

# Art Materialized

SELECTIONS FROM THE FABRIC WORKSHOP

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**Pensacola Museum of Art**

Pensacola, Florida

March 1984–April 1984

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## SELECTIONS FROM THE FABRIC WORKSHOP

Curated by Michael A. Quigley  
Essays by Sarah McFadden and Carter Ratcliff

A traveling exhibition organized and circulated by  
INDEPENDENT CURATORS INCORPORATED  
New York

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# ACKNOWLEDGMENTS

In the spring of 1980, I began to talk with Michael Quigley, who is now the Director of The Fabric Workshop in Philadelphia, about the idea of organizing and circulating an exhibition of the objects created there since its inception in 1977. The reasons were two-fold: I was impressed by the many beautiful objects the artists-in-residence at The Workshop had produced, and I was excited by the quality and integrity of these objects. Although some of the work had already been exhibited, new work was continually being produced and the entirety deserved further exposure.

Now that the exhibition is a reality, I would like to thank Michael Quigley for his endless energy and collaborative spirit, and for the many hours he devoted to the preparation of the exhibition and catalogue. I am also indebted to the entire staff of The Workshop, in particular Lucile Michels, Michele Bregande, Shanna Linn-Haugh, and Robert Smith, for the technical skills needed to create the work included here, and for their good will.

Thanks are also due ICI's staff: to Judith Richards, Associate Director; Michael R. Harwig, Registrar, for overseeing the details of circulating this show; and in particular, Patricia Reville, Exhibitions Coordinator, for organizing the exhibition and the production of the catalogue. Michael Duff assisted in the catalogue preparation and Elizabeth R. Bove typed the numerous drafts. Their efforts are all greatly appreciated. I am especially grateful to Sarah McFadden and Carter Ratcliff, whose catalogue essays contribute much to our understanding of the objects in the exhibition, and to Redtree Associates for their care in the design and production of the catalogue.

The artists, of course, deserve our particular thanks for creating the spirited work included in this exhibition; many of them also personally supplied us with the detailed information necessary for the preparation of the catalogue. To the many galleries which also aided in this effort, I extend my thanks.

Finally, I take pleasure in expressing our gratitude to the National Endowment for the Arts for their support of this traveling exhibition. I also wish to acknowledge the generosity of ICI's Board of Trustees, as well as the Board of The Fabric Workshop. Without them, none of this would have been possible.

**Susan Sollins**

Director

Independent Curators Incorporated

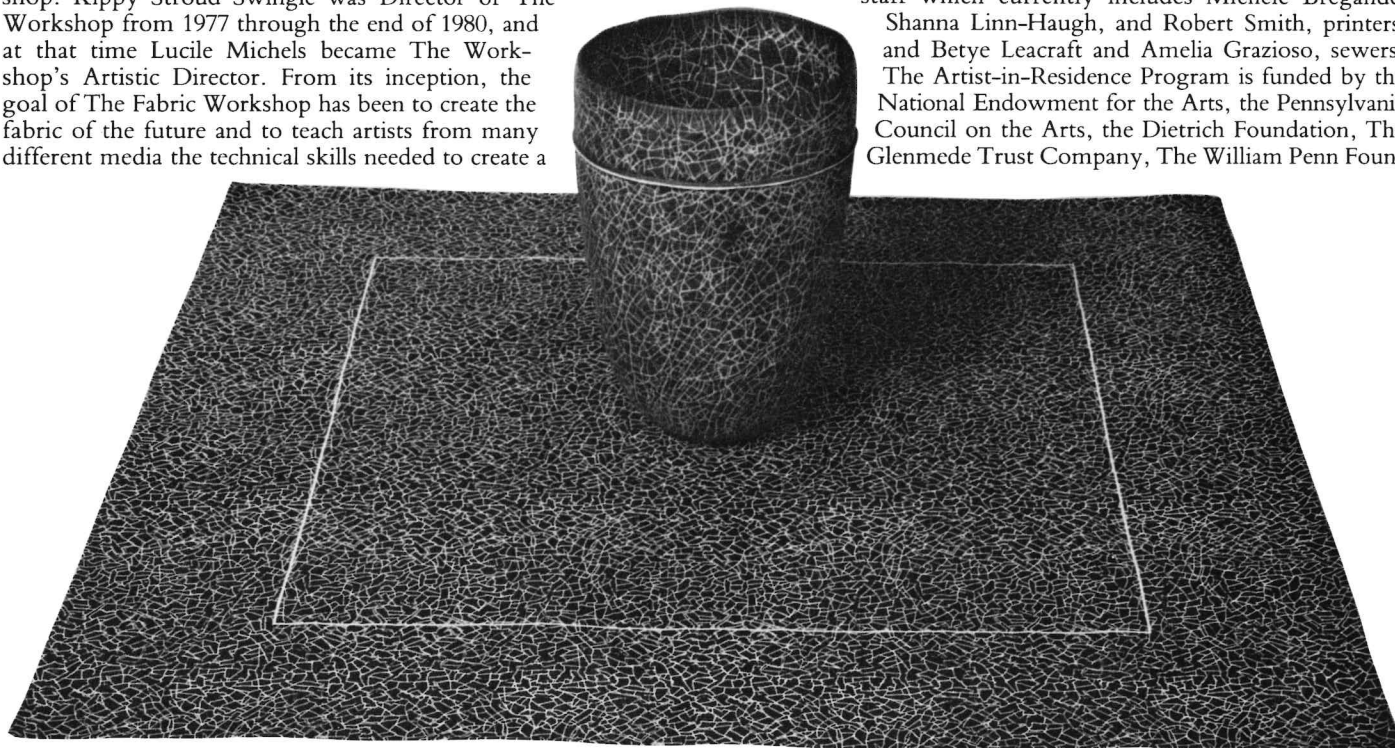
# INTRODUCTION

Everyone has daily experience with fabric. We wear it, sleep on it, eat from tables covered with it, and fill our houses with it, draping its colors and patterns on our windows, walls, and floors. With fabric such a pervasive presence in our lives, it is only natural that the contemporary artist—who is, of course, interested in life as well as art—would want to explore its many potentials. In the belief that artists were discovering a place for art in every facet of our environment, Marion (Kippy) Stroud Swingle, with the help of Lucile Michels, Master Printer, established The Fabric Workshop in Philadelphia in 1977, taking for its inspiration the great printmaking workshops of Gemini in California and Tamarind in New Mexico and the commercial fabric-printing factory of Marimekko in Finland. The atelier of William Morris in the late nineteenth century and the design studios of the Bauhaus in the early twentieth were also the spiritual forebears of The Workshop. Kippy Stroud Swingle was Director of The Workshop from 1977 through the end of 1980, and at that time Lucile Michels became The Workshop's Artistic Director. From its inception, the goal of The Fabric Workshop has been to create the fabric of the future and to teach artists from many different media the technical skills needed to create a

new form of American art. While mindful of commercial necessities, The Fabric Workshop is the only institution which provides artists with this kind of training outside the restrictions of the commercial fabric industry.

At the time The Workshop was founded the distinctions between fine art, decorative art, and crafts had become blurred, and many artists were creating art with a utilitarian purpose. By that time, too, experimentation in a collaborative setting and in a field not traditionally associated with the fine arts had become a well-established and eagerly pursued method of working among artists. Under The Workshop's Artist-in-Residence Program, which provides all working materials, staff assistance, a modest honorarium, and transportation to, and accommodations in Philadelphia, artists experiment with the design, printing, and sewing of fabric in collaboration with The Workshop's skilled

staff which currently includes Michele Bregande, Shanna Linn-Haugh, and Robert Smith, printers, and Betye Leacraft and Amelia Grazioso, sewers. The Artist-in-Residence Program is funded by the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Dietrich Foundation, The Glenmede Trust Company, The William Penn Foun-



RICHARD DEVORE

*Requiem, 1980*

dation, other foundations, corporate and private contributions, and the sale of goods and services. An integral part of The Workshop's activities is an Apprentice Training Program that each year instructs approximately thirty students from art schools and high schools. Working side by side with professional artists, apprentices assist in producing the artists' work and are also given the opportunity and materials to print fabrics with their own designs. This program, which is both an important contribution to the community and vital to the success of The Workshop, is supported by approximately twenty Philadelphia foundations and corporations, by private contributions, and by the sale of student work.

In addition to expanding its current programs, The Fabric Workshop has many goals for the future. Among them are a collaboration with artists in the creation of sets and costumes for a new work of dance or performance, a collaboration with architects in the design of fabrics for large-scale public use, and the publication of a reference book detailing The Workshop's methods of fabric printing and finishing.

A workshop is, by nature, a collaborative working situation. Since most artists invited to The Workshop have had no earlier experience with fabric printing, the staff guides them in technical and commercial aspects of their work, while giving them free rein in determining its esthetic nature and form. Experimentation is an essential ingredient of this collaboration, since artists working in an unfamiliar medium often propose projects which deal unconventionally with the process. In order to realize artists' conceptions, the staff is frequently called upon to discover or invent new printing or finishing techniques, and the working process itself stimulates a three-way interchange of ideas, techniques, and inspiration among artists, apprentices, and staff.

The present exhibition is designed to encourage a cross-media exchange of artistic ideas and methods such as is found at The Workshop and to expand our notion generally of the nature of a work of art. Included in the exhibition are examples of the work of forty-one of the nearly eighty Artists-in-Residence at The Workshop during its first four years. These artists, from such different media as painting, sculpture, performance art, ceramics, glassmaking, and weaving, have created at The Workshop print editions, sculptural works, installation pieces, experimental clothing, and functional objects. For artists who have made more than one object during their Workshop residencies, work is shown here which was not included in the 1979 Fabric Workshop exhibition *Material Pleasures*, organized and first exhibited by the Institute of Contemporary Art at the University of Pennsylvania in Philadelphia.

