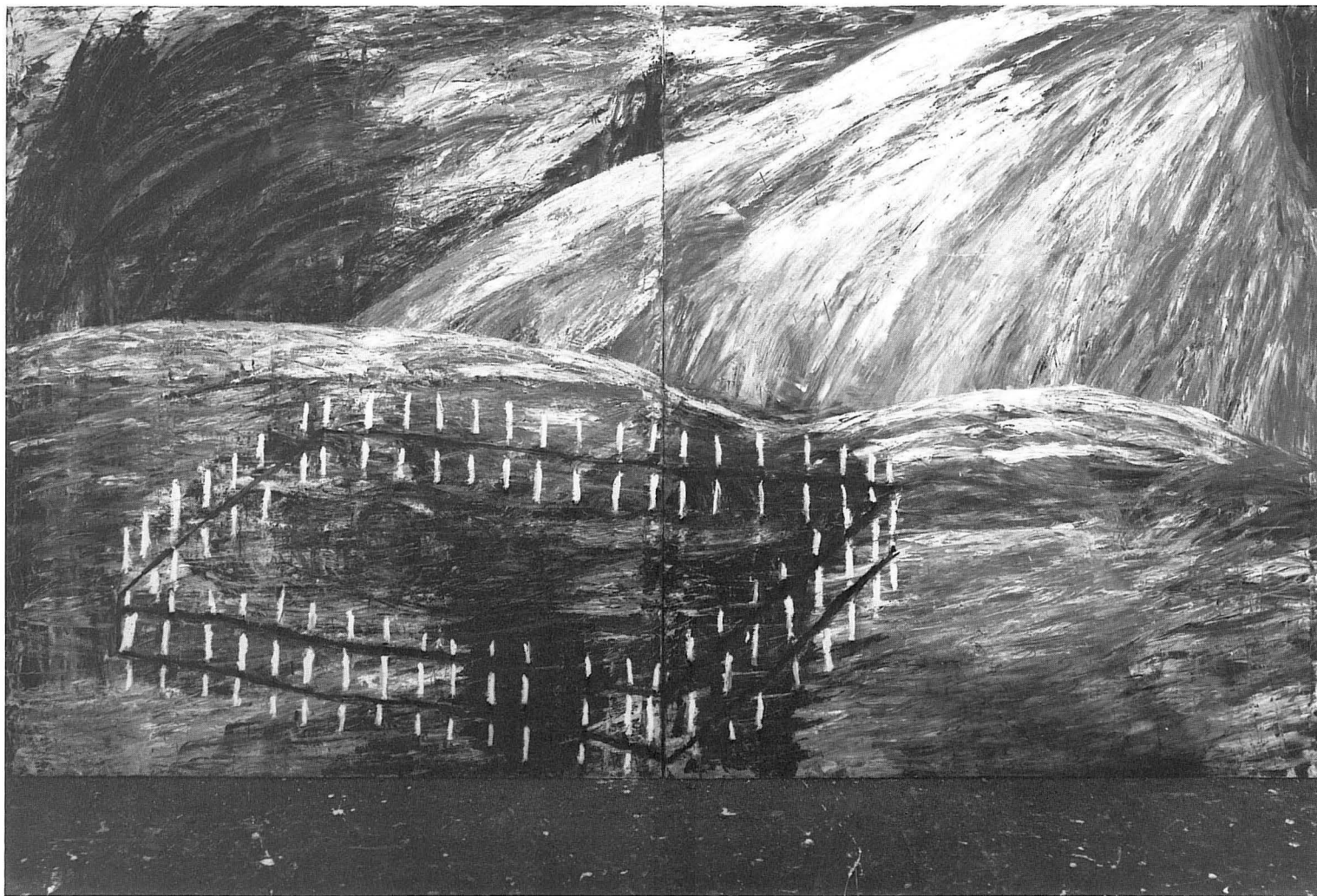


*Italy/Antarctica* (detail; Glaciers), 1982–83. Oil on canvas. 90 x 144". Courtesy of the artist.

Like her previous paintings, they are quite large and set directly on the floor. Essentially abstract, they at times contain recognizable images, some more obvious than others. Painted boldly and sensually, the paintings are dominated by a palette of blues, greens, pinks, oranges, and whites. Although conceived as an installation intended to be experienced as a whole, the sections also function independently.

The title refers to two places, one familiar and well known to Newman, the other to-

tally foreign and imagined, one welcoming, the other forbidding. Other dualities surface, both formally and iconographically. At one end of the room, a series of monumental, simplified glaciers face what for Newman represent underground volcanoes, but more closely resemble barrels filled with a fiery orange liquid. Immediately to their right is a tall vertical explosion, on one side oranges and yellows, on the other blues and white. Both are compositionally related by a horizontal pink band extending the length



*Facing North, Among Trees* (detail), 1983–84. Oil on canvas. Three diptychs: 84 x 144" each. Courtesy of the artist.



*Italy/Antarctica*, 1982–83. Oil on canvas. Three panels: Pink Wall, 90 x 48"; Volcanoes, 90 x 68"; Fire/Ice, 90 x 48". Courtesy of the artist.

of each unit, which functions for Newman as a barrier.

The monumentality of the work envelops the viewer, literally surrounding him or her on all four sides. Like her earlier painting installations, the canvases comprising *Italy/Antarctica* rest directly on the floor, relating architecturally to the walls, and jutting out in one section to create an additional corner.

Newman's most recent work, *Facing North, Among Trees* (1983–84), included in this exhibition, is composed of three diptychs, creating three sides of a room, each intended to function independently. Like her earlier work, they are conceived as a state of being or feeling, painted directly on the canvas without any preparatory sketches or drawings. Each undergoes numerous trans-

formations as Newman searches for the forms that best convey what is at once very specific and yet elusive. Often the images can be read in more than one way. For example, in the middle canvas, the central image within a mountainous landscape was inspired by a passage from the *Tale of Genji*, describing candles afloat in the sea. Yet for Newman, the image reads also as a picket

fence or as a bed of nails. In contrast to her earlier work, they are somber in tone, composed primarily of greys, blacks, and browns, in part a respite from the intense and varied colors of previous work, perhaps in part a response to a low-keyed, introspective mood at a time of personal difficulties. And for the first time, they are not set di-

rectly on the floor, but rather hung more conventionally.

Newman creates visual equivalents of how the mind filters through the plethora of stimuli, remembering certain incidents and feelings, forgetting the others. Similarly, the paintings are not intended to function as a continuous diorama, but rather as different

and separate aspects of the same place or emotion. They thus maintain a delicate balance between the specific and the general, the abstract and the recognizable, the familiar and the unknown.

LG

#### *Artist's Statement*

When I began to make *Facing North, Among Trees*, I thought of it as building a fictional place. Gradually, I realized it was really a portrait of an emotional place.

The paintings are meant to work both individually and as a group. Through the juxtaposition of different spaces in real space, a narrative such as a hike, is implied. Yet the structure is inhabitable, is scenery.

Like a backyard or a piazza, the installation is an intimate, manmade space, but it is also a model for a place which can exist only in the mind. As in an edit in film. Or the memory or anticipation of a place.

Born in Cleveland, Ohio, 1956. Attended The Cooper Union (BFA 1978). Lives in Hoboken, New Jersey.

#### *Group Exhibitions*

1983 *Turn It Over*, sponsored by White Columns and Sandro Chia, New York, N.Y.

1982 *Abstract Painting by Women Artists*, Women's Caucus for Art, New York, N.Y. The Cooper Union, New York, N.Y. [installation]

*Painting*, State University of New York, Purchase, N.Y.

1981 Booth House, Chicago, Ill. [installation] *Emergency Measures Show*, Nova Scotia College of Art and Design, Halifax, Nova Scotia

1980 The American Academy in Rome Annual Exhibition, Rome, Italy [installation] Doria Pamphilji Park, Rome, Italy [installation]

#### *Selected Articles and Reviews*

Glueck, Grace. "The Artists' Artists," *Art News* 81, no. 9 (November 1982): 90-100.



## JAN STALLER

The awe and wonder of a particular place is what inspires Jan Staller's color photographs. The unearthly quality created by light under specific weather conditions motivates him to set up his camera. Using only existing light, natural and artificial, Staller's photographs make light palpable and convey a surreal sense of place.

For eight years, Staller has been moving about the streets of New York City and its environs at dawn and dusk searching for provocative situations. He prefers to shoot when the sources of artificial light aggressively modify the delicate washes of color from sunrise or sunset. Staller is able to capture a dramatic sense of attenuated time, atmospherically fleeting yet mechanically arrested by his camera, in part because the natural light is in the process of crossing over from daylight into night or vice versa.

While most of his work is done in the New York metropolitan area, occasionally Staller has ventured farther to make his images. He spent two months in Paris in 1980, though he remains disappointed by that city's ability to mystify him. He made many exposures, but few yielded the theatrical quality he demands from his Ektacolor prints. One other instance provided an exception to his normal areas for working.

In rural Pennsylvania at the wedding of some friends, Staller was asked to make a photograph during his visit to the couple's farm for his wedding gift. Unaccustomed as he was to working in this way, he found that he could not find anything appropriate to shoot. As the day ended, the bride returned home in the car and pulled in next to the house to park. The beams of the headlights shone over the yard whose grass had been



*Ganesvoort Pier*, 1981. Ektacolor print. 14½ x 14½". Courtesy of the artist.





*Chester County, PA*, 1981. Ektacolor print. 14½ x 14½".  
Courtesy of the artist.

cut that afternoon by the groom in an unusual pattern. Upon seeing the light raking over this concentrically mowed lawn Staller sensed that he had what he needed for a successful exposure. The result is *Chester County, PA* (1981), a haunting shot of a farmhouse that looks as if some earthwork or ritualistic performance piece had just been staged there.

Though Staller's sensibility is consistently theatrical, none of his images have figures visible. This is due in part to the fact that his exposures range from thirty seconds to as

long as eight minutes, and figures would tend to blur when they moved while the shutter was open. This absence of people allows Staller to create the stage set effect without the use of strobe lights or other technical means. There is a weird silence to the Hoboken train station in *Night Train* (1982), as if it is inhabited by a demonic spirit. The train is aglow with a strange blood red light that seems to beckon forth in a bizarre manner. By contrast, one thinks of Monet's famous series of paintings of the *Gare Saint-Lazare* in Paris, which are filled with ani-



*Night Train*, 1982. Ektacolor print. 14½ x 14½". Courtesy of the artist.

ated light and high-keyed urban activity. Staller's image has more in common with de Chirico's *Soothsayer's Recompense*, a nostalgic metaphysical painting of an empty piazza with a train moving across the distant horizon.

Perhaps the most intriguing, though certainly not the most beautiful, print Staller has created is *Long Island Expressway* (1983). The title would at first seem to be ironic since the image is clearly not a scene of cars bumper to bumper, but a mystifying landscape. In fact, the title is directly tied to



*Disappear*, 1984.  
Ektacolor print.  
14½ x 14½".  
Courtesy of the artist.

the place where it was shot. While driving, Staller caught a glimpse off the expressway of this wooded area flooded with harsh orange light emanating from a sodium vapor lamp. The green copse appears to be a terrarium of small plants under a grow light. This photograph is an ironic comment about the encroaching artificiality of man's effect

on nature and the landscape as an endangered motif.

*Disappear* (1984), one of Staller's most recent works, represents the more poetic and romantic aspects of the photographer's vision. The dense fog over the Hudson River engulfing the posts of a ruined pier has an elegant silvery cast to it as it suffuses the

light, thereby removing the scene from its usual visual context and summoning up an oriental feeling of decay and transience. The pun of the title does not lessen the somber beauty of this image, which eloquently conveys Staller's penchant for contemplative views of places that exist as much in our minds as they do in the world.

NR

Born in Mineola, New York, 1952. Attended Simon's Rock College, Great Barrington, Massachusetts (AA 1972), and Maryland Institute, Baltimore, Maryland (BFA 1975). Lives in New York, New York.

#### *Group Exhibitions*

- 1983 *Images of Brooklyn Bridge*, The Urban Center of The Municipality Art Society, New York, N.Y.  
*Nighttime N.Y.*, The New York Cultural Affairs Gallery, New York, N.Y.  
*Three Dimensional Photographs-Selected Artists*, Castelli Graphics, New York, N.Y.

- 1981 *Contemporary Color Photography*, Chrysler Museum, Norfolk, Va.  
*New York Observed*, The New York Historical Society, New York, N.Y.  
1980 *Recent Acquisitions*, Corcoran Gallery of Art, Washington, D.C.  
Soho Center for Visual Arts, New York, N.Y.  
*Urban-Suburban*, The Addison Gallery, Andover, Mass.  
1979 *Industrial Sights*, Whitney Museum of American Art, Downtown, New York, N.Y.  
*New Color Photography*, Castelli Graphics, New York, N.Y.

- 1978 The American Institute of Architects, New York, N.Y.

#### *Selected Articles and Reviews*

- Busch, Richard. *Popular Photography* (October 1978).  
Westerbeck, Colin L. "Review," *Artforum* 18, no. 7 (March 1980): 73-74.

#### *Book*

- Photography Annual*. New York: Time-Life Books, 1979.

## STEPHEN WHISLER

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Stephen Whisler might best be described as a contemporary romantic. His involvement with nature as a source for his art goes back to his years in California, when, from 1977 to 1979, his work centered on what he called "photo-actions." During that period he made approximately twenty-five *Plant Works*, serial photographs documenting his bodily interactions with various natural phenomena. Often he would use his body to cover and protect plants. Other times he cut into a thin tree, the slit large enough to place his wrist through so that he could lash his hand to the tree. Gradually these private performances took on more intimate, even sexual, implications.

While at Claremont Graduate School, Whisler moved from these intimately enacted rituals in the landscape toward sculpture, creating tree forms out of welded metal tubes and pipes. In one large work, *Connector* (1981), he incorporated real fig leaves into a constructed linear tree form. Upon moving to New York in 1982, Whisler found that nature was considerably more remote than in California, which had a significant effect on him. Increasingly, he began to long for large masses of organic matter. After making several tightly realized works, e.g., *Wave* (1982), Whisler experienced an aesthetic breakthrough.

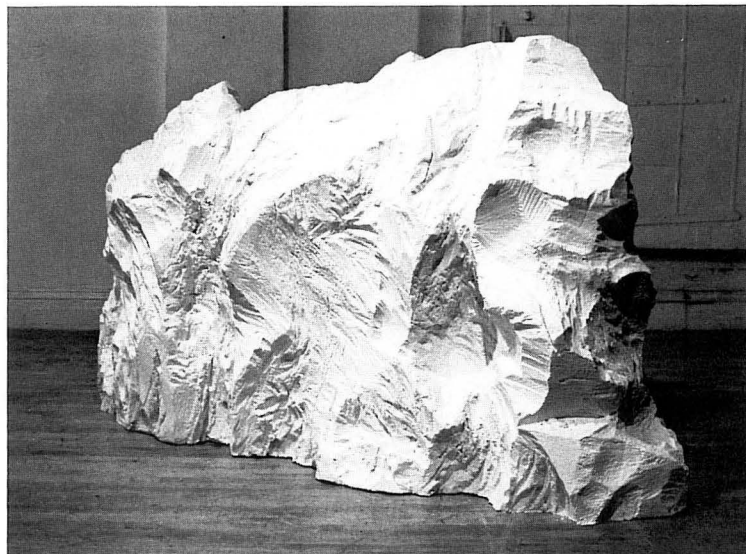
He had, for some time, done charcoal drawings and watercolor studies of ideas for sculptural pieces he considered undertaking. He found that he needed to build a large,



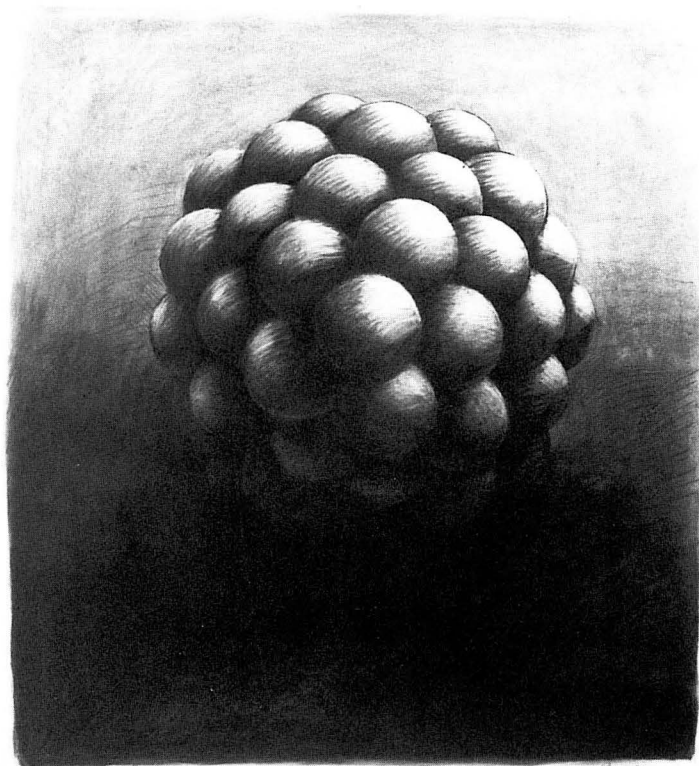
*Ejecta*, 1983. Enamel over styrofoam and papier mache, wood and steel. 130 x 60 x 70".  
Courtesy of the artist.



*White Mass*, 1984. Wax over styrofoam. 60 x 84 x 24".  
Courtesy of the artist.



*Study for "Cluster,"* 1983.  
Charcoal on paper. 20 x 15".  
Courtesy of the artist.



ungainly piece inspired by a *Scientific American* article on volcanoes. He was intrigued by the notion of making something as nebulous as volcanic smoke into a large solid object. *Ejecta* (1983), an eleven-foot-high lumpy, black arboreal form with a tar-like surface sprang forth from his imagination.

Surprised and delighted by this emotionally charged piece, Whistler released the tight grip he had used to make his earlier work and decided to look to natural forms again for inspiration. *Natural Arch* (1984), the

next sculptural piece he produced, is reminiscent of the magical rock formations of the Southwest yet bears an uncanny resemblance to La Manne-Porte, a favorite motif of Monet's and Courbet's at Étretat in northern France, and conveys a different sense of time than the paradoxical immediacy of *Ejecta*. Interested in the geological strata that are the earth's clock, Whistler decided to build the work up in multiple tiers of industrial cardboard. Like the previous piece, *Natural Arch* has a highly textured surface,

here with an ashen gray tone rather than a black one, again to enhance the sense of opaque mass.

Whistler moved away from the more precise forms of his earlier New York sculptures (sphere, cylinder, and spiral) toward more referential, even literal, associations with nature. His newest work, *White Mass* (1984), is an "iceberg" which completes a triad of works dealing with craggy masses, surface and tonal value, which are clearly rooted in nature.



*Natural Arch*, 1984. Graphite on wood, cardboard and papier mache. 66 x 124 x 38". Courtesy of the artist.

Each of these sculptures has implications beyond the merely literal ones. The explosion depicted in *Ejecta*, Whisler's most ambitious work in terms of scale and most dramatic in impact, was certainly cathartic for him. The bridge shape of *Natural Arch* suggests a need to cross over to new territory, while maintaining access to the previously known realm. The iceberg of *White*

*Mass* which uses layers of melted white paraffin wax solidified over a carved styrofoam core, is concerned with that small amount that is visible vis-à-vis what is inferred but never seen beneath the surface. Whisler, like many artists, has been working with increasing reliance on his intuition, and has taken himself on a journey of self-revelation through his work. He has become aware

that he must venture further into uncharted waters, to the polar extremes to explore as yet unknown aspects of his creative sources. A wave has broken yielding important discoveries from the sea, the place where the rest of the iceberg lies immersed in frigid waters waiting to be revealed.

NR

#### *Artist's Statement*

##### Transitory Forms

(1)  
Black cloud spewing forth, rising in the distance,  
Drifting, settling, solidifying.  
Ashes, ashes, they all fall down.

(2)  
Grey layered earth, layer upon layer.  
Moisture trickling through, cutting away,  
Leaving opened paths.

(3)  
White mass floating towards certain collapse.  
Dark waters nudging, pushing, undermining,  
Dissolving it bit by bit.

Born in Portsmouth, Virginia, 1953. Attended University of California, Davis, California (BA 1977), and Claremont Graduate School, Claremont, California. Lives in New York, New York.

##### *Solo Exhibition*

1981 Libra Gallery, Claremont Graduate School, Claremont, Calif.

##### *Group Exhibitions*

1983 Artists Space, New York, N.Y. [installation]

1981 *Claremont at Irvine*, University of California, Irvine, Calif.

1979 Lawson-DeCelle Gallery, San Francisco, Calif.

1978 *Three Artists*, Memorial Union Gallery, San Francisco State College, San Francisco, Calif.

1977 *The Table Show*, Contemporary Gallery, Sacramento, Calif.

##### *Articles and Reviews*

Lippard, Lucy R. "Gardens: Some Metaphors for a Public Art," *Art in America* 69, no. 9 (November 1981): 136-50.

##### *Book*

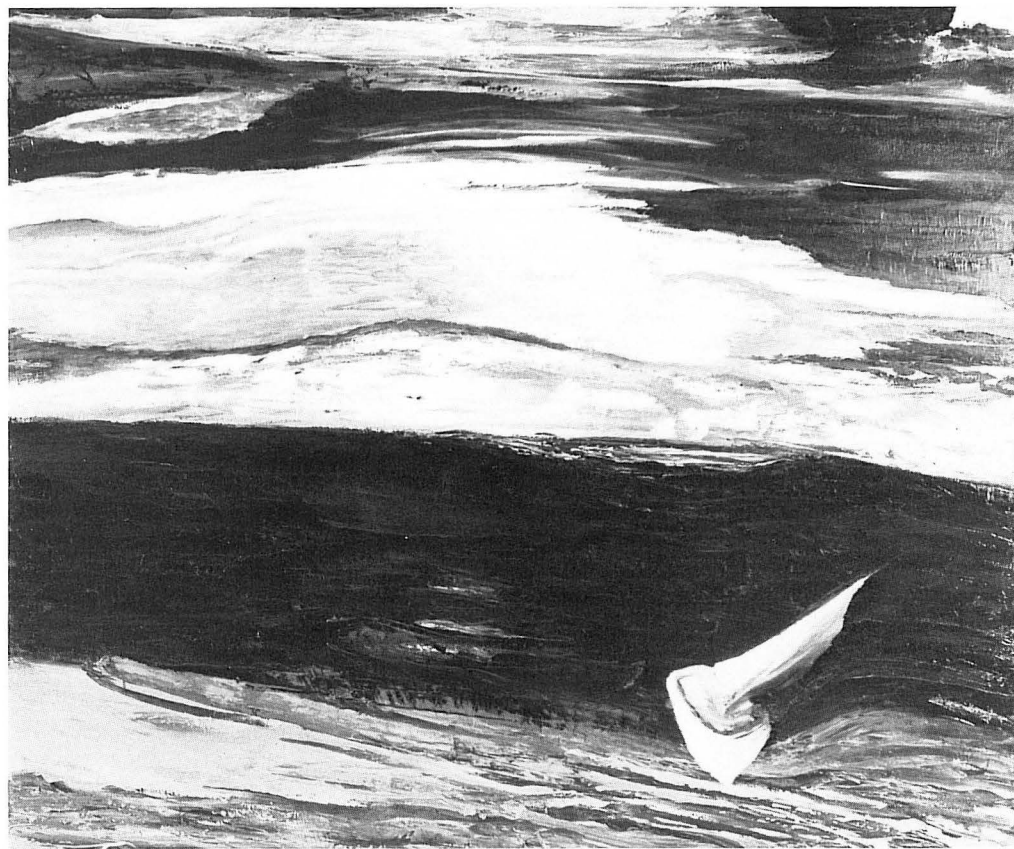
Lippard, Lucy R. *Overlay-Contemporary Art and the Art of Prehistory*. New York: Pantheon Books, 1983, pp. 187, 192.

## YEE JAN BAO

The genre of landscape painting contributes a particularly rich chapter to the history of American art. During the nineteenth century, for example, the largely unsettled wilderness, symbolizing the unspoiled evidence of a divine presence, motivated a number of painters. Yee Jan Bao, a naturalized American who was born in Shanghai, raised in Uruguay, and schooled in the United States, seems at first an unlikely candidate to carry on the Western landscape tradition. Yet, since he moved to Norman, Oklahoma in 1981, he has embarked on a series of landscape paintings that recall the work of his nineteenth-century predecessors.

However, it is not just to American landscape painting that Bao is indebted. He also is aware of and looks to traditional Chinese landscape scrolls, although he does not acknowledge a direct influence. In *Ryder-Sea* (1983), a small sailboat sets the scale, and it is here perhaps that Bao reveals both the romantic influence of Albert Pinckham Ryder, and the legacy of Chinese painters, who often employ the device of a house or boat to indicate the vastness of the depicted landscape.

It is Oklahoma's broad vistas and sweeping views that serve as a more direct source of inspiration for Bao's recent paintings. Norman, seat of the University of Oklahoma where Bao teaches, is surrounded by vast, largely flat expanses, inhabited by little more than scraggly, windblown trees, and an occasional oil rig. The sky dominates during the day with a vibrant blue, and at dusk, is transformed into varying shades of reds and oranges. Earlier work consisted of a series of intense, small abstract paintings based on a system of grids. His first attempts



*Ryder-Sea*, 1983. Oil on canvas. 60 x 72". Courtesy of the artist.

at landscapes were a series of paintings depicting abstracted baseball diamonds, executed during 1982 when he spent a year in Chicago as visiting artist at the Art Institute. Bao now attributes them to the memories of the Oklahoma landscape where he

had lived the year before though tempered by the urban environment, inspiring what he calls "images of a no man's land."

Once back in Norman, he began a series of larger paintings that contained more recognizable imagery and were now more



closely connected to the area's landscape. Bao paints directly on the canvas, without preparatory sketches in order to maintain an immediacy of gesture. The paint is applied thickly, in bold gestures, often with a palette knife. It is the inherent dramatic potential of the landscape that Bao seeks to express, and the resulting paintings are far from literal depictions. In *Arcadia, OK* (1983–84), a large green expanse occupies approximately two-thirds of the canvas. A deserted highway beginning in the lower left corner sweeps up and across in a large arc.

A lone, small hill is silhouetted against the horizon line, and a large, sculptural white cloud forcefully dominates the blue sky.

*The Road to Ardmore* (1983–84), often traveled by Bao on his way to Dallas, provides another point of departure. In this symmetrical composition, the road veers straight back to a vanishing point at the center of the canvas, flanked on either side by large brown hills. However, rather than appearing to recede into the distance, the road seems to flatten up against the picture plane, where it meets the expanse of yellow,

streaked with red, that serves as the sky. Indeed, Bao's landscapes do not create an illusion of great depth; instead the thickly applied paint draws attention to the surface. It is basically through the simplified compositions that Bao creates the sensation of vastness.

At times, only vestiges of the landscape remain and the paintings appear to be abstract. For example, in *Aerial View: Shawnee* (1984) the green blue sky is dominated by a large pink form, that serves as a cloud, and the horizon line is blurred. Only the horizontal format and major divisions between sky and land suggest the landscape, although Bao succeeds in conveying the mood of the landscape at dusk. The deep magentas, reds, and blues of Bao's paintings also invoke the legacy of the Uruguayan culture where Bao spent his childhood. Bao's curious panoply of Chinese, and South and North American influences apparently has resulted in a singular vision that is tied to all three.

LG



*Arcadia, OK*, 1983–84. Oil on canvas. 60 x 72".  
Courtesy of the artist.

### Artist's Statement

As a painter I am interested in the idea that meaning can be revealed through the shaping of an image. The iconography I use probably comes from the landscape I am surrounded by.