Art can be found anywhere—on walls, beds, or bodies—and often it is by meeting the challenge of unfamiliar working methods and materials that the contemporary artist expands our



CHARLES FAHLEN

*Fresh Start*, 1978

vision into new areas and into the future. It is hoped that this exhibition of work accomplished by artists in collaboration with The Fabric Workshop in Philadelphia will provide pleasure and inspiration to viewers in the many different parts of the United States to which the exhibition will travel.

**Michael A. Quigley**

Curator, Art Materialized

Director, The Fabric Workshop, Philadelphia

# FORMS IN FABRIC

BY CARTER RATCLIFF

Wouldn't it be convenient if an inventory of an artwork's form—of its line, its color, texture and mass—would serve as an account of the work's meaning? The trouble is that formal attributes mean nothing in and of themselves. Nor do they suddenly take on significance in combination. "Red and cubical" signifies no more than "red" alone. I think we all know this. In fact, most of us assume that it goes without saying. The inadequacy of formal description is axiomatic and always was, even for the so-called formalist critics of the 1960s. Why, then, bring it up? Because lively situations have a way of sending one back to basics, and The Fabric Workshop is a lively place indeed. Its guiding lights—Lucile Michels, Michael A. Quigley and Kippy Stroud Swingle—have an extremely productive tactic. They persuade the artist to leave his studio for theirs, to abandon his usual medium for silk-screen images on fabric. The results have been rich, sometimes bewilderingly so. To find one's way here, it is necessary to ask some basic questions about the very nature of form in art.

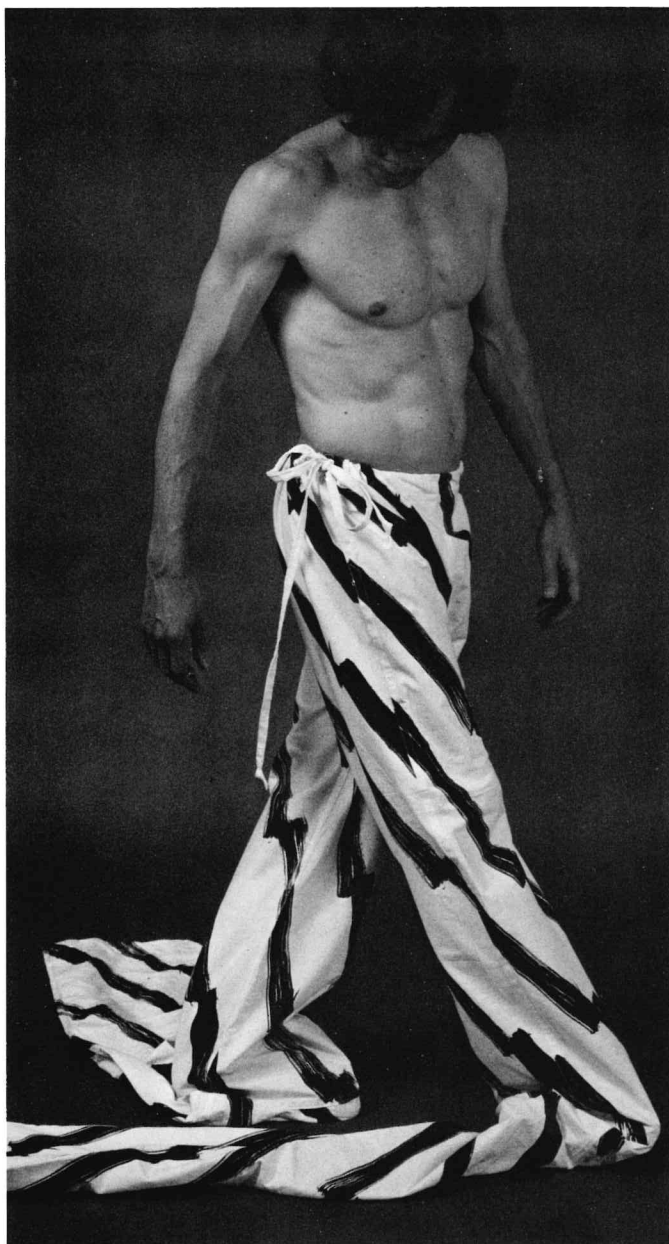
Occasionally, there's a resemblance between one Workshop project and another. The pants Marjorie Strider made in 1978 make a good introduction to the pair Richard Tuttle made the following year. Both artists used bleached cotton muslin, and both stayed close to a familiar design—Strider's *Pants* are overalls, while Tuttle's are like pajama bottoms with strangely extended legs. As for screened-on images, Tuttle's zebra stripes have a brushy quality. Strider's stylized splotches of color evoke the accidents which happen when an artist wields a brush. So there are formal themes which draw these two pairs of pants together, and there are variations enough to make each pair distinctive. True, but then how are we to account for the fact that Strider's overalls imply a world of attitudes and feelings where Tuttle's pants would be alien intruders?

His are strikingly impractical. Their long legs cover the feet and sweep across the floor as one walks. To wear these pants regularly would be to wear them out, so they must be worn on occasions so rare as to count as ceremonial. This pair of pants is an artwork designed to provide the spectacle of "pants-ness" exaggerated to absurdity and beyond, until we arrive at an esthetic grasp of that often ignored quality. For the wearer, this quality of "pants-ness" is intimate as well as grand, for he inhabits it, and I think this tells us much about the way this artist's more familiar forms inhabit the space of a gallery and address themselves to the eye. Tuttle displaces the ordinary without distancing it very far. His grandeurs are always intimate.

Strider's overalls set all such issues aside. These overalls are practical. Nothing about them, from their cut to their decorations, would prevent an artist from using them in the studio. Any paint splashed in their direction would blend nicely into the silk-screened paint marks with which Strider has already adorned them. The ceremonial aura of Tuttle's pants gives way to matter-of-factness, a down-to-earth spirit that would persist even if one were to wear these pants only for leisure. And this spirit originates in Strider's art. For all the strangeness of her sculpture—familiar forms, ancient and modern, burst open by surges of garishly tinted foam—it draws on a sense of the body, its mortality and its day-to-day presence. And it is this attitude which endows Strider's overalls with their practicality.

Having lured these artists out of their usual orbits, The Fabric Workshop inspires them to declare themselves with startling directness. An ordinary industrial process, designing fabric and finding a use for it, brings deep esthetic concerns out into the open. Of course we have to look past form to see how an article of clothing can change in the hands of an artist. But we also have to look at the way form implies use. A similar point could be made with other examples. Compare, for instance, the Tuttle pajama bottoms with a complete set by Karl Wirsum. Instead of ceremonial elegance of a bizarre sort there is an insinuation of dementia or, at the very least, disturbed dreams. Despite their staid, almost dowdy cut, Wirsum's pajamas are covered with exuberantly grimacing masks. It's as if one had been invited to settle down for the usual eight hours of sleep and yet been warned, at the same time, that the experience might well be a strenuous challenge to the psyche. Here again a project carried out at The Fabric Workshop confirms an artist's familiar tendencies. Like most Chicago painters, Wirsum finds the peculiar and the familiar closely and somehow casually entwined. After all, we could see the patterns on these pajamas of his as patterns, nothing more. One could see the creatures in his paintings as lively and amusing and not the least disquieting. The invitation to look deeper is there for anyone who wishes to take it.

We never will get past the surface until we imagine sleeping in Wirsum-esque pajamas or making an entrance in a Roy Lichtenstein shirt. Form is just form until we put it to work. Even paintings and sculptures don't mean much until they serve us as the occasion for an esthetic response. Of course, that sort of experience is detached, a matter of quiet looking. It's easy to ignore the fact that paintings and sculptures are put to use every



RICHARD TUTTLE

*Pants*, 1979

time they provide us with their particular pleasures and challenges. Nonetheless, art is functional, no matter what its format, and The Fabric Workshop has had great success in encouraging artists to make this clear. If we manage to see a use—practical, imaginative or both—in Robert Morris's grim bedsheets, then the usefulness of his sculpture and his environmental works will be all the clearer.

Sam Gilliam's *Philadelphia Soft* takes a form which his paintings have made familiar—a hanging, loosely draped expanse of cloth spattered with colors. In effect, he used the facilities of The Workshop to make an edition in place of a unique object. While some artists were drawn away from their usual formats, Gilliam held on to his. Even so, his painting has been cast in a new light. By taking on a Workshop project, Gilliam acknowledged that he has always appropriated some of his resources from decoration and design. He pointed to some of the devices which animate his entire career—references to curtains, dresses, upholstery, domesticity in general. And with this clarity about sources comes a clearer sense of use, of esthetic purpose. Once again, isolated form has no meaning. To come alive, form needs a context. At The Workshop, Gilliam found a means of displaying the particular context on which his art relies.

He is very much a painter, a gestural abstractionist. Because of the kind of splash his gesture makes on his canvas, the project he undertook at The Workshop couldn't help looking a great deal like his paintings. *Philadelphia Soft* (1977), is one of his singular works of the period, transformed into an edition of six. And the word "edition" has to be stretched a bit here, for each of the six is slightly different from the rest. Gilliam's decision to stay so close to his familiar imagery is unusual but not to the same degree. Ned Smyth, Kim MacConnel, Joyce Kozloff—they've all borrowed from fabric design and such formats as wall-hangings and ornamental screens. The pieces they made at The Workshop acknowledge that debt, or celebrate it. For Smyth and the rest of these avowedly decorative artists, the temptation of a fully professional silkscreen factory must have been irresistible.