The physicality of paint, and its relationships to the visible world is a subjective area I like to be in. When there is a coincidence between the dramatic narrative and the paint surface, I feel I am describing clearly.

Born in Shanghai, China, 1947. Attended Grinnell College, Grinnell, Iowa (BFA 1968), and Claremont Graduate School, Claremont, California (MFA 1971). Lives in Norman, Oklahoma.



### Solo Exhibition

1975 Southwestern University, Georgetown, Tex.

### Selected Group Exhibitions

1984 Institute for Art and Urban Resources at P.S. 1, Long Island City, N.Y.

1983 C.G. Rein Gallery, Sante Fe, N.Mex.

1982 N.A.M.E. Gallery, Chicago, Ill.

1981 MJS Gallery, Fort Worth, Tex.

*Texas Fine Arts Annual*, Laguna Gloria Museum, Austin, Tex.

1980 *Exaggeration*, Edward Thorp Gallery, New York, N.Y.

*A Matter of Choice, Artists, Critics, Collectors Choose*, Hal Bromm Gallery, New York, N.Y.

*N.Y. Critic Selections*, Virginia Polytechnic University, Richmond, Va.

*Whitewater Annual Show*, Richmond, Ind.

1979 Edward Thorp Gallery, New York, N.Y.

1978 *Faculty Show*, Rhode Island School of Design, Providence, R.I.

1977 Woods Gerry Museum, Rhode Island School of Design, Providence, R.I.

1976 *Tarrant County Annual*, Fort Worth Museum, Fort Worth, Tex.

1975 *Six Artists*, Second Annual Invitational, San Antonio College, San Antonio, Tex. University of Kansas, Pittsburg, Kans.

1974 Texas Christian University, Fort Worth, Tex.

1973 Lasur Museum, Monroe, La. Three Rooms Gallery, Austin, Tex.

1971 Electra Carlin Gallery, Fort Worth, Tex. *Texas Invitational*, Dallas Museum of Fine Arts, Dallas, Tex.

1970 *8th California Annual*, Long Beach Museum, Long Beach, Calif.

### Selected Articles and Reviews

Bonesteel, Michael. "Review," *Art in America* 70, no.9 (October 1982): 136-37.

Smith, Roberta. "Twelve Days in Texas," *Art in America* 64, no. 4 (July/August 1976): 42-48.

Wheeler, Susan. *New Art Examiner* (July-August 1982).

*Road to Ardmore*, 1983-84. Oil on canvas. 60 x 72". Courtesy of the artist.

## ROGER BOYCE

Roger Boyce, with his painted cut-outs, has fabricated a race of geometric automatons that embody seemingly contradictory qualities. They appear at once futuristic yet also old-fashioned, clumsy yet graceful, generic yet individualized. Clearly non-human, although at times life-sized, they are engaged in human activities that range from passionate embraces to embittered fisticuffs.

Boyce's earliest cut-outs or shaped paintings were a series of wrestlers, executed during his last year in graduate school at the University of California at Santa Barbara. Wrestling, for Boyce, symbolized conflicting forces within each person, literally and visually transformed by the artist into two opposing figures. Formally, he was drawn to the stylized aspects of the sport which visually translates into a body language of tugs and pulls. Gradually, the realistic figures became more generalized and the colors more exaggerated, evolving into robotic substitutes involved in much more than just wrestling.

The cut-out contours serve a number of important formal functions. Isolating the figures, seen outside of any specific context against a white wall, focuses attention on their gestures and interactions. By eliminating the square format of the canvas, Boyce rejects the Renaissance notion of looking through a window. Instead, through tonal shading, he creates an illusion of three-dimensionality, of a fullness coming out from the wall into the viewer's space. The slick surface of the high gloss enamels belies the touch of the artist, creating a certain distance that is reinforced by the often featureless, wooden stand-ins for humans. These images of conflict become somehow more tolerable – it is as if we are watching mari-



*Jones, 1983. Enamel on board. 55 x 57". Courtesy of the artist.*

onettes battling it out on a puppet stage. And though their antics are greatly exaggerated and slapstick, it is versions of ourselves and our actions that we see reflected.

Boyce creates what he terms a "personal fiction" of "internally generated sources." Ideas for the paintings begin as drawings, which emerge from the artist's mind remarkably complete, not unlike Athena's birth fullblown from the head of Zeus, and are drawn with a rare sureness of line. Creating a good many of these drawings, Boyce then selects those he will enlarge into paintings.

He is an avid reader, and the nearby

University of California library supplies him with a wealth of material that occasionally inspires a specific work. One painting, *Laocoön* (1983), was triggered by a book on the famous sculpture which detailed its unearthing and the subsequent varied reactions it evoked. Boyce's interpretation of the battle between man and serpent, another version of paired conflicts, was based on the central image of a painting by El Greco, reproduced in the book, which isolates the father from his two sons. Boyce's *Laocoön*, however, exhibits none of the classical canons of proportions, and indeed is missing both feet and one hand. His blue, geometric

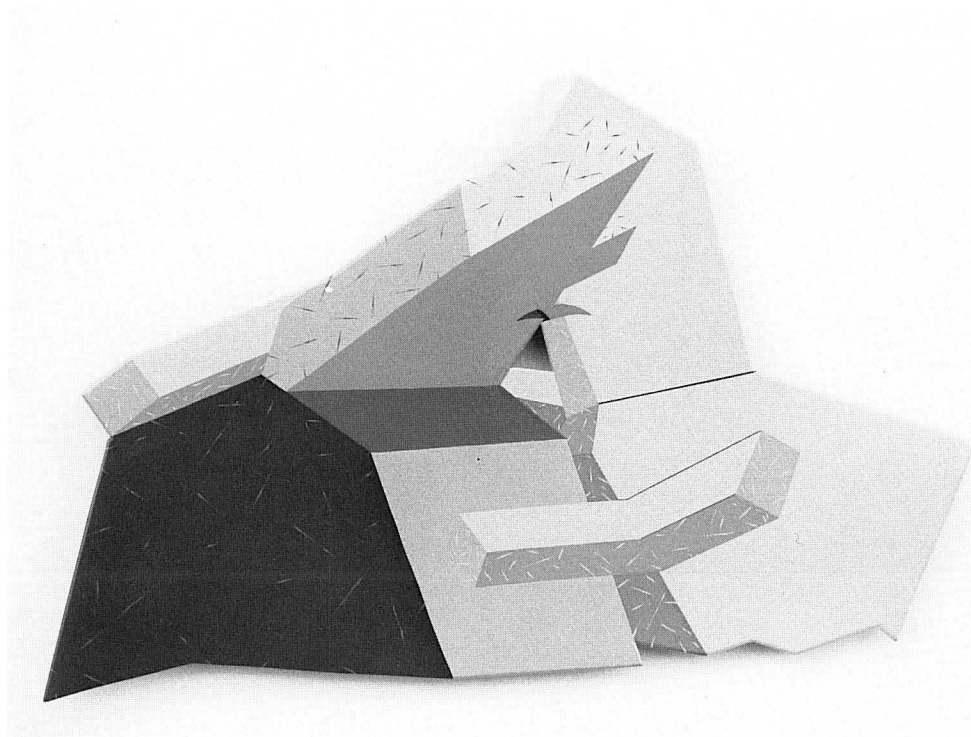
limbs and torso are played against the sensuous curves of the red serpent. Likewise, the graduated modeling of the snake heralds a new tendency in Boyce's work, contrasting with the planar modeling of the figure in which each facet of the form is painted a different tone.

*The Kiss* (1983) does not have one exact source but rather is part of a recent series of work depicting gentler, conciliatory gestures. It inevitably recalls Brancusi's sculptural version of this theme; in both the gawky awkwardness of the blocky torsos does not detract from the genuinely touching embraces. The patterned markings in Boyce's interpretation recall the much more elaborately decorated surfaces of his earlier work. Now, too, the figures tend to be monochromatic, with shades of the same color employed to create the illusion of three-dimensionality, again opposed to variegated colored works of the past.

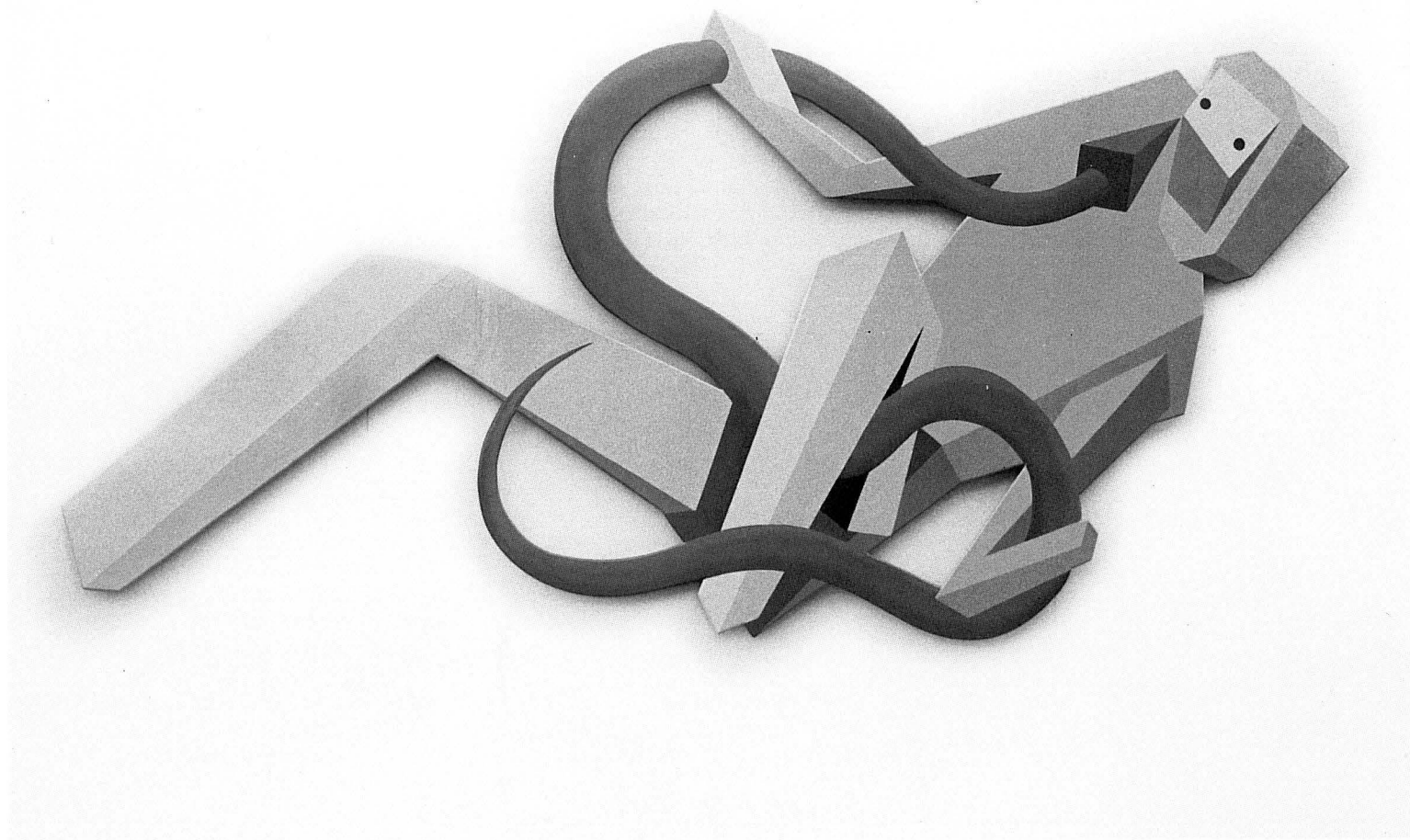
In his conscious distancing of the figures, in their depersonalization, Boyce hopes to create art which does not promise a false intimacy that he sees promoted in the mass media and in much of the work of so-called Neo-Expressionists. Likewise, he seeks to generate images that "are as synthetic and reflective as the post-modern environment we inhabit." Boyce's success lies in the delicate balance he maintains in creating futuristic figures that are decidedly anachronistic, at once generic and generalized, yet each individuated and totally unique.

LG

*The Kiss*, 1983. Enamel on board. 29 x 43".  
Collection of Mr. and Mrs. Theodore M.  
Lerner, Rancho Mirage, Calif.







*Laocoön*, 1983. Enamel on board. 48 x 86". Courtesy of the artist.

### Artist's Statement

The paintings are an attempt at the fabrication of a man-made man. I offer a generic or generalized life-likeness which may serve as a focal point for the projection of an internally generated and authentically intimate fiction.

Born in Denver, Colorado, 1948. Attended University of California, Santa Cruz, California (BA 1979), and University of California, Santa Barbara, California (MFA 1981). Lives in Oakland, California.

### Solo Exhibitions

1984 *New Future*, Brunswick Gallery, Missoula, Mont.

*Shaped Paintings*, Koplin Gallery, Los Angeles, Calif. (also 1982)

Triton Museum of Art, Santa Clara, Calif.

1982 *Pyre for Giordano*, Union Gallery, San Jose State University, San Jose, Calif. [installation]

1981 *The Death, Resurrection and Cultural Rehabilitation of Giordano Bruno*, University Art Gallery, University of California, Santa Barbara, Calif. [installation]

1980 *New Work*, Alice Benjamin Gallery, Santa Barbara, Calif.

1979 *Monotypes, Lithographs and Ceramic Objects*, Hall Gallery, University of California, Santa Cruz, Calif.

### Group Exhibitions

1983 *Cabo Frio International Print Biennial*, Embragel, Cabo Frio, Rio de Janeiro, Brazil

*Crocker Kingsley Annual*, Crocker Art Museum, Sacramento, Calif.

Lawson Gallery, San Francisco, Calif.

*Living with the Volcano*, Washington State University, Pullman, Wash.

*Mixed Bag*, Koplin Gallery, Los Angeles, Calif.

*Selections 22*, The Drawing Center, New York, N.Y.

*The Strangers Show*, Public Image, New York, N.Y.