Judith Shea is another exception to the rule that The Fabric Workshop leads artists to new forms. Shea makes clothes in reductivist patterns. In a place devoted to cloth and clothing, she designed another article for her "Minimalist" wardrobe. Why not? This makes perfect sense, and the results rank among her strongest works. Yet the rule remains, shaky but helpful—enticed out of their studios, artists tend to change some aspect of their art. And these changes emphasize the usefulness of art at the expense of whatever detachment esthetic forms may still possess these days.

Barbara Zucker's *Table Snakes* borrow their forms from certain of the large sculptures the artist has been making for several



PHILLIP MABERRY

*Room #2 and Party Favor, 1980*



BARBARA ZUCKER

*Wall Knob* (two works), and *Table Snake* (four works), 1980

seasons. In material, they are completely new—silk organza and wire replace anodized aluminum. As in Gilliam's *Philadelphia Soft*, hints of domesticity come out into the open. These artists seem to be insisting on some rarely acknowledged facts about contemporary art, one of which is the nature of its audience. For all the talk about public art, very little of it ever appears. Most art—and especially the work of younger artists—is acquired by individuals for private installation. So it seems fitting that, for *Table Snakes*, Zucker scaled down her sculptural forms, underplayed industrial finish, and in general made a more intimate address to the viewer. The Fabric Workshop leads most participating artists in the same direction. By drawing them outside the rigid boundaries of painting or sculpture, of fine-arts ceramics or environmental art, The Workshop brings them closer to ordinary life. This is another

way of suggesting that artists are encouraged here to recognize that art is valuable for the services it performs.

This is made clear to the point of parody in the shoes designed by Best Foot Forward. As certain painters stress the sheer paintedness, the oil-and-canvas nature, of their images, so Best Foot Forward emphasizes certain deeply shoe-ish aspects of shoes—that they encase feet, for example. In recognition of this easily overlooked fact, Best Foot Forward embellished some of their shoes with tape-measure images of inches and feet. Other shoes offer marbled patterns, in anticipation of the way floors look on formal occasions. Here the tactics of protective coloring are mocked in a way that draws attention to the several purposes of shoes. They are not only foot coverings. In addition, they serve to announce the wearer's attitudes.



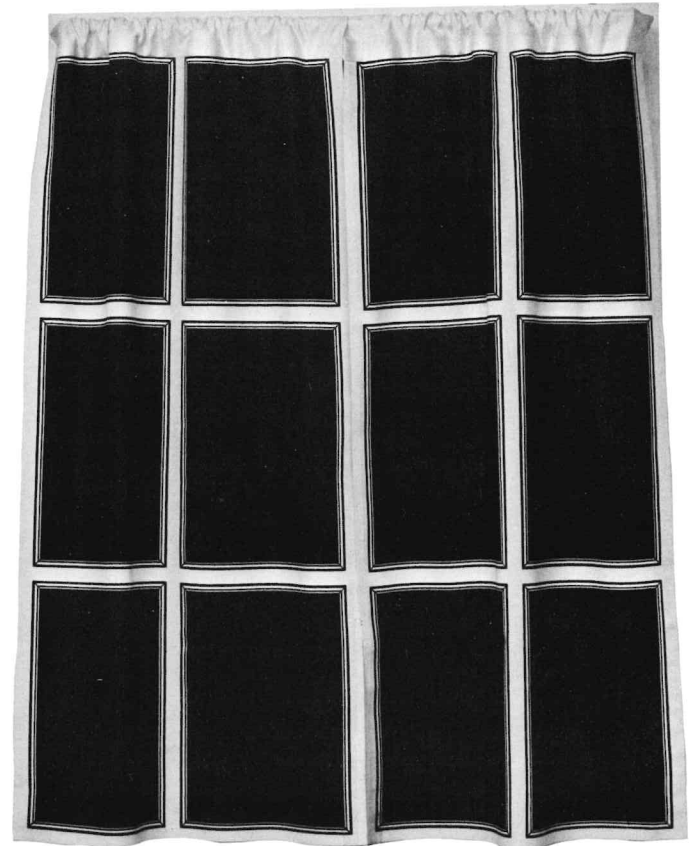
BEST FOOT FORWARD (Clockwise from bottom center) *Mile-a-Minute*, *Granite Axis*, *Granite Dip*, *Marble Pump*, *Do Si Do*, *Tape Measure Tie*. All works designed in 1981.

A woman who wears the lingerie designed by Gary Bower will not be announcing her own attitudes so much as sharing in his feelings toward her. These underthings are embellished with a pattern of hands which appeared first in the artist's paintings. These hands do not embrace the wearer's body—as do, for example, those of Alexa Kleinbard's gown. Instead they float in conformations that suggest prayer or pensiveness. Or do they measure the body in hand's-breadths, like the ones in Bower's paintings which seem to measure off the canvas? It's difficult to say. One of the purposes of art is to raise questions not easily answered. These images of Bower's were mysterious enough in his other works. At The Fabric Workshop, he found a way to give their mystery additional reach.

Cynthia Carlson's crepe de chine *Evening Pajamas* take up the possibilities for underthings from a woman's point of view. Gary Bower's hands offer strong hints of the male desire for possession. Carlson's choice of a clingy fabric demonstrates a female desire for display, as do the small holes which pierce the crepe de chine. It's remarkable how little in the way of form carries over from her environmental installations to these *Evening Pajamas*. How, one wonders, could the same artist have done both kinds of work? Then, looking from these clothes to her frosted, lush and intimate rooms, one sees the same spirit having its way with a wide variety of formal possibilities. Carlson puts all her images and materials to the same purpose, which is to entice.

In his *Fabric for Window Curtains*, Scott Burton transfers the image of something covered (the window frame) to the fabric which does the covering. Displaced, this rectilinear pattern functions two ways—as a recollection of Minimalist grids and as an illustration of domestic form. As the latter function works on the former, one begins to see how illustrative—and how cosily domestic—so much of Minimalism was. By insisting on art's usefulness, Burton questions the very possibility of “pure” form. Such interrogations are useful, too, though not always very kind. Burton relieves the pressure of esthetic “purity” by mocking it. Phillip Maberry's tactic is to flee from “purity” along a path which leads to his *Room #2*. This is an exercise in clashing colors and patterns, each of them rich in remembrances of discredited styles.

Maberry's visual clutter settles down very quickly into a state of calm. The overriding purpose here and throughout this exhibition is esthetic. We are to put these objects—these tables and chairs, shoes and pajamas—to work as objects of contemplation. That is their primary use. Some of this art not only can be worn, but is. Some of it provides seating. Wall-hangings by Brad Davis, Betty Woodman and others serve as elements of decorative schemes. Yet the way from Davis's wall-hangings to his paintings, to his entire oeuvre, is always open. Perhaps the way is all



SCOTT BURTON

*Fabric for Window Curtain*, 1978

the more accessible now that he has experimented with the possibilities offered by The Fabric Workshop.

The Workshop is impressive because it induces artists to think about the ordinary, usually domestic uses to which their art is put. And the richness of their thought, as reflected in their Workshop ventures, reminds us of something that the world of galleries and museums persuades us all too easily to forget—that every work of art, no matter how loftily ambitious, offers itself in service to the viewer. It has a purpose in the world, a purpose not absolutely different from those served by furniture and clothes. Art, however it manifests itself, is a practical matter. It recollects and, at its most powerful, restores whatever there is in us that deserves to be called civilized.



MINEO MIZUNO

*Tablecloth and Napkin, 1979 (shown with matching pottery)*

# FABRIC IN ART: AN HISTORICAL PERSPECTIVE

BY SARAH McFADDEN

There is nothing new about Western artists turning intermittently from the 'proper' pursuits of painting and sculpture to the design of textiles, clothing, and other useful objects. Leonardo invented weapons; Giovanni Battista Marmi, a well-respected sculptor in the mid-1600s, was head of the Medici Wardrobe; Boucher made engravings for tapestry cartoons. Not surprisingly, cloth, a signifier of civilization, has attracted the attention of artists for centuries. The Fabric Workshop continues a long-recognized institutional tradition in the West, directing artists to fabric as both support and medium for art. But The Workshop's program, which is neither commercial nor politically or esthetically pedagogical, is, as far as I know, without direct antecedent and has only a few distant peers.

Essentially, The Fabric Workshop is a service organization, a laboratory where invited artists are provided with technical guidance and materials for creating hand-silkscreened fabric works. The productions are limited edition works of art on cloth: flat wall hangings, sculptural objects, functional household furnishings, and clothing. In addition to reviving interest and skills in the handcrafted textile tradition (which began to decline in the West when the first mechanical printworks were established in Europe in the 1670s), The Workshop is a catalyst for the development of a provocative hybrid of fine and applied art that has been gaining currency since the early 1970s. Works of art that proclaim their utilitarian serviceability—as furniture, clothing, mechanical objects—while maintaining their claim to 'high' art status, challenge their viewers and users to reconsider the conventional distinctions between art and craft, design and decoration.

The intentions of artists who have worked at The Fabric Workshop (many of them for the first time in a medium traditionally associated with crafts) vary widely, as do their attitudes toward what they have created there. Cynthia Carlson evaluated the material results of her residency as "very elegant, very sexy evening pajamas, not art." Richard Tuttle was challenged by his own inability to categorize precisely the nature of his activity: "What interests me is that I don't know the relationship between my real work and what I am doing at The Fabric Workshop. I know there is a relationship, but I don't know the relationship. Every time I go there I try to find out." Italo Scanga's opinion that "artists should get involved with . . . specific challenges . . . to design and re-design aspects (and products) of our lives" bears a striking similarity to the prescriptive principles of diverse artists' movements that have influenced the direction (and look) of modernism in the past century.

It is in the light of some of its approximate precursors that The Fabric Workshop's uniqueness stands out most clearly. All of them—the English Arts and Crafts Movement initiated by William Morris in the 1870s, the German Werkbund (the model for Austria's Wiener Werkstätte and, in 1919, contributor to the formation of the Bauhaus) and the post-revolutionary Russian Productivists—had as principal goals the conversion, in various ways and for various reasons, of the functional and social roles of art and the artist. Morris, deeply troubled by what he perceived as the shoddy quality of machine-made goods and by the alienation of the artist from everyday life, envisioned an artist-initiated revival of the handicraft tradition as a solution to both ills. He formed a socialist artists' collaborative founded on the premises that art and craft are inseparable, and that the designer of an object must have first-hand knowledge of his materials. Artists, Morris thought, would be ennobled—elevating the quality of life on all levels of society—by creating beautiful, functional household objects. As it happened, the unique pieces of furniture, hand-printed fabrics, and wallpapers produced by Morris's firm were expensive and were available only to the wealthy. But Morris's belief in the artist's social responsibility took hold and evolved as the industrial age progressed.

The spirit of the Arts and Crafts Movement gained new focus in the German Werkbund, an association of artists, architects, writers and manufacturers established in 1907. Its aim, like Morris's, was to stimulate dialogue between inventors (artists) and fabricators (artisans), with the specific objective of raising the quality of industrial workmanship. As industrialization advanced, art came to be viewed as a potential economic force—and artists as potential partners in the industrial enterprise. Hence the Bauhaus, the German school and workshop conceived initially to train artists in a wide range of crafts and skills, under the guidance of Walter Gropius in the mid-1920s, revised its curriculum to emphasize the design of prototype objects for mass-production. In this way, Bauhaus opposition to "barren esthetic speculation," as Gropius called it, was adapted to modern practice.

In Russia, artists had been applying the formal principles of Rayonism, Suprematism, and Constructivism to utilitarian ends, particularly in textile, fashion, and costume design, since before the 1917 revolution. After the revolution, their efforts in this direction intensified dramatically. Vladimir Tatlin, a leader of the Russian avant garde, shared William Morris's belief that social, economic, and practical problems could be solved through art. And so apparently did Lenin who, in 1920, authorized the forma-



STEVE KEISTER

*Wallpaper Design, 1981*



JUN KANEKO

*Coat and Bag*, 1980

tion of Vkhutemas, a government supported school where promising artists were trained “for the benefit of the national economy.” Rodchenko, Liubov Popova, and other preeminent Constructivists taught courses there in metalwork, graphic and stage design, and applied photography. By the following year, Constructivism’s increasingly political orientation, encapsulated in phrases such as “art for the masses,” “art in daily life,” “art in industry,” culminated in Productivism, a doctrine proclaiming the superiority of socially useful objects over contemplative art. Many Constructivists became adherents of this anti-esthetic creed and renounced ‘pure’ art once and for all. Liubov Popova and Varvara Stepanova went to work designing geometric fabric

Courtesy Albright-Knox Art Gallery



SONIA DELAUNAY

patterns in a textile factory. They formulated theories on the functional character of clothing and developed ‘stereotype’ fashions suited to various professional occupations and physical activities. Tatlin and Rodchenko, too, designed clothes for everyday wear—and Rodchenko wore them. Indeed, it was in clothing design that the Productivists made their strongest social impact for, although never actually manufactured, their designs were widely illustrated and they influenced the Soviet sartorial mode of the 1920s. (Some of these designs have been recently realized for the first time by a manufacturer in West Germany.) Finally, Productivism, like the Arts and Crafts Movement, remained an ideal.

The socio-economic and political philosophies of the associations described above valued collaborative effort and social serviceability above individual artistic expression. (This is true even of the Arts and Crafts Movement, which placed a nominal premium on individualism.) There are, in fact, few examples of non-commercial organizations whose purpose, like The Fabric Workshop’s, is to encourage free artistic experimentation and invention. A museum-administered workshop in Anchorage, Alaska and the Tamarind Institute, the lithography printshop now affiliated with the University of New Mexico at Albuquerque, are perhaps the only other institutions in the United States structured along these lines.

By contrast, artists who have worked independently with fabric as an art medium or as a material for ‘practical’ creations are legion. The French artist Sonia Delaunay, for example, at the beginning of her career (ca. 1911), availed herself of any material on hand which had a surface suitable for decorating with her ‘simultaneous’ color contrasts. She began with intimate hand-made furnishings—her famous patchwork baby’s blanket, curtains, slipcovers, lampshades—for herself and friends. The poet René Crevel said, “Familiar, everyday objects are as poems to her, and she considers them quite as important as paintings.” Delaunay approached textiles, clothing, tapestries, carpets, playing cards, book illustration, furniture, ceramics, stained glass, and mosaics with the same exploratory attitude and seriousness that she brought to painting.

Working commercially did not diminish her art. Of designs she executed for a textile firm in 1923 she said, “For me they were and remained color scales . . . the purified conception underlying our [referring to herself and her husband, Robert] painting. My studies were . . . a discovery that helped both of us. . . . Having passed through this stage of inquiry . . . I acquired a freedom of expression that can be found everywhere in my recent work.” In the 1920s Delaunay opened her own fabric workshop in Paris, where (mostly) silk was printed and fashioned into garments and wearable accessories that she designed. Business at the Atelier

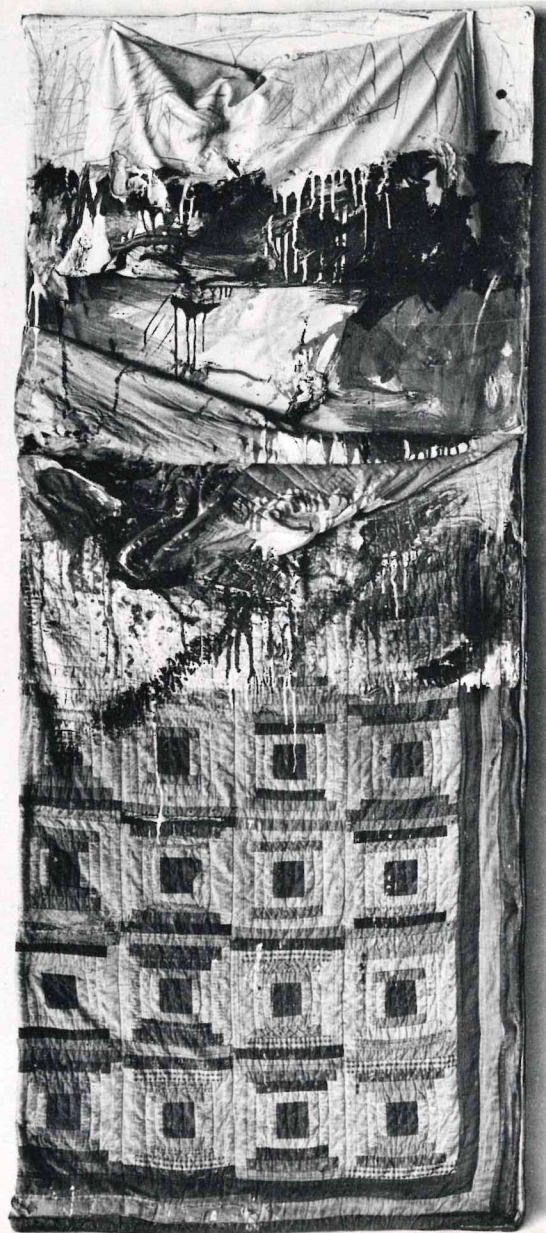
Simultané, as it was called, was brisk until the onset of the Depression, when Delaunay closed the atelier and returned to painting.

Throughout the 1920s, and again in 1968, Sonia Delaunay designed sets and costumes for dance, theater, poetry performances, and films. Indeed, collaborations between visual artists, choreographers, and playwrights are historically common, although the resulting costumes and stage sets often are not. In this century, Malevich, Noguchi, and Rauschenberg stand out as imaginative leaders in a crowded field of notable practitioners, including Rodchenko, Lissitsky, Picasso, Calder, and, more recently, Ree Morton, Red Grooms, Judith Shea, and David Hockney. More than props, costumes are central to, and occasionally the focus of, work by certain contemporary performance artists, who blend theater and sculpture, art and real life: Colette, Woofy Bubbles, James Lee Byars, Stephen Varble, Robert Kushner.

The illusion presented by Judith Shea's sculptures, which might be described as studies in clothing typology, is archival or museological rather than theatrical. Her frequently fragmentary portrayals of trousers, dresses, and blouses occasionally formed from incongruous (for clothing) materials—wire, sheet copper, shaped canvas—appear as specimens didactically exhibited and preserved. Even when made of cotton or silk organza, these pieces are sculpturally self-sufficient—conceptual clothing for contemplation, not wear. The functional garments which Shea has created in multiple editions tend to follow the architectural dictum of truth to materials. Their shapes are usually determined by the fiber structure or weave of the fabric from which they are cut or torn.