1982 *Arterder/82*, Muestra Internacional De Arte Graphico, Bilbao, Spain

*Gallery Artists*, Koplin Gallery, Los Angeles, Calif.

*Radioactive Ron*, San Jose Institute of Contemporary Art, San Jose, Calif. [window installation]

*The Retort of Sisyphus*, Triton Museum of Art, Santa Clara, Calif. [installation/performance]

San Francisco Museum of Modern Art Rental Gallery, San Francisco, Calif. [installation]

1981 *Directors Invitational*, Fine Art Exhibition, Marin Civic Center, Calif.

*Fashion Moda*, La Raza Cultural Center, San Francisco, Calif. (traveled)

*Marietta National*, Fine Arts Center, Marietta, Ohio

*The Santa Barbara Show*, Santa Barbara Contemporary Arts Forum, Santa Barbara, Calif.

### Selected Articles and Reviews

Burkhart, Dorothy. "Performance Makes Art Out of Futile Work," *San Jose Mercury News*, May 6, 1982.

Hunt, William C. "Roger Boyce, News and Retrospect," *Ceramics Monthly* (April 1982).

McDonald, Robert. "Marcia Tucker Selects," *Artweek* 12, no. 24, July 18, 1981, p. 16.

Menziers, Neil. "Visionary Los Angeles," *Artweek*, October 9, 1982, pp. 13, 33.

Muchnic, Suzanne. "The Galleries," *Los Angeles Times*, January 20, 1984.

Raynor, Vivian. "Gathering Steam," *New York Times*, September 30, 1983.

Sheve, Charles. "Carlos Villa Moves from Capes to Canvas," *Oakland Tribune*, January 18, 1982.

Tyson, Janet E.S. "Lyricism and Poignancy," *Artweek* 13, no. 30, September 18, 1982, pp. 5-6.

Van Proyen, Mark. "Future and Past," *Artweek* 14, no. 40, November 20, 1983, p. 6.

Wilson, William. "New Wave Gets Foot on Shore," *Los Angeles Times*, July 12, 1981.

Woodard, Josef. "Ups and Downs of the Santa Barbara Show," *Santa Barbara News and Review*, July 12, 1982.

## JULIE BOZZI

Julie Bozzi's art has three distinct manifestations. She began making small landscape paintings on paper in 1975 while still in graduate school at the University of California at Davis. In 1977, after moving from the West Coast to Texas to teach, she started constructing small boxes to house samples of food stuffs and other selected contemporary artifacts. Most recently, Bozzi has been painting portraits, an interest that actually goes back several years, before the landscape paintings.

Several aspects link these three separate components together into a coherent aesthetic. The most obvious is a consistent use of extremely small scale. In addition, in all three areas, Bozzi renders her work with nearly obsessive precision. Most important, however, is that Bozzi is an artist who functions as a reporter. Invariably the subject of her reports are concerned with the present relationship of humanity to nature, an old theme to which she brings a decidedly contemporary attitude.

The landscape paintings grew out of circumstances requiring a practical solution. While attending a summer session at the Skowhegan School in Maine, Bozzi was forced to find a reasonable method of working when she arrived and found that there were few materials or studio facilities provided for students. She noticed that almost everyone packed up their easels and ventured into the fields to work directly from nature. At first this seemed antiquated to her, but eventually she decided to search for and to paint what she considered to be a "typical" landscape. Because she had limited means and had traveled across the country to be there, she opted for a tiny (7 x 10"), easily transportable size for her paintings.



*American Cold Cereal*, 1983. Wood and cereal. 16 x 22 x 4". Courtesy of the artist and Delahunty Gallery, Dallas, Tex.

She soon found that she was enamored of these generic landscapes, and began to employ painting as a means of "getting them down and collecting them."

Aside from their unusual size, the landscapes are emphatically horizontal (the actual painted area is only about three inches high and ten inches long). This of course conforms with the horizon line and our fundamental orientation toward the landscape which contrasts with the human impulse to

resist gravity and to rise to a vertical stature. Implicit in Bozzi's treatment of the landscape on this extremely modest scale is the impossibility of seeing the entire world through one's limited field of vision. The small vistas are clearly continuous beyond the left and right edges of the painting. No attempt has been made to compose the scene in the traditional manner, but rather to stress the vastness beyond the cropped image. Moreover, her view often emphasizes man's

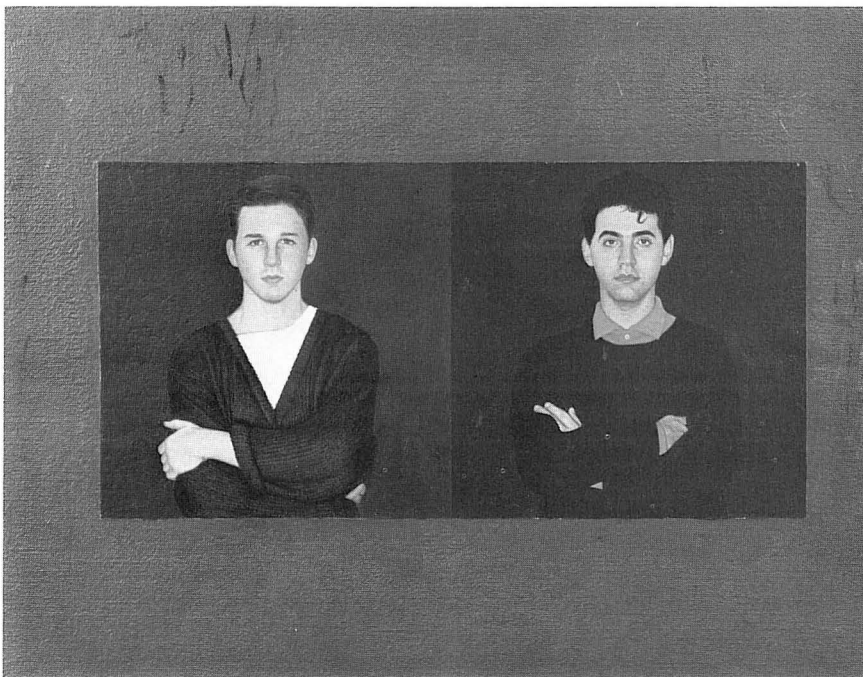
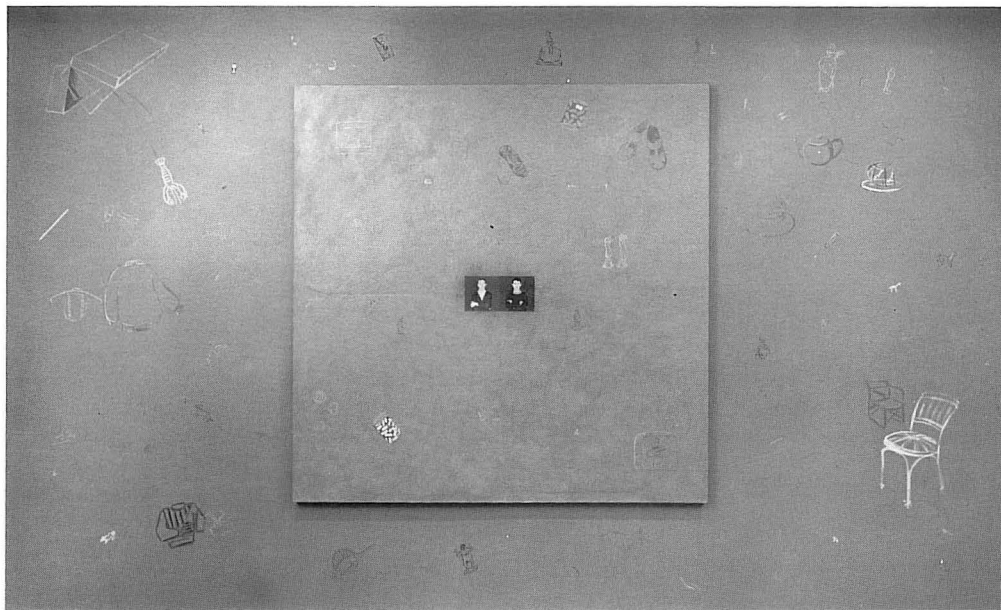
impact on nature by including cinderblock walls, carefully shaped shrubs, parking lots, roads, and even mobile homes as subject matter.

Bozzi's boxes reveal the artist's fascination with display and design strategies, or how we have been inundated with packaging concepts in order to shape our attitudes as consumers. The boxes contain quasi-scientific specimens of grains, flakes and other forms once removed from nature. After the artist strips away the packaging and isolates the oddly colored, stamped or extruded objects, one begins to consider what it is in our cultural makeup that drives us to create such elaborate and ludicrous forms for consumption. The box itself is handmade yet is intended to appear industrially fabricated. In *American Cold Cereal* (1983), the images of the sample cereal forms on the box tops are rendered with such skill that they seem to be mechanically reproduced hieroglyphs. As always, Bozzi's attitude is deadpan, begging the question of objectivity.

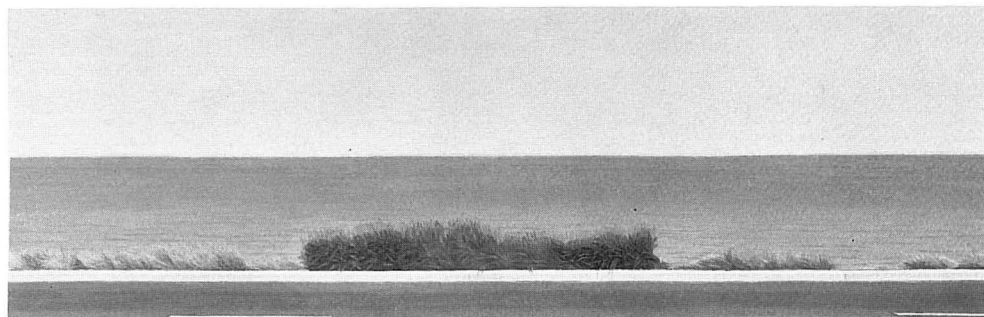
*Still Life with Pairs* (1983–84), the installation with two double portraits, also applies Bozzi's considerable abilities to miniscule representational painting. (Bozzi has, for several years, earned her living as a medical illustrator.) In this instance, her subject is people and things as couples. Conventions of traditional portraiture call for an artist to create a vivid likeness of the sitter and to

*Still Life with Pairs*, 1983–84. Oil on canvas and semi-gloss latex on wall. Dimensions variable. Courtesy of the artist and Delahunty Gallery, Dallas, Tex. *above*.

*Still Life with Pairs* (detail), 1983–84. *below*.







*Corpus Christi, Texas* (detail),  
1983. Oil on paper. 11 x 14".  
Courtesy of the artist.

further define them by creating a composition which uses their worldly possessions as emblems of their personality. Bozzi has widened the scope of these rules. Rather than enclose her subjects in a plausible room-like ambience as Ingres might have done, she paints them contained in two adjacent, airless, dark gray squares. Scattered randomly around these are schematically painted pairs of objects – articles of clothing, furniture, toys, and pets. These items spill over the edges of the canvas and into the area painted a matching gray on the gal-

lery wall. The concentricity of the subjects within rectangular spaces on a rectangularly-shaped canvas echoed by the rectangular wall, suggests hierarchic realms of self-consciousness and identification. The artist moves our eyes from the individual likenesses of the sitters into the definition of personality via objects acquired, worn, or consumed. The world outside and beyond oneself (the gallery wall) is potentially available to the individual for future acquisition and self-definition.

Julie Bozzi's aesthetic enterprise centers

on the need to document, and thereby preserve, an aspect of contemporary American culture. Like most artists, she feels like an outsider, one whose perspective is detached and would seem to gravitate toward objectivity. However, like a reporter whose choice of words will simultaneously inform and reveal a subjective attitude, Julie Bozzi, the painter, is able to adjust an image and fine-tune it so that it corresponds with her specific insight into the state of things in general.

NR

Born in San Jose, California, 1943. Attended University of California, Davis, California (BFA 1974; MFA 1976), and Skowhegan School of Painting and Sculpture, Skowhegan, Maine (1975). Lives in Fort Worth, Texas.

#### *Solo Exhibitions*

- 1982 *Julie Bozzi – Paintings and Boxes*, Roger Wong Gallery, Los Angeles, Calif.
- 1978 *Julie Bozzi – Agricultural Landscape*, Candy Store Gallery, Folsom, Calif.
- 1977 *Julie Bozzi – Paintings*, Green Gallery, Austin College, Sherman, Tex.

#### *Group Exhibitions*

- 1983 *American Landscape*, Fuller-Goldeen Gallery, San Francisco, Calif.
- Books by Artists*, DW Gallery, Dallas, Tex.
- Julie Bozzi, Don Hendricks, Valentine Mayer*, TLK Gallery, Costa Mesa, Calif.
- Ethnic American Still Life*, Brown-Lupton Gallery, Texas Christian University, Fort Worth, Tex. (catalog; essay by Susan Freudenheim) [installation]
- Images of Texas*, Huntington Gallery, University of Texas, Austin, Tex. (catalog; traveled)

*Still Life with Pairs*, Delahunty Gallery, Dallas, Tex., and New York, N.Y. [installation]

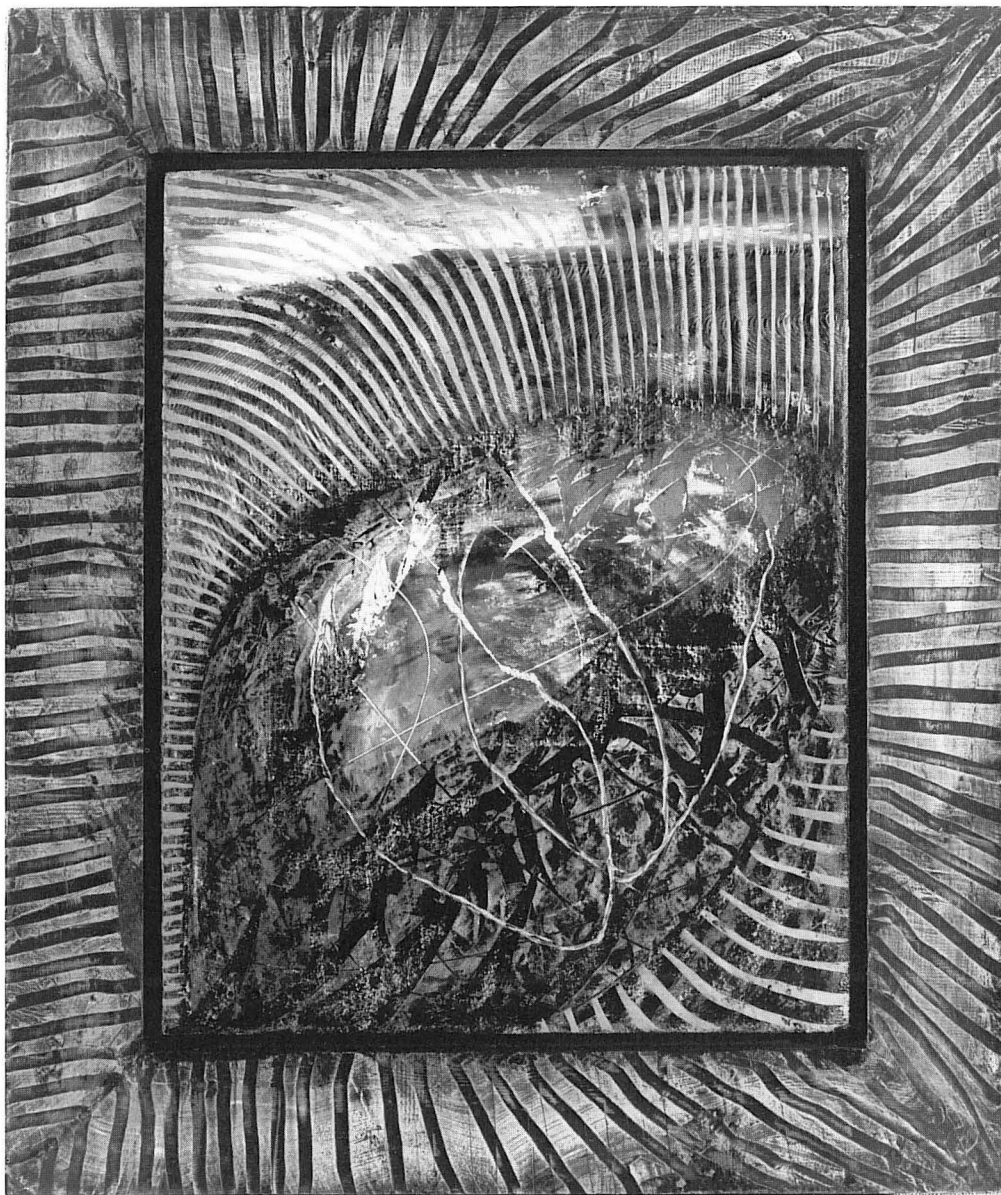
- 1981 *California – State of the Landscape*, Newport Harbor Art Museum, Newport Beach, Calif. (catalog; traveled)
- 1980 *The Tableau Show*, Los Angeles Institute of Contemporary Art, Los Angeles, Calif. (catalog)
- 1979 *Various Directions*, Ruth Schaffner Gallery, Los Angeles, Calif.
- 1976 *MFA Exhibition*, Nelson Gallery, University of California, Davis, Calif.
- The Table Show*, Contemporary Gallery, Sacramento, Calif.

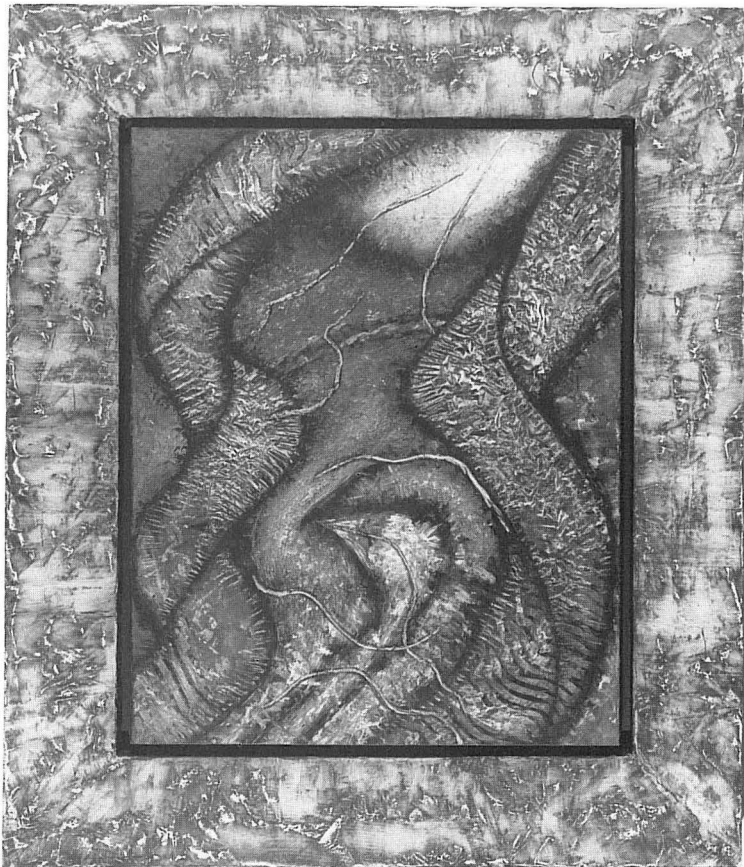
## MICHAEL KESSLER

More often than not, the landscape in landscape painting has been rendered with the implied presence of the beholder as an extension of the point of view presented. With the advent of *plein air* painting during the mid-nineteenth century, the immediacy of the scene depicted brought an increasingly nostalgic attitude toward a vanishing landscape. The artist was communing with the raw, as yet untouched, power of the natural source, a virginal place wherein he could partake of a pure vitality that existed apart from the newly industrialized world.

The Russian avant-garde painter Wassily Kandinsky, in his earliest excursions into abstract art, used the landscape as a point of departure for his ground-breaking works around 1910, concurrent with the publication of his influential essay, "On the Spiritual in Art." Today, Michael Kessler is making paintings that continue this legacy of searching for a fusion of natural laws and spiritual aspirations. Like Kandinsky's, Kessler's format is modest while his vision is expansive. The artist's yearning to synthesize the landscape within his imagination has yielded a strong and consistent body of work that verges on non-objective painting, but deliberately pulls back from that brink to incorporate the many empirical observations he makes during quiet hours spent in the woods. It is then and there that Kessler takes notice of how light and natural forms intermingle to create a realm that corresponds with hallucinatory or dream-like states of mind.

*Indian Summer*, 1982. Oil on panel. 27 x 23".  
Collection of Anna Kuo, Fleetwood, Pa.





*Spring Rising*, 1983. Oil on panel. 27 x 23". Courtesy of the artist.



*Wedding Walk*, 1984. Oil on panel. 27 x 23". Collection of Anna Kuo, Fleetwood, Pa.

Although he works from memory, Kessler's discerning eye makes plausible the abstract within the domain of concrete imagery. His exuberant color, often pushed to extremes, is tempered by the strength of the lines and forms containing them. The treatment of the frame as an active pictorial element serves two ends. It compresses and re-

strains the dynamic energy of the central painting while it brackets and mollifies the intensity of form and luminosity of the color.

The effect is similar to seeing a stained glass window in a dark church before the eye adjusts to the lack of ambient light. In fact, the effect is closer to catching a

glimpse of the mind's eye, for Kessler's vision is a channel for an elusive goal: capturing the essence of growth and change at the core of life, for which nature is the model.

NR

Reprinted with permission from *Made in Philadelphia 6* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1984).



Born in Hanover, Pennsylvania, 1954. Attended Kutztown University, Kutztown, Pennsylvania (BFA 1978), and the Whitney Independent Study Program, Whitney Museum of American Art, New York, New York (1977). Lives in Fleetwood, Pennsylvania.

#### *Solo Exhibitions*

- 1984 Jack Tilton Gallery, New York, N.Y.  
 1983 *Landscape and Imagery*, Buscaglia-Castellani Art Gallery, Niagara University, Niagara Falls, N.Y. (catalog)  
 1980 Moravian College, Bethlehem, Pa.  
 1979 The Art Gallery, Bethlehem, Pa.  
 East Stroudsburg State College, East Stroudsburg, Pa.  
 1978 Muhlenberg College, Allentown, Pa.  
 1974 York College Art Gallery, York, Pa.

#### *Group Exhibitions*

- 1984 *Made in Philadelphia 6*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pa. (catalog; essays by Ned Rifkin)  
 1983 *Five Contemporary Artists*, Allentown Art Museum, Allentown, Pa.  
*Intoxication*, Monique Knowlton Gallery, New York, N.Y.  
*New Work*, Monique Knowlton Gallery, New York, N.Y.  
*Selections 22*, The Drawing Center, New York, N.Y.  
 1980 *In and Out of New York*, White Columns, New York, N.Y.

#### *Articles and Reviews*

- Glueck, Grace. "Art: One Man's Biennial Assembles 102 Artists," *New York Times*, April 15, 1983, p. C24.  
 Klein, Ellen Lee. "New Work," *Arts Magazine* 58, no. 3 (November 1983): 38-39.  
 Moufarrege, Nicolas A. "Intoxication," *Arts Magazine* 57, no. 8 (April 1983): 70-76.



*Swamp Grove*, 1984. Oil on panel. 32 x 27". Courtesy of the artist.



## KAY MILLER

Kay Miller's paintings appear deceptively simple, at first. The horizontal format contains two flat shapes which hover in a monochromatic field. The images appear as either abstract or recognizable objects. Greatly simplified, they seem indifferent to the forces of gravity, illuminated not by an outside source of light, but rather from one within.

For Miller, the images function as symbols, objects that embody, in a very concentrated form, both energy and an idea. Choosing two symbols that express a duality, Miller unifies them by means of the field of color into a single object. Other dualities, both formal and conceptual, surface. The objects are unmodulated by light; that is, they do not cast shadows or appear three-dimensional, yet are very richly textured through a thoroughly sensual handling of paint. Similarly, the images do not appear to be in front of the background, as prescribed by the laws of visual perception, but rather seem to exist within the same plane, again due to the painterly handling of both. They seem to float in space and yet are immutable, locked into the composition. Furthermore, the apparent simplicity of composition is only achieved after many transformations, both subtle and major.

For Miller, this mode of painting, that is, recreation of visual equivalents for dualities that are presented both as separate and unified, developed out of diverse influences. While attending art classes, Miller minored in Oriental art history and philosophy, a course of study she still actively pursues. The Eastern approach to life and mode of thinking connected in a fundamental way to memories of Native American family stories told to Miller by her mother. Similarly,

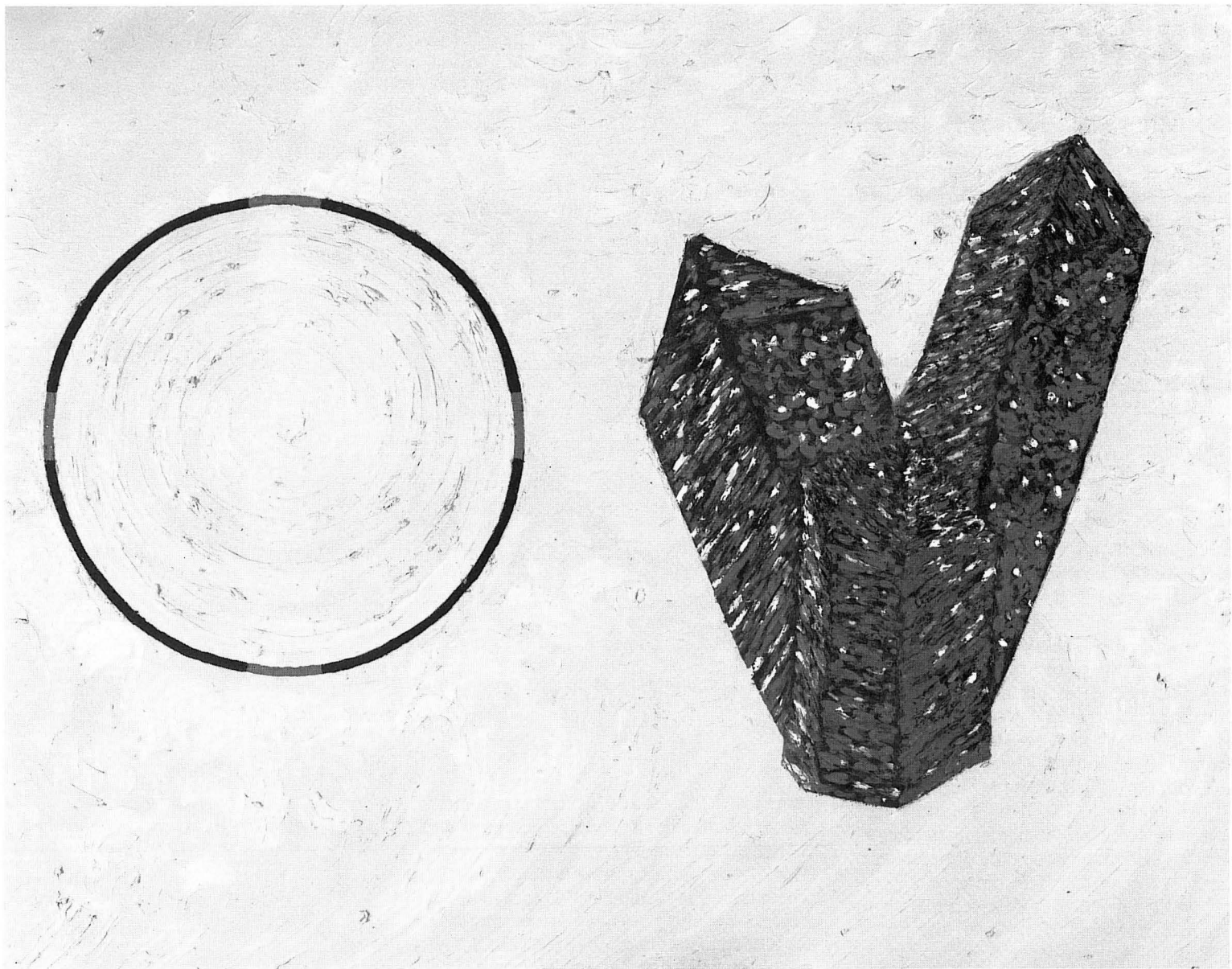


*Shoreless River*, 1983. Oil on canvas. 48 x 58". Courtesy of the artist.