Robert Rauschenberg is perhaps most responsible for setting contemporary art on its collision course with the stuff of life. Like Duchamp, he has demonstrated that art can encompass and transform the commonplace and the profane. Since the early 1950s, Rauschenberg has incorporated pieces of fabric in the midst of the generous sampling of concrete 'bits' from life that find their way into his compositions. His *Bed* (1955), a life-size, totemic construction that resembles a bed standing on end, is covered with a paint-splattered pillow, sheet, and patchwork quilt. Not useable furniture—you can't lie down on something that's standing up, and, besides, the "mattress" is a wooden plank—it nonetheless captures the quintessence of 'bedness'. In his "Hoarfrost" series (1974-75), he began to focus on the very substance of fabric—its relative weight, density of weave, thickness of fiber—all of which is revealed visually by the way the material receives the imprint of a transferred image, by the fabric's degree of transparency, by the way a loosely anchored panel hangs or reacts to stirrings of air. Rauschenberg's "Jammers" (1975) followed directly, and are in a

Courtesy of Leo Castelli Gallery, New York



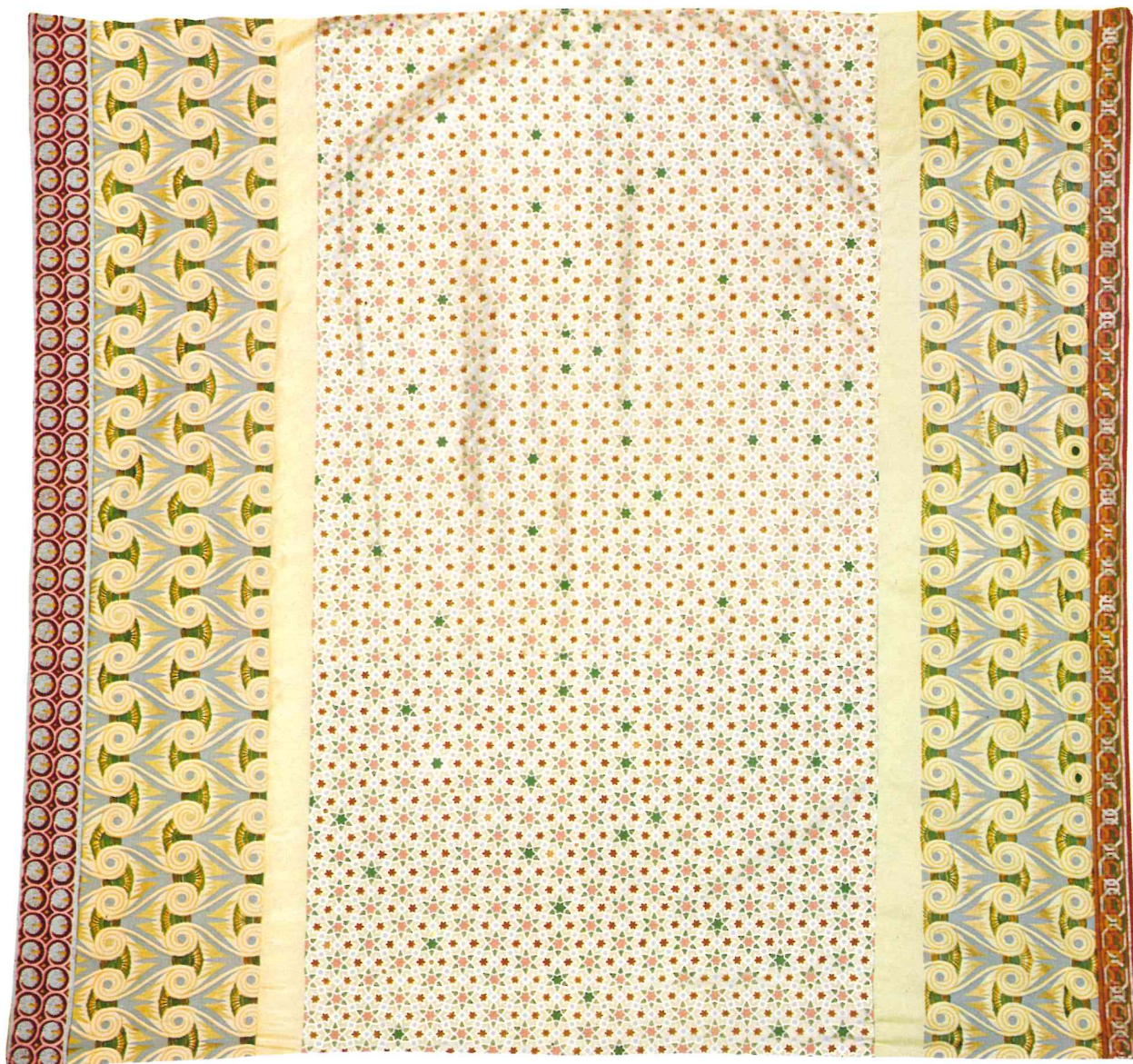
ROBERT RAUSCHENBERG

*Bed*, 1955



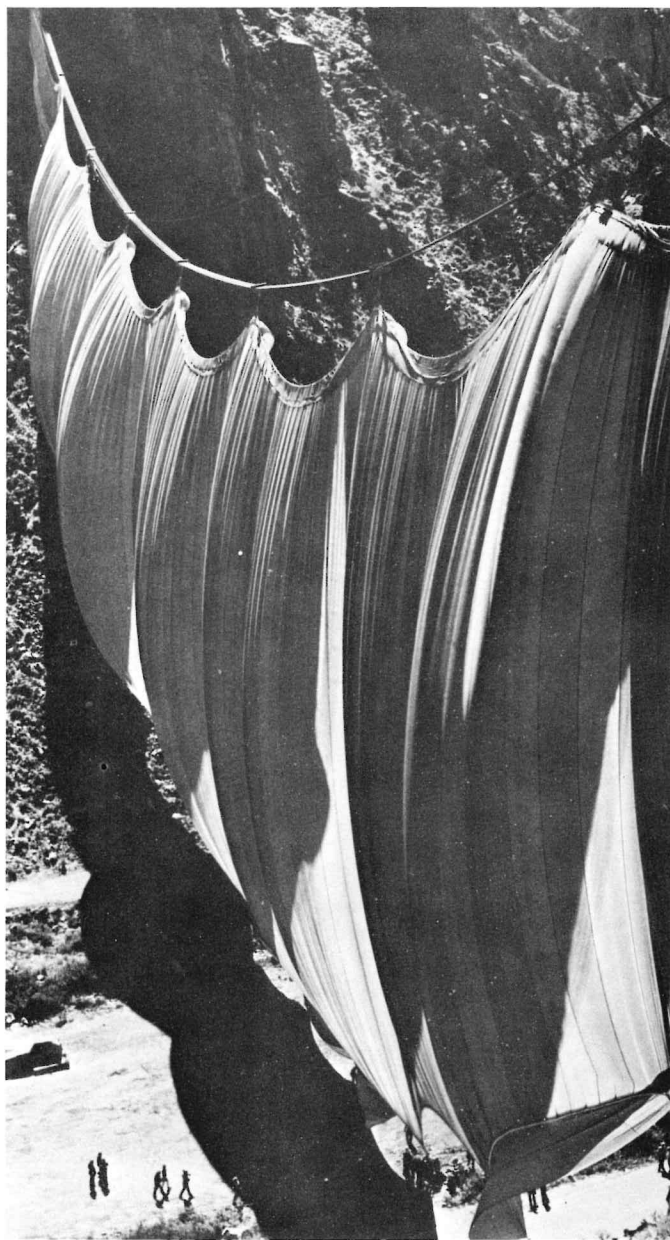
NED SMYTH

*Philadelphia Pattern Palm (Arcade of A, B, C, D)*, 1979



JOYCE KOZLOFF

*Untitled Silk (First Series)*, 1978



CHRISTO

*Valley Curtain, 1971-72*

sense distillations of, the "Hoarfrost" works. Simple constructions based on what Lawrence Alloway has described as the "technology of the clothesline used with the concentration of japonaiserie," a typical "Jammer" consists of a single panel of monochrome silk cantilevered out from the wall by a pole. The assertion of the unembellished fabric into the viewer's space leaves one little else to do but attend to the banners' physical properties—to their brilliant coloration, fragility and responsiveness to our movements—to their coexistence with us in time.

Christo used tons and miles of fabric to achieve some of the same effects, although obviously on a far greater physical scale, in *Valley Curtain* (1972) based on advanced curtain-pole technology, and *Running Fence* (1976). The latter, an eighteen-foot-high, white nylon fence that for two weeks coursed its way across 24½ miles of undeveloped hillsides in California's Marin and Sonoma counties, functioned, among other things, as a weather vane and a sun dial. It cast shadows, registered light color and intensity, wind direction and velocity, and, in general, reflected man's own minute-by-minute sensory experience in that environment.

One cannot predict whether Christo, with his propensity for long, drawn-out political negotiations as preludes to his pieces, would be interested in working in The Fabric Workshop's bureaucratic void. But Robert Morris, whose published views on pattern painting (which translates readily into silkscreen-on-fabric and is well represented at The Workshop) would make him seem an unlikely practitioner of that style, in fact joined the ranks at The Fabric Workshop. However, his repeat-pattern bedsheets—hardly ambitious from a sculptural point of view (especially considering his earlier works in felt)—bear images of atomic mushroom clouds, human skeletons, and a text on methods of thermonuclear destruction. The images of death and the function of the bed-linens (amenities for sleeping) both point to the very loss of consciousness Morris sees as the underlying motivation for pattern-making. The piece is self-indicting—a despairing comment on the future of art and society, not to mention tranquil sleep.

Although Morris regards pattern-making as a purposefully numbing pursuit, the final visual result can be positively vibrant, as Joyce Kozloff's splendid silk wall hangings attest. These luxurious expanses call to mind traditional forms of Eastern architectural decoration, with geometric rather than narrative motifs. They also posed formal problems—of scale, for example, and context—for which painterly solutions were inappropriate. Kozloff expanded her technical knowledge and amplified her vision to meet the challenge. Her Fabric Workshop pieces surpass those of other pattern-and-decoration artists who have worked there primarily because she didn't simply stay with what she already knew. Judging from a few of the others, there is a tempta-



ROBERT MORRIS

*Restless Sleepers/Atomic Shroud, 1981*

tion to fall back on familiar formats and compositional formulae that lend themselves equally well to painting and printing.

Anni Albers wrote that members of the Bauhaus who were just beginning to work with textiles "were fortunate not to have had the traditional training in the craft: it is no easy task to throw useless conventions overboard." The original significance of this truism returns as we consider the works in *Art Materialized*. Some of the most memorable are by artists with little or no previous professional experience with fabric or with silkscreen printing and who, like Charles Fahlen, have extended the technical limitations of the medium or, like Scott Burton, made it a functional conveyor of unexpected meanings.

Another quotation from Anni Albers helps to make a final point: "The responsibility of the craftsman or artist may . . . [be] . . . that of attempting to clarify the general attitude toward things that already exist. Since production as a whole is ordinarily

directed today by economic interest, it may take the disinterestedness of the outsider, the craftsman or artist, to make us critical of the consequences." Artists can, of course, be directed by economic interest as easily as anyone else, as Andy Warhol would hasten to remind us. But there is a crucial difference in productions by Warhol's Factory and MGM, Maureen O'Connor and Halston, Scott Burton and Cassina, Harry Anderson and Lightolier, despite the fact that their immediate practical aims—of making movies, clothes, furniture, and light fixtures—appear to coincide. The fundamental distinction, as Duchamp demonstrated with his first Readymade object, is in the artist's intention to make art. And it is the artist's freedom to act outside the marketplace that allows him to criticize not only the design of the consumer goods it produces, but the society that has let it take control. The Fabric Workshop helps artists—and their audiences—maintain a critical focus.



MIRIAM SCHAPIRO

*Kimono, 1979*

# CHECKLIST OF THE EXHIBITION

Dimensions are given in inches. Height precedes width precedes depth. Width of clothing is measured at the shoulders unless otherwise indicated. Edition of works is not limited and all works are lent by The Fabric Workshop unless otherwise indicated.

## LYNDA BENGLIS

*Ben* 1980  
Silkscreen on Thai Silk  
41 × 24  
Edition of 9 related works



LYNDA BENGLIS *Ben*, 1980

## BEST FOOT FORWARD

(Collaboration between The Fabric Workshop, Philadelphia Leather Designs and James Carpenter, Toshiko Mori and Seaver Leslie)

*Do Si Do* 1981      *Marble Pump* 1981  
*Granite Dip* 1981      *Mile-A-Minute* 1981  
*Granite Axis* 1981      *Tape-Measure Tie* 1981

Silkscreen on silk with leather  
Shoes in all women's standard shoe sizes

## GARY BOWER

*Camisole and Lingerie* 1978  
Silkscreen on silk pongee  
3 pieces, robe 45 × 15, top 24 × 15, bottom 15 × 15

Made in collaboration with Barbara Carr

## SCOTT BURTON

*Fabric for Window Curtains* 1978  
Silkscreen on cotton satin  
52" wide fabric yardage  
Dimensions variable, according to use



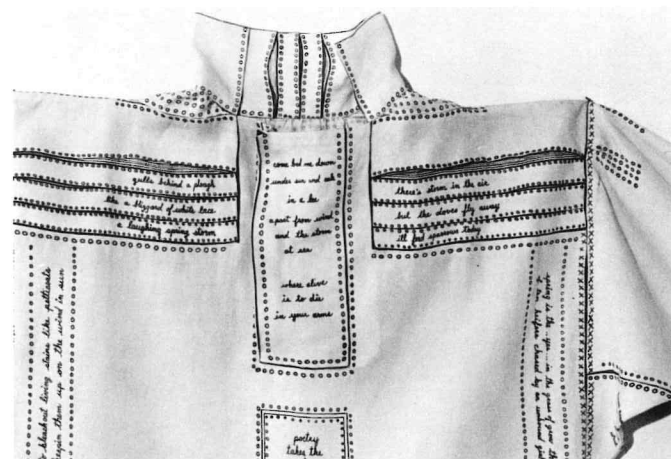
GARY BOWER *Camisole and Lingerie*, 1978



BRAD DAVIS *Silk Piece #1 (Diptych)*, 1980



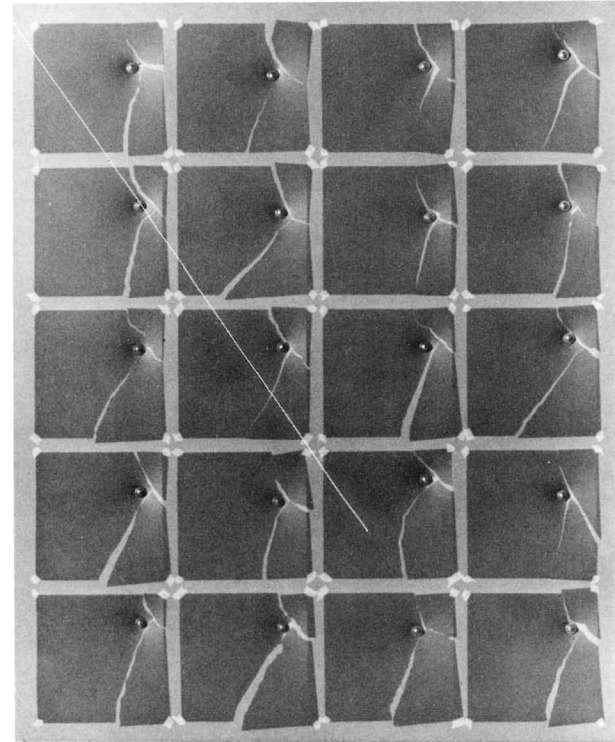
CYNTHIA CARLSON *Evening Pajamas*, 1978



LOUISE TODD COPE *Poetry Shirt (detail)*, 1979



SAM GILLIAM *Philadelphia Soft*, 1977



TONY COSTANZO *Untitled*, 1980

**CYNTHIA CARLSON**

*Evening Pajamas* 1978

Silkscreen on silk crepe de chine with die cut holes

2 pieces, top 25 × 41 (with arms outstretched), bottom 42 × 18

Edition of 9 related works

**LOUISE TODD COPE**

*Poetry Shirt* 1979

Silkscreen on linen

31 × 65 (with arms outstretched)

Edition of 4 related works

Poetry by Don Willcox

**TONY COSTANZO**

*Untitled* 1980

Silkscreen on cotton canvas, with wood and aluminum hardware

52 × 42

Edition of 3

**BRAD DAVIS**

*Silk Piece #1 (Diptych)* 1980

Silkscreen on silk satin with handpainting

82 × 48

Edition of 5 related works

**RICHARD DEVORE**

*Requiem* 1980

Silkscreen on cotton with stoneware pot 7 × 31 × 31

Edition of 5 related works

**CHARLES FAHLEN**

*Fresh Start* 1978

Silkscreen on industrial felt

25½ × 15½ × ¾

Edition of 15

**SAM GILLIAM**

*Philadelphia Soft* 1977

Silkscreen on Belgian linen and cotton canvas

86 × 108½

Edition of 6 related works

**TINA GIROUARD**

*Water, Fire, Earth, Air* 1980  
Silkscreen on pre-printed cotton  
68 × 70

Edition of 43 related works

**MARCY HERMANSADER**

*House, Faces, Window* 1979  
Silkscreen on silk organza, polyester and  
polyester chiffon bordered with pre-  
printed silk organza

47 × 33

Edition of 6 related works

**LYDIA HUNN**

*Finger-Painted Puff Curtain* 1979  
Silkscreen on cotton organdy with  
handpainting

3 works, each 70 × 26

Edition of 5

**JUN KANEKO**

*Coat* 1980  
Silkscreen on cotton canvas with  
handpainting

41 × 63 (with arms outstretched)