Miller continues to investigate the common ground of both cultures which for her provides an alternative to the Western dilemma of the split between the mind and body, and offers a more spiritual orientation.

Either or both cultures inform Miller's work to varying degrees. For example, *Black Bear Bundle* (1983) is a self-portrait

of Miller in animal form and very unusual in that it contains only one image. Clearly linked to a fundamental Native American philosophy that closely connects all forms of life, the black bear is not grounded but set afloat in an infinite space of the red field. *Shoreless River* (1983), on the other hand, functions more as a political state-

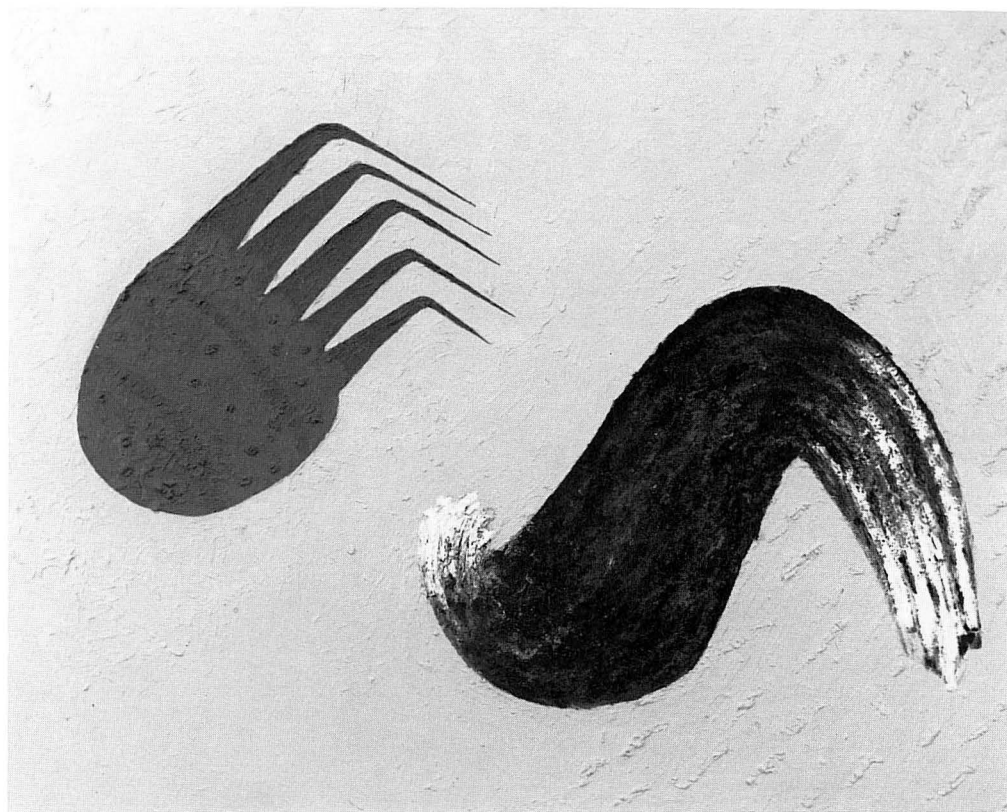


*Lake Mirror Mind*, 1983. Oil on canvas. 48 x 60". Collection of the University of Iowa Hospitals and Clinics, Iowa City, Iowa. Purchased through the Art in State Buildings Program.

ment about native peoples overcome by conquerors. In this work, the icon of the dominant European civilization, the cross, is juxtaposed with a feather, a spiritual symbol for Native Americans, both united within a steel grey field. The title adds another, larger meaning, describing a river that is not confined to banks. The element of water is an important metaphor as a unifying force that penetrates even the smallest crevice and is integral to our existence. The painting refers not only to the struggle of Native Americans against the settlers but as the battlefield of disparate religions, here seen co-existing.

The formal qualities and symbolic connotations of color play a crucial role in Miller's paintings. From 1976 to 1979, however, Miller worked exclusively in black and white, consciously emptying the canvas of all color in an attempt to bring the formal elements down to the most simple common denominator. The resulting interest in binary equations and unification of opposites has proved fertile ground for Miller's investigations, and has grown even richer with the reinstatement of color.

*Lake Mirror Mind* (1983) summarizes some of the important concepts underlying Miller's approach to her art. The title, intended to be read as one proper noun, again refers to the element of water, here represented by the blue field. On the left is a circle with four orange bands, for Miller, a symbol of the medicine wheel, which in Native American belief serves as a compass incorporating all directions. The geometrical, faceted form on the right represents a crystal, which refracts the full spectrum of colors. Metaphorically, for Miller, the act of painting becomes a means or process by which she can learn and understand more about herself. Similarly, she is not con-



*The Competition*, 1984. Oil on canvas. 48 x 60". Collection of Robert Hobbs, Iowa City, Iowa.

cerned that the specific symbols are understood by the viewer, but rather that the painting engenders a new way of perceiving. The lake of the title thus acts as a mirror in which the mind, or intellect, is reflected. As Miller observes, "symbols as an absolute form of concentration provide a mental mirror of the viewer within a whole reality."<sup>1</sup>

LG

#### Note

1. From the artist's statement in catalog.

### *Artist's Statement*

Symbols as an absolute form of concentration provide a mental mirror of the viewer within a whole reality. Through self-identification with an object, one, in a sense, becomes it. This essential oneness of things is the transmutation of the unity of opposites; a realization of spiritual and material forces. In the physical workings of the world this self-examination is found in one's effects upon the environment.

Born in Houston, Texas, 1946. Attended the University of Houston, Houston, Texas (BS 1970); University of Texas, Austin, Texas (BFA 1975; MFA 1978); and Naropa Institute, Boulder, Colorado (1978). Lives in Iowa City, Iowa.

### *Group Exhibitions*

- 1984 *Emerging Artists Series*, Minnesota Museum of Art, St. Paul, Minn.  
*Faculty Exhibition*, University of Iowa, Iowa City, Iowa (also 1982)

- Formal Gallery, West Texas University, Canyon, Tex.  
1983 *Contemporary Native American Art*, Gardiner Gallery, Stillwater, Okla.  
*Invitational*, Longview Art Museum, Longview, Tex.  
1982 *Delta Annual*, Little Rock Arts Center, Little Rock, Ark.  
1981 *Faculty Exhibition*, University of Nebraska, Lincoln, Nebr.  
*May Competitive*, Spiva Art Center, Joplin, Mo.  
*Plain Primitive*, Gallery 72, Omaha, Nebr.  
1980 *Fall Show*, Sioux City Art Center, Sioux City, Iowa  
*Invitational*, Massachusetts College of Art, Boston, Mass.  
*Invitational*, Syracuse University, Syracuse, N.Y.  
1979 *All Ohio*, Canton Art Institute, Canton, Ohio

- Faculty Exhibition*, Ohio State University, Columbus, Ohio  
*Women-In-Sight*, Soughtery Cultural Arts Center, Austin, Tex.  
1978 *Faculty Exhibition*, University of Texas, Austin, Tex.  
*Free Art/Free Love/Free Money*, Huntington Gallery, University of Texas, Austin, Tex.  
1977 *Fifteen Waves*, Trinity Gallery, Austin, Tex.  
*New Age Painters*, Pecan Gallery, Austin, Tex.  
1976 Amarillo Arts Center, Amarillo, Tex.  
*Annual Drawing Exhibition*, Arkansas Arts Center, Little Rock, Ark.  
Del Mar College, Corpus Christi, Tex.  
Mountain View College, Dallas, Tex.  
*Pressed Heart*, Armadillo World Headquarters, Austin, Tex.  
*Texas Women*, Armadillo World Headquarters, Austin, Tex.



## SUSAN WHYNE

In her paintings, Susan Whyne invents an intense world of exaggerated emotions and bizarre juxtapositions. Landscapes, where the indoors merge with the outdoors, are inhabited by a strange cast of characters – sometimes human figures, sometimes inanimate statuettes, and occasionally hybrid mixtures of the two. The situations are at once plausible and yet impossible, taking on the air of a dream bordering on a nightmare. After all, as Whyne notes, art is artificial, and she thus willfully manipulates unreal situations in order to deal more powerfully with real issues.

The subject matter is largely autobiographical in origin. For example, *Violent Night* (1983) was based on an incident that occurred while Whyne was working late one evening in her studio, located then in a rough section of Austin, Texas. Whyne heard noises of a brawl from the street, but chose to concentrate on her work and not get involved. Later that evening, she learned that a man had been killed. In the painting, the living room setting on the right, with plush velveteen sofa and chaise, is juxtaposed with two distant fighting figures on the left, about to be engulfed by huge waves and torrential rains. The contrast between the safety and shelter provided by one's home and the uncontrollable and damaging forces of nature is a major theme in this latest series of paintings, and symbolized by the living room furniture placed outdoors. Here Whyne also addresses the issue of willful isolation and passivity – she includes herself as the long-limbed, oblivious, blue fairy-like creature, standing on the sofa, engrossed in a magazine and reaching for a levitating white layer cake. The lushly

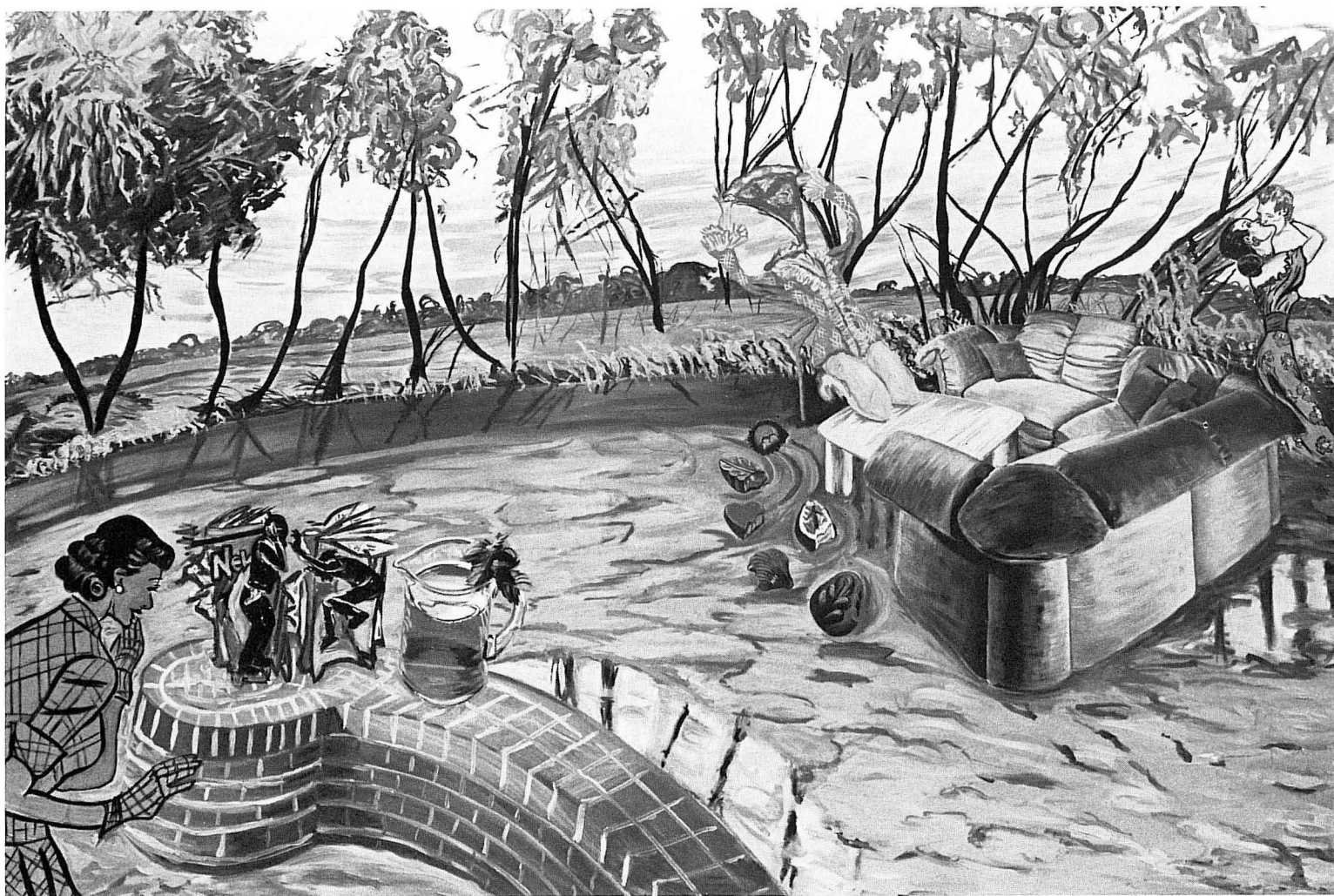


*Violent Night*, 1983. Oil on canvas. 65 x 96". Courtesy of the artist.

painted cookies, candies, and cakes form another recurring motif, suggesting temptation and gluttony, ultimate symbols of excess.