*Bag* 1980

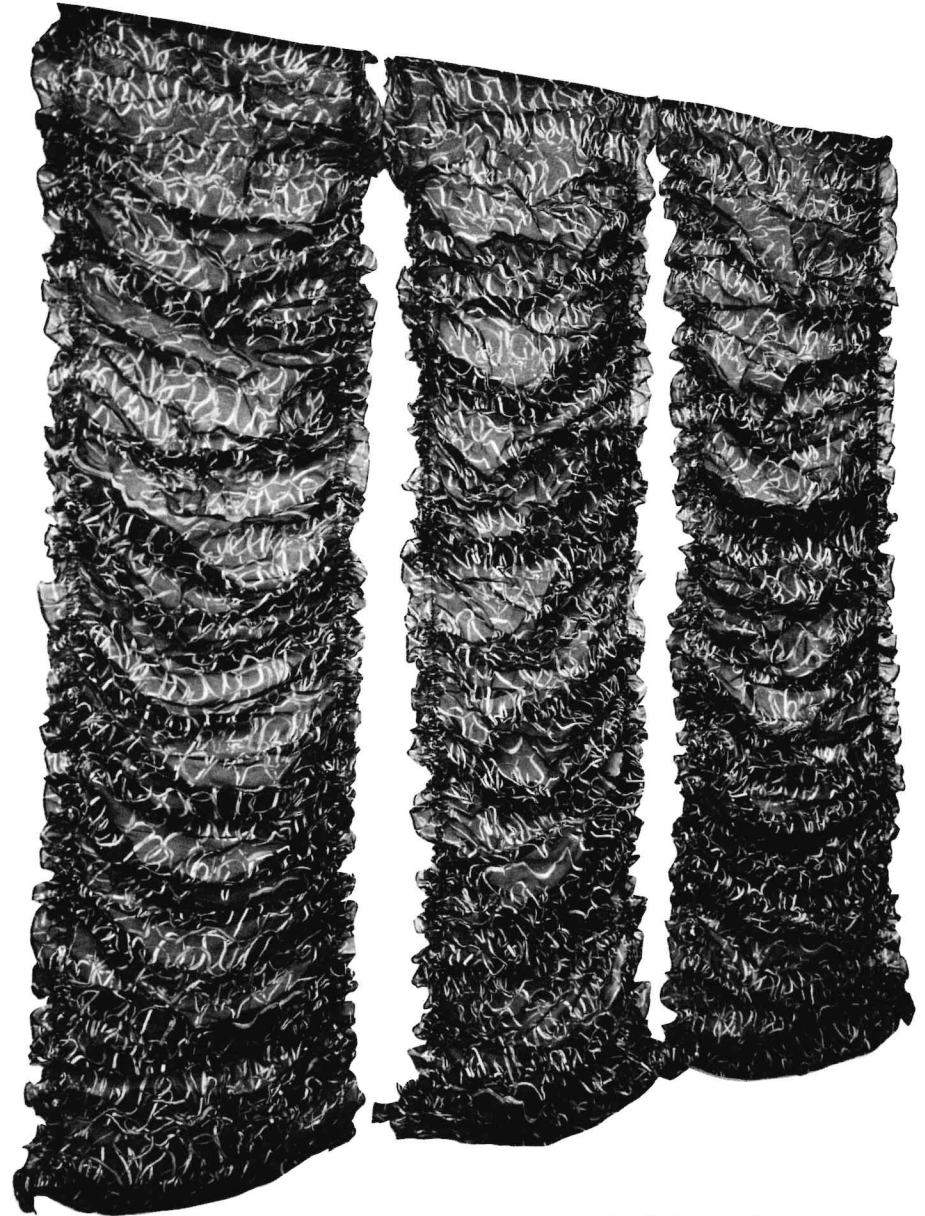
Silkscreen on cotton canvas with wood  
20 × 26 × 9

**STEVE KEISTER**

*Wallpaper Design* 1981  
Silkscreen on cotton canvas  
54" wide fabric yardage, backed with paper  
Dimensions variable according to use.

**MAURIE KERRIGAN**

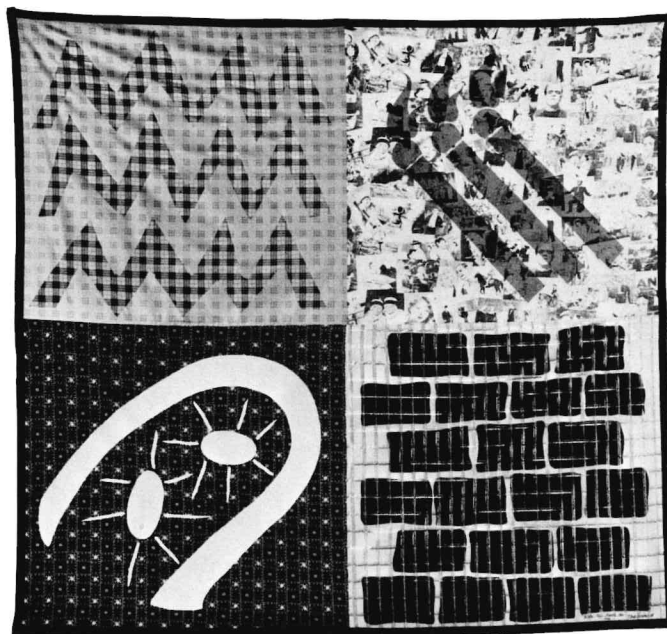
*Flaming Blazer* 1980  
Silkscreen on cotton seersucker and silk  
30 × 18



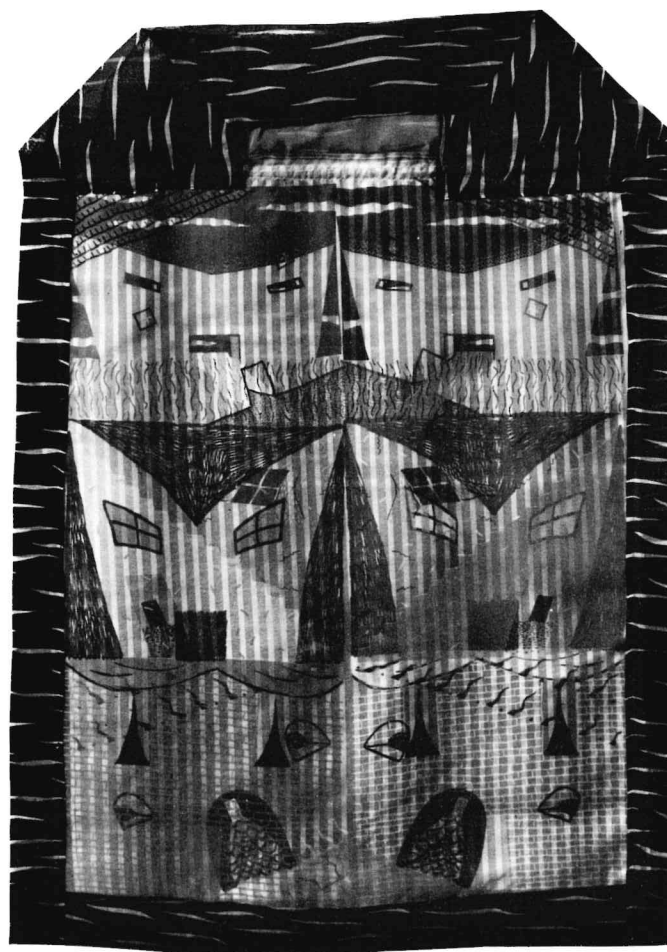
LYDIA HUNN *Finger-Painted Puff Curtain* (three works), 1979



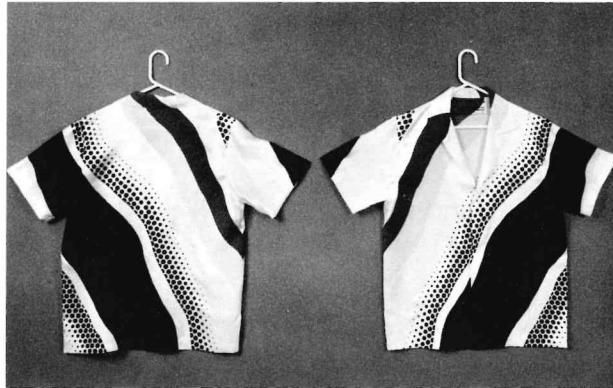
MAURIE KERRIGAN *Flaming Blazer*, 1980



TINA GIROUARD *Water, Fire, Earth, Air*, 1980



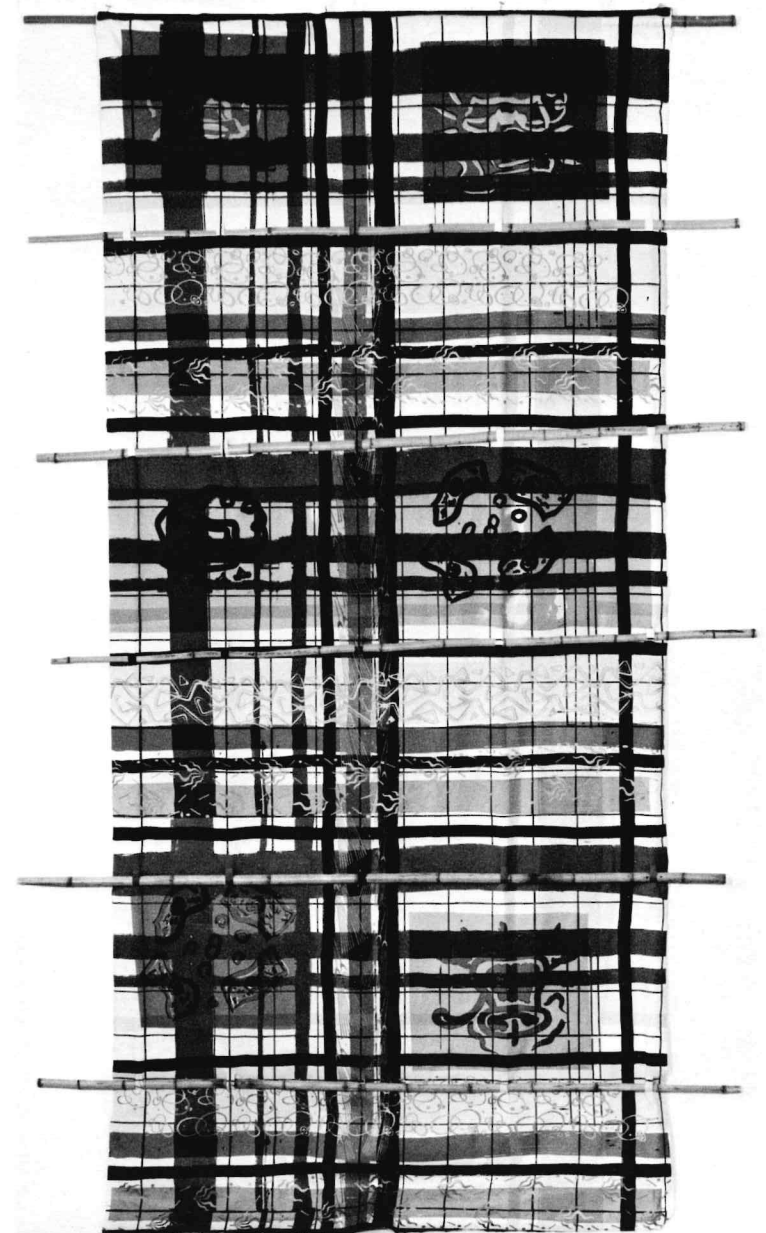
MARCY HERMANSADER *House, Faces, Window*, 1979