The cultivated comfort and ease of contemporary middle-class American society is also explored in *Newsweek* (1983), the title referring to the news magazine, an important source of information for Whyne about the harsh realities of world events. The sheltered setting of the suburban home, suggested by the brick patio divider and pitcher of iced tea, echoes the cloistered "ivory

castle" of the university setting where Whyne teaches. The cartoon-derived, white-gloved matron observes, somewhat aghast, an altercation come to life from the pages of the copy of *Newsweek* on the patio divider. This vignette, on the left-hand side, is paired with the right-hand scene of a gaily festooned figure bending over backward in order to stuff an oversized slice of pizza down her throat. The dual vices of gluttony and lust are both represented, as a woman at the far right, once again self-involved and oblivious to the "outside" world, greedily



*Newsweek*, 1983. Oil on canvas. 65 x 96". Courtesy of the artist.



kisses a ghostly severed head. The now familiar plush living room furniture, here, rests on a pool of water, another constant element in Whyne's paintings.

In *The Flamenco and the Knickknack* (1983), the pink sofa and ottomans float on a choppy orange and green sea. The flamenco dancer is another recurring element, here awkwardly posed somewhere in between performing and resting, and symbolizes to Whyne the existential and the abstract, unreigned sexuality and tight control. Here she is paired with the "knickknack," an applauding (although again oblivious) statuette standing on the coffee table also bearing the blaring, portable T.V. set, both common accoutrements in a middle-class American home.

Whyne's disjunctions of scale and bizarre juxtapositions of objects do not owe so much to Surrealism as to the earlier invention of collage. Whyne's interest is not in the unconscious, but rather in very conscious visual manipulations in order to evoke specific feelings and issues. (Indeed, Whyne searches through interior decorating catalogs and magazines for the furniture that best conveys the mood she wants to create). Likewise, the heightened color and painterly brushwork are less connected to the raw emotions and primitiveness of the current Neo-Expressionism than to the contrast between an underlying beauty and sensuality played against an unpleasant garishness.

Whyne, though a born and raised New Yorker, owes more to the artistic traditions of the San Francisco Bay Area and Texas, where she has lived for the past fourteen

*The Flamenco and the Knickknack*, 1983. Oil on canvas. 90 x 65". Courtesy of the artist.



years. Hence, it is not surprising to see that her work has been characterized as belonging within the Southern propensity towards fictional narratives arrived through depictions of surreal space and eccentric figuration.<sup>1</sup> The apparent randomness of the elements belies the very carefully planned

compositions, worked out in a series of preparatory drawings and which maintain an uneasy balance unified by a dominant color scheme. The monumentality of Whyne's paintings compel our participation, as either uneasy bystanders, or willing spectators – we are at once repelled by the jarring subject

matter and attracted to the beautiful handling of paint.

LG

#### Note

1. See *Southern Fictions* (Houston, Texas: Contemporary Arts Museum, 1983).

#### Artist's Statement

I am overwhelmed by what I don't know, can't remember, can't understand, haven't experienced yet, or never will. My narrowness is expanded by a continuous supply of information from books, magazines, T.V., radio. Yet this volume of information is only partially digested, half-read, causing that extreme anxiety of going through life without truly getting a grip on what the past and now the present has compiled, and offered to me. The act of painting is my way of projecting this love of the essence of the physical and social world, without being responsible for summing things up objectively.

The awesomeness of physical phenomena, literally landscape and the forces of pure nature, is what makes the desire to keep on living so excruciatingly worthwhile. It's extraordinary that humans can make things for our own needs that rival the look and spirit of raw nature. Somehow reproducing specific images (natural or made, that I react to for a variety of elusive reasons) fulfills a need to literally fuse myself or become that object or place; to get "all over it," to "act it," to "dress up" in it.

These paintings are a fusion of opposites; nature/civilization, the safe, gluttonous life, against the looming reality of insecurities, conflicts, loneliness, final losses.

The figures of females are either myself, doing what I do best – seeking comfort, being absorbed, or confused; or they are an idealization of what I'd like to do.

Born in New York, New York, 1946. Attended The Cooper Union, New York, New York (BFA 1968), and San Francisco State University, San Francisco, California (MFA 1974). Lives in Austin, Texas.

#### Selected Group Exhibitions

- 1984 A.I.R. Gallery, Austin, Tex.  
*Introductions*, Texas Gallery, Houston, Tex.
- 10 Women – 10 Artists*, Austin in Dallas, D'Art Gallery, Dallas, Tex.
- 1983 *Certain Realities*, University of New Mexico, Albuquerque, N.Mex. (catalog; essay by Emily Kass)  
*New Orleans Triennial*, New Orleans Museum of Art, New Orleans, La. (catalog; introduction by William Fagaly, essay by Linda L. Cathcart)  
*New Work*, Laguna Gloria Art Museum, Austin, Tex. (catalog; essay by Annette Carlozzi)  
*Painting Invitational Exhibition*, Bell Gallery, Brown University, Providence, R.I. (catalog; essay by Susan Fillen Yeh)  
*Southern Fictions*, Contemporary Arts Museum, Houston, Tex. (catalog; essays by William Fagaly and Dr. Monroe Spears)
- 1982 *Austin Contemporary Art*, Dougherty Arts Center, Austin, Tex.
- 1980 *Emerging Artists*, Mattingly Baker Gallery, Dallas, Tex.
- 1979 *Austin Contemporary Art Exhibition*, Austin Contemporary Visual Arts Association, Laguna Gloria Art Museum at First Federal, Austin, Tex.

*Miniature Show*, Lawndale Annex, University of Texas, Houston, Tex.

*New Works*, Laguna Gloria Art Museum at First Federal, Austin, Tex.

*Texas Artists Invitational Exhibit – Narrative Show*, Corpus Christi State University, Corpus Christi, Tex.

1978 *Faculty Show*, University of Texas, Austin, Tex.

*Works on Paper: Southwest 1978*, Dallas Museum of Fine Arts, Dallas, Tex.

1977 *Cityspaces – San Francisco and Los Angeles*, Fine Arts Museums of San Francisco, San Francisco, Calif.

1976 *Surface and Image Show*, Walnut Creek Civic Arts Center, Walnut Creek, Calif.

1975 *Summer '75 Show*, University Art Museum, Berkeley, Calif.

1974 *Bay Area Women Artist Show*, Evergreen State College, Olympia, Wash.

1973 *San Francisco Art Commission Gallery*, San Francisco, Calif.

Sonoma State College, Sonoma, Calif.

1971 *Paint on Paper Show*, San Francisco Art Institute, San Francisco, Calif.

#### Selected Articles and Reviews

Freudenheim, Susan. "Interview," *Texas Homes Magazine* (October 1983).

Lowe, Ron. "Review: The New Orleans Triennial," *Art Voices South* (July/August): 60–61.

Perrone, Jeff. "Summer '75 Show," *Artforum* 14, no. 2 (October 1975): 74–75.

Shields, Kathleen. "Review," *Artspace* (Winter 1984): 13, 16.

Tibbon, Susan. "The Golden Gate Six," *Ms. Magazine* 12 (June 1976): 41–43.



## ROBERT YARBER

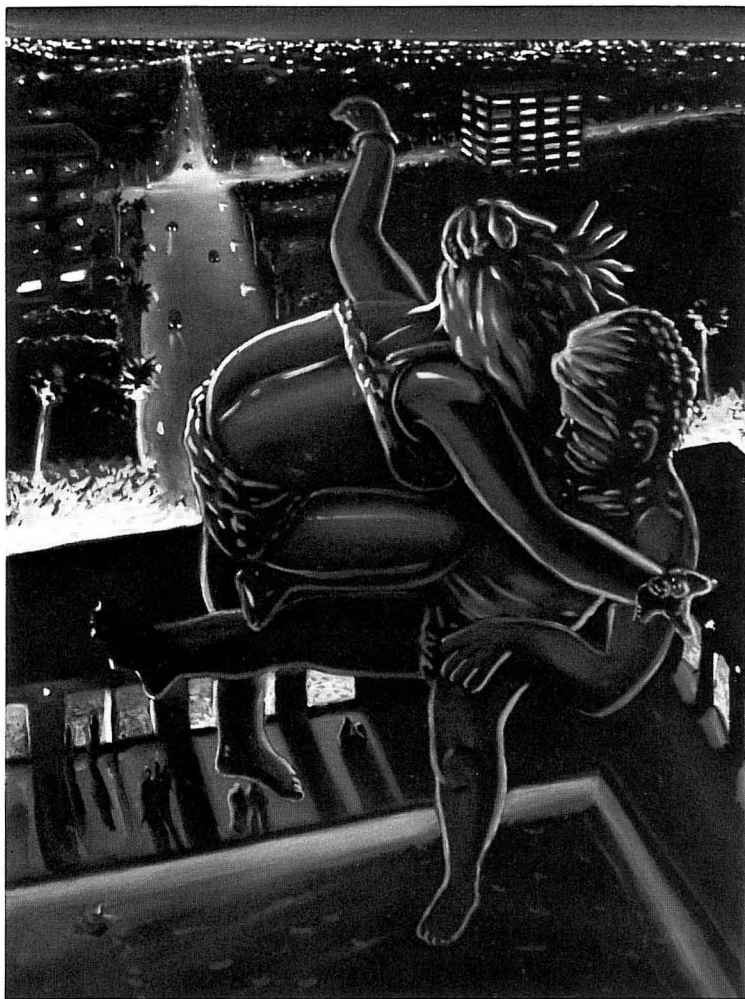
Robert Yarber's paintings invariably depict couples in some form of physical contact. Usually they appear distorted as though seen from the high angle of a closed-circuit surveillance camera. Frequently they are suspended in mid-air, locked together in a balletic dance of love or death. The settings can be a high-rise apartment balcony overlooking a nocturnal view of some city, a motel poolside, or a cocktail lounge where the ubiquitous blue light of a droning television screen casts a lurid pall on the soap opera episodes unravelling before us. In another, a dramatic sunset, worthy of a Martin J. Heade painting, provides an apocalyptic luminosity stretching off into the receding distance. Yarber's fixation with the duality of the sexual quest and self-destruction is a venerable theme for artists, but his uniquely contemporary view is seductive, ironic, and original.

The arch humor that pervaded Yarber's earlier work has been eclipsed recently by a more succinct, somewhat colder direction. Whereas the levitated pneumatic figures had been quite lyrical and funny, the artist's work now evokes less comic relief and a greater tension. The intense harmony of color still draws the viewer in, but the spatial composition tends to create a psychological dimension that had not been so visible in earlier works.

Yarber's use of the floating figures goes back many years to childhood dreams of flying. Later he discovered Italian Baroque ceiling paintings, especially Tiepolo's radically foreshortened aerial perspectives, and realized that the metaphor of suspension was quite appropriate to our own time as well. He was also seeking to create a partic-



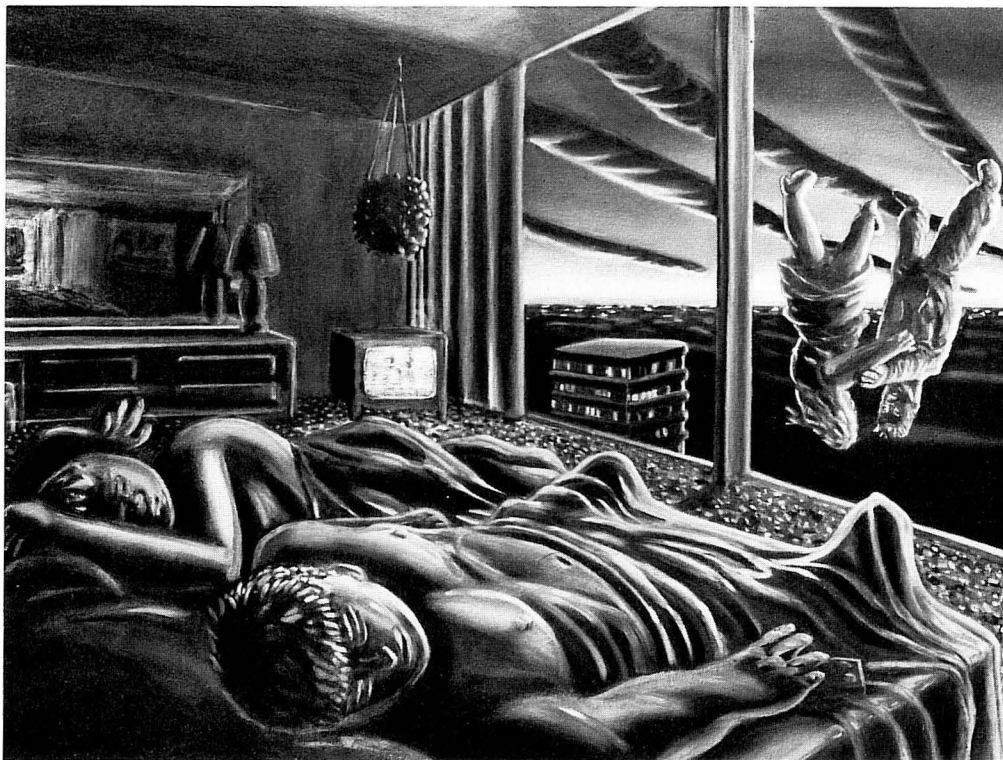
*Face-Slap*, 1983. Oil and acrylic on canvas. 66 x 66". Courtesy of the artist.



*Big Drop*, 1984. Oil on canvas. 60 x 48". Courtesy of Hal Broman Gallery, New York, N.Y.



*Last Embrace*, 1984. Oil on canvas. 60 x 48". Collection of Mr. and Mrs. Oliver R. Mattingly, Dallas, Tex.



*Sleeping Couple*, 1984. Oil on canvas. 48 x 60". Collection of Hal Bromm, New York, N.Y.

ularly physical response in his viewers, situating the bodies of his subjects in a manner which would generate a haptic empathy, conveying the sensation of being simultaneously in and out of control of one's own body. Only recently has the juxtaposing of two couples appeared, such as in *Sleeping Couple* (1984), where one couple lies asleep in bed while the other is fancifully dancing upside down in this radiant sky. The floating figures have also begun to give way to figures plunging precipitously to their deaths, as in *Last Embrace* (1984).

While Yarber admits that his work has been greatly influenced by the *film noir* genre and detective stories (in fact he has a large collection of *Confidential* magazines from the 1950s which he refers to periodically for inspiration), he prefers to synthesize the lessons of Pop art rather than simply imitate it. "It's too safe to merely appropriate images from the media. You have to risk your equilibrium in painting," he explains.

Ultimately, the view of the world that Yarber presents is loaded with foreboding and the implication of impending global cataclysm. He focuses on the tragicomic incident in male-female relationships because that is the juncture where the profane and the miraculous curiously converge on a mundane and personal level. Yarber is interested in demonstrating the futility of physical love vis-à-vis ameliorating the unrelenting threat of nuclear extinction. There is a moral position woven into these strongly sardonic paintings, but it is neither declarative nor dogmatic. Robert Yarber's paintings depict the promise of tomorrow through the spectral sunsets with the vacancy of physical union in order to portray the perplexing and unending cycle of love and death.

NR

### Artist's Statement

These paintings come out of a tradition of representation that seeks to codify the lunges and fits of love, lust, and violence. I allow myself the emotional indulgence of these states (in order to get brush to canvas) but I am also interested in how their display relates to certain popularly recognizable conventions.

I want to get lost in these paintings. Color and perspective are manipulated to create a state of vertigo. In *Big Drop* I want to produce a sensation of pull that takes the eye down past the surface of the bodies to the pool below. In *Face-Slap* I want to arrest the moment of passionate anger and analyze it as a configuration of space and light. The overhead point of view provides a means of detached observation. Looking down into this scene one may adopt the position of disinterested scientist, displeased civil authority, or absorbed voyeur. While setting up this privileged position, I nonetheless seek to undermine it through the lure of seductive depths.

In *Last Embrace* I want to reenact the metaphorical connection between falling and love. *Sleeping Couple* is a statement against everyday life in favor of the Big Vista of totally unrealizable desires. Pursuit of these desires can be dangerous but exhilarating; one must also pay the price for their repression. *Blow Dry* is a meditation upon the mechanics of self-absorption and the eroticism of technology.

The settings are Western American leisure sites, hotels and condos, architecture built for pleasure you can rent or buy. The times are nights near past, perhaps the 1950s, which we haven't finished living yet. The landscapes are big and offer escape.

Born in Dallas, Texas, 1948. Attended The Cooper Union, New York, New York (BFA 1971), and Louisiana State University, Baton Rouge, Louisiana (MFA 1974). Lives in Austin, Texas, and Oakland, California.

### Selected Solo Exhibitions

- 1984 Mattingly Baker Gallery, Dallas, Tex.  
1983 Steven Leiber Gallery, San Francisco, Calif.  
1981 Dominican College, San Rafael, Calif.

Simon Lowinsky Gallery, Los Angeles, Calif.

- 1974 University of New Orleans, New Orleans, La.  
1970 Bowery Gallery, New York, N.Y.

### Selected Group Exhibitions

- 1984 *Ceci N'est Pas Le Surrealisme: Idioms of California Surrealism*, Fisher Gallery, University of Southern California, Los Angeles, Calif.  
*Crime and Punishment*, Triton Museum of Art, Santa Clara, Calif.  
*Five Texans in Venice*, Gallery of the University of Texas at San Antonio, San Antonio, Tex.  
Tracey Garet Gallery, New York, N.Y.  
*Modern Romances*, Reece Bullen Gallery, Humboldt State University, Arcata, Calif. (traveled)  
*New Galleries of the Lower East Side*, Artists Space, New York, N.Y.  
*Paradise Lost/Paradise Regained: American Visions of the New Decade*, 41st Venice Biennale, U.S. Pavilion, Venice, Italy (organized by The New Museum of Contemporary Art, New York, N.Y.; catalog; essay by Marcia Tucker; traveled)  
1983 *Attention: California Artists*, Oakland Museum of Art, Oakland, Calif. (catalog)  
*Bodies and Souls*, Marisa Del Re Gallery, New York, N.Y.  
*Figurative Drawing in Texas*, San Antonio Art Institute, San Antonio, Tex.  
*Five from Austin*, Waco Art Center, Waco, Tex.  
1982 *California Video*, Anthology Film Archives, New York, N.Y.  
*East Coast-West Coast*, Fashion Moda, Bronx, N.Y.  
*Emerging Northern California Artists*, Orange County Center for Contemporary Arts, Santa Ana, Calif.  
1981 *Fashion Moda*, La Raza Cultural Center, San Francisco, Calif. (traveled)  
*Humor in Art*, Los Angeles Institute of Contemporary Art, Los Angeles, Calif. (catalog)

- 1979 *Bay Area Artist Exhibition and Sale*, Oakland Museum of Art, Oakland, Calif.  
1977 Open Studio, San Francisco, Calif.  
1975 George Goodenow Gallery, Dallas, Tex.  
1969 Bowery Gallery, New York, N.Y.  
1967 *Texas Painting and Sculpture Exhibition*, Dallas Museum of Fine Arts, Dallas, Tex.

### Selected Articles and Reviews

- Albright, Thomas. "Art as Reflection of Good Times and Bad Times," *San Francisco Chronicle*, September 9, 1983.  
Atkins, Robert. "Trends, Traditions, and Dirt: The Current State of Art in Northern California," *Journal* (Winter 1981).  
Boettger, Suzaan. "Review: The Impolite Figure Show," *Artforum* 22, no. 2 (October 1983): 81.  
Burstein, Joanne. "Season of The Figure: Three Modes," *Artweek* 14, no. 30, September 17, 1983, p. 1.  
Cebulski, Frank. "Ugly Romances," *Artweek* 12, no. 44, December 26, 1981, p. 16.  
Derrickson, Stephen. "Making Art on the Cultural Front Lines," *Austin Chronicle*, November 11, 1983.  
Donley, Ray. "Austin to Venice," *Third Coast* 3, no. 7 (February 1984): 83.  
Ennis, Michael. "Venetian Finds," *Texas Monthly* (February 1984): 128.  
Ewing, Frank. "A Group's Allurements," *Artweek* 13, no. 26, August 14, 1982, p. 6.  
Hamilton, Scott. "Paraguay: An Introduction"; Hilary Radner, "An Interview with Bob Yarber," *Discourse* 3 (April 1981): 2, 18.  
Jan, Alfred. "Review: Robert Yarber at the San Francisco Art Institute," *Vanguard* 12, no. 9 (November 1983): 34.  
———. "Attention: California Artists at the Oakland Museum," *Issues & Images* (September/October 1983).  
Muchnic, Suzanne. "Grins and Grimaces at 2 Galleries," *Los Angeles Times*, July 14, 1981.  
Trebay, Guy. "California Video," *Village Voice*, February 17, 1982, p. 69.



## WORKS IN THE EXHIBITION

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Height precedes width precedes depth. Unless otherwise noted, all works are courtesy of the artist.

### NEW YORK

#### MICHAEL BYRON

*The Reluctant Piñatas*, 1983

Oil on cloth and wax candle  
60 x 166"

Courtesy of Lawrence Oliver  
Gallery, Philadelphia, Pa.

*The Temptation of St. Anthony*, 1983

Oil on cloth and wax candle on base  
65 x 123"; 13"; 40"

Collection of Dr. and Mrs. Steven Gross,  
New York, N.Y.

*F-I-O-(under a stone)NA*, 1984

Oil on cloth and oil on wrought iron  
82 x 162"; 44 x 22"

Collection of Miani Johnson,  
New York, N.Y.

#### MYREL CHERNICK

*Woman Mystery/Femme mystère*, 1981-84

Installation: Super-8 color film, slides and  
soundtrack

Dimensions variable

#### MOIRA DRYER

Untitled, 1982

Oil on wood  
31 x 26"

Untitled, 1982

Casein and oil on board  
19 x 19"

Untitled, 1982

Casein on paper  
23 x 20"

Untitled, 1982

Casein on paper  
18 x 16"

Collection of Jeanne Alzamora,  
Boca Grande, Fla.

Untitled, 1983

Casein on wood  
24 x 61"

Untitled, 1983

Casein and oil on wood  
32 x 21"

Untitled, 1983

Gouache on paper  
18 x 12"

Untitled, 1984

Gouache on paper  
16 x 13"

#### PAULUS MUSTERS

*Andy Hardy Finds Love*, 1983

Lead  
38 x 46 x 6½"

*Jim*, 1983

Lead  
37 x 46 x 6½"

*Nude I*, 1983

Copper  
50 x 36 x 8"

*Still Life*, 1983

Lead  
24 x 34 x 4½"

*The Fighting Man's Torso*, 1984

Charcoal on paper  
22 x 30"

*Jim's Hair*, 1984

Charcoal on paper  
22 x 30"

#### LAURA NEWMAN

*Facing North, Among Trees*, 1983-84

Oil on canvas

Three diptychs: 84 x 144" each

#### JAN STALLER

*Chester County, PA*, 1981

Ektacolor print  
14½ x 14½"

*Ganesvoort Pier*, 1981

Ektacolor print  
14½ x 14½"

*Night Train*, 1982

Ektacolor print  
14½ x 14½"

*Westside Highway*, 1982

Ektacolor print  
14½ x 14½"

*Hoboken Train Station*, 1983

Ektacolor print  
14½ x 14½"

*Long Island Expressway*, 1983

Ektacolor print  
14½ x 14½"

*Manhattan Bridge*, 1983

Ektacolor print  
14½ x 14½"

*Disappear*, 1984

Ektacolor print  
14½ x 14½"

## STEPHEN WHISLER

*Ejecta*, 1983

Enamel over styrofoam and papier  
mache, wood and steel  
130 x 60 x 70"

*Study for "Ejecta,"* 1983

Watercolor on paper  
20 x 15"

*Study for "Cluster,"* 1983

Charcoal on paper  
70 x 60"

*Study for "Collector,"* 1983

Watercolor on paper  
20 x 15"

*Natural Arch*, 1984

Graphite on wood, cardboard and  
papier mache  
66 x 124 x 38"

*White Mass*, 1984

Wax over styrofoam  
60 x 84 x 24"

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## OUTSIDE NEW YORK

### YEE JAN BAO

*Ryder-Sea*, 1983

Oil on canvas  
60 x 72"

*Arcadia, OK*, 1983-84

Oil on canvas  
60 x 72"

*Juniper Tree*, 1983-84

Oil on canvas  
60 x 72"

*Road to Ardmore*, 1983-84

Oil on canvas  
60 x 72"

*Aerial View: Shawnee*, 1984

Oil on canvas  
60 x 72"

### ROGER BOYCE

*Death Head*, 1983

Enamel on board  
42 x 26"

*Jones*, 1983

Enamel on board  
55 x 57"

*The Kiss*, 1983\*

Enamel on board  
29 x 43"

Collection of Mr. and Mrs. Theodore M. Lerner,  
Rancho Mirage, Calif.

\*Exhibited in New York only

*Laocoön*, 1983

Enamel on board  
48 x 86"

*Onan*, 1983

Enamel on board  
58 x 60"

Courtesy of Koplin Gallery, Los Angeles, Calif.

### JULIE BOZZI

*American Cold Cereal*, 1983

Wood and cereal  
16 x 22 x 4"

Courtesy of the artist and Delahunty Gallery,  
Dallas, Tex.

*American Donuts*, 1983

Wood and clay  
21½ x 17¼ x 3½"

*Cinderblock Wall Around Homes, Southern  
California*, 1983

Oil on paper  
11 x 14"

Collection of Continental Corporation,  
New York, N.Y.

*Cinderblock Wall Around Mobile Home Park,  
Southern California*, 1983

Oil on paper  
11 x 14"

Courtesy of the artist and Texas Gallery,  
Houston, Tex.

*Corpus Christi, Texas*, 1983

Oil on paper  
11 x 14"

*Corpus Christi, Texas*, 1983

Oil on paper  
11 x 14"

Collection of Laura Carpenter, Dallas, Tex.

*Still Life with Pairs*, 1983-84

Oil on canvas and semi-gloss latex on wall  
Dimensions variable  
Courtesy of the artist and Delahunty Gallery,  
Dallas, Tex.

### MICHAEL KESSLER

*Indian Summer*, 1982

Oil on panel  
27 x 23"

Collection of Anna Kuo, Fleetwood, Pa.

*Echoes of a Dying World*, 1983

Oil on panel  
23 x 27"

*Freedom's Path*, 1983

Oil on panel  
27 x 32"

*A Spring Rising*, 1983

Oil on panel  
27 x 23"

*Swamp Grove*, 1984

Oil on panel  
32 x 27"

*Wedding Walk*, 1984

Oil on panel  
27 x 23"

Collection of Anna Kuo, Fleetwood, Pa.

## KAY MILLER

*Black Bear Bundle*, 1983

Oil on canvas

48½ x 59"

*Lake Mirror Mind*, 1983

Oil on canvas

48 x 60"

Collection of the University of Iowa Hospitals  
and Clinics, Iowa City, Iowa. Purchased  
through the Art in State Buildings  
Program - 1983.

*Shoreless River*, 1983

Oil on canvas

48 x 58"

*The Competition*, 1984

Oil on canvas

48 x 60"

Collection of Robert Hobbs,  
Iowa City, Iowa

*Tantra Justice*, 1984

Oil on canvas

48 x 60"

## SUSAN WHYNE

*The Date*, 1983

Oil on canvas

90 x 65"

*The Flamenco and the Knickknack*, 1983

Oil on canvas

90 x 65"

*Newsweek*, 1983

Oil on canvas

65 x 96"

*Violent Night*, 1983

Oil on canvas

65 x 96"

## ROBERT YARBER

*Blow Dry #2*, 1983

Oil and acrylic on canvas

24 x 40"

Collection of Whitney Strieber,  
New York, N.Y.

*Face-Slap*, 1983

Oil and acrylic on canvas

66 x 66"

*Big Drop*, 1984

Oil on canvas

60 x 48"

Courtesy of Hal Bromm Gallery,  
New York, N.Y.

*Last Embrace*, 1984

Oil on canvas

60 x 48"

Collection of Mr. and Mrs. Oliver R. Mattingly,  
Dallas, Tex.

*Sleeping Couple*, 1984

Oil on canvas

48 x 60"

Collection of Hal Bromm, New York, N.Y.

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