ROY LICHTENSTEIN *Shirt* (two views), 1979



ALEXA KLEINBARD *The Cloak of Contradiction*, 1981



KIM MacCONNEL *Bamboo Curtain*, 1978

**ALEXA KLEINBARD**

*Hugtime* 1981

Silkscreen on acetate nylon

45 × 20

3 related open editions

*The Cloak of Contradiction* 1981

Silkscreen on acetate rayon moiré, with  
cotton velveteen borders, backed with  
acetate

48 × 38 × 1½

Edition of 6 related works

**JOYCE KOZLOFF**

*Untitled Silk* (First Series) 1978

Silkscreen on silk and cotton

54 × 59½

Edition of 9 related works

**ROBERT KUSHNER**

*Louella* 1979

Silkscreen on cotton satin

88 × 116

Edition of 6

**ROY LICHTENSTEIN**

*Shirt* 1979

Silkscreen on silk satin

31½ × 34 (with arms outstretched)

Edition of 100

Printed for Artists Space, New York

**PHILLIP MABERRY**

*Room #2* 1980

Silkscreen on nylon and lycra spandex with  
folding chairs, handpainted wood and  
metal table and cast porcelain objects

32 × 72 × 70

Edition of 5 related works

*Party Favor* 1980

Silkscreen on nylon and lycra spandex,  
with fluorescent lightbulb

73 × 44 (unstretched dimensions)

Edition of 8 related works

**KIM MACCONNEL**

*Bamboo Curtain* 1978

Silkscreen on cotton satin with bamboo

108 × 63

Edition of 8

**MINEO MIZUNO**

*Tablecloth and Napkin* 1979

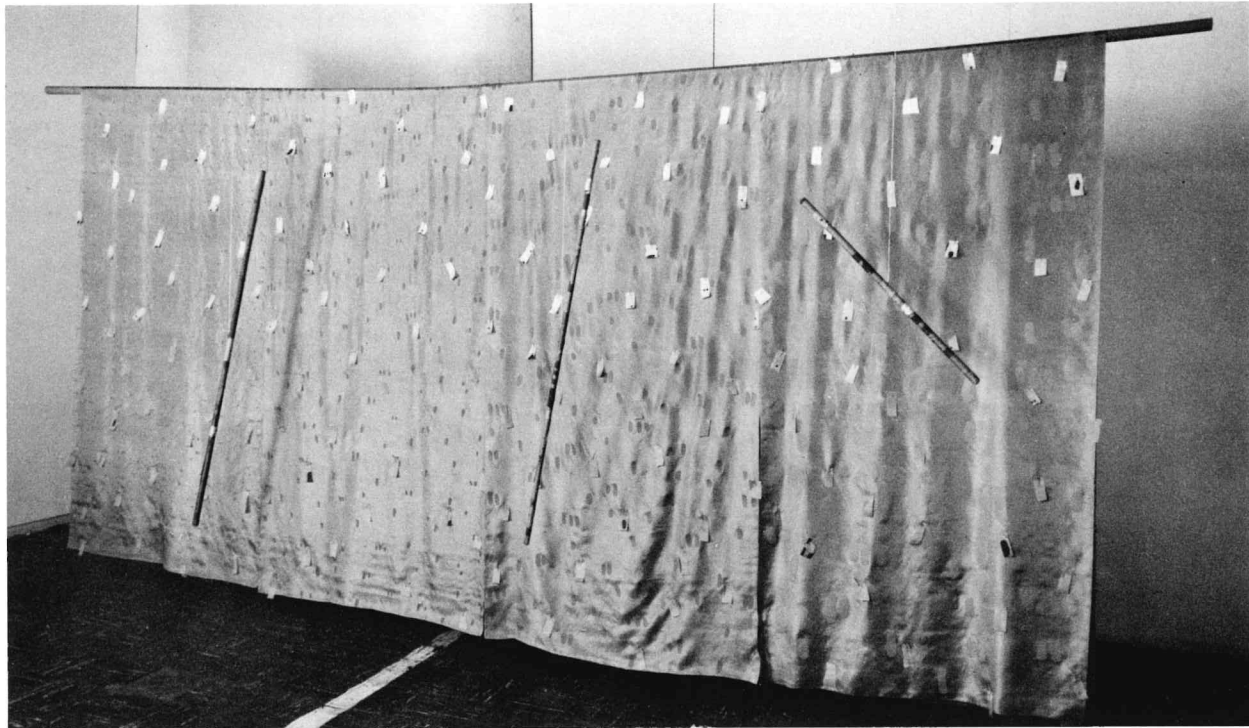
Silkscreen on silk

48" wide fabric yardage

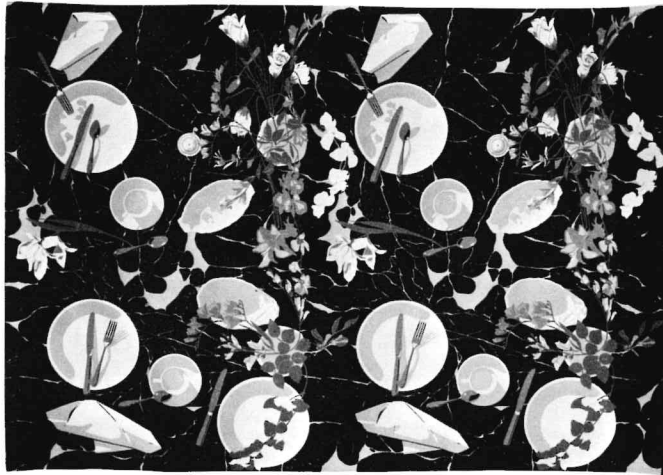
Dimensions variable according to use  
(shown with matching pottery)



ROBERT KUSHNER *Louella*, 1979



MICHAEL OLSZEWSKI *An Edge of the Plateau*, 1978



JOHN MOORE *Tablecloth*, 1981



JODY PINTO *Hair Shirt*, 1978



ITALO SCANGA *Bad Habits*, 1981

**JOHN MOORE**

*City Day* 1981  
Silkscreen on cotton  
97 × 51  
Edition of 5

*Tablecloth* 1981  
Silkscreen on cotton, chintzed  
49¼ × 71

**ROBERT MORRIS**

*Restless Sleepers/Atomic Shroud* 1981  
Silkscreen on linen  
2 sheets, each 114 × 90  
2 pillowcases, each 20 × 36  
Edition of 5 on linen  
(related edition on satin)

**MICHAEL OLSZEWSKI**

*An Edge of the Plateau* 1978  
Silkscreen on silk with wood and wire  
80 × 160  
Edition of 2 related works

**JODY PINTO**

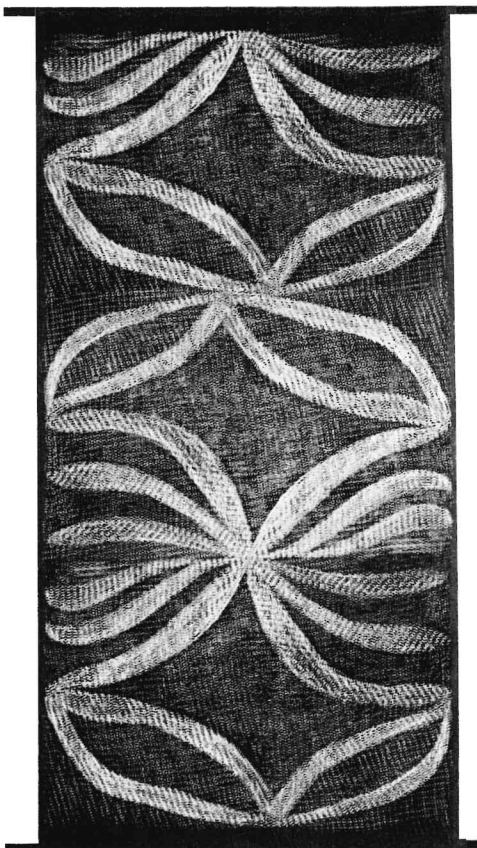
*Hair Shirt* 1978  
Silkscreen on pigskin  
30½ × 58 (with arms outstretched)  
Edition of 5

**ITALO SCANGA**

*Bad Habits* 1981  
Silkscreen on raw Indian cotton with  
painted wood and barbed wire  
50 × 41  
Edition of 20  
*Bandanas* 1978 and 1981  
Silkscreen on cotton  
8 works, each 21 × 21  
4 works, each 22 × 22

**MIRIAM SCHAPIRO**

*Kimono* 1979  
Silkscreen on cotton satin, backed with  
vinyl  
60 × 60  
Edition of 6 related works



BARBARA SCHWARTZ *Monoshade I*, 1981

**BARBARA SCHWARTZ**

*Monoshade II* 1981

Silkscreen on cotton, backed with vinyl and wood

92 × 51½

Edition of 12 monoprints

**WARREN SEELIG**

*Checkerboard Awning* 1981

Silkscreen on cotton with steel

72 × 20 × 20

Edition of 6



MARJORIE STRIDER *Painter's Pants*, 1978

**JUDITH SHEA**

*Gilt* 1979

Silkscreen on silk and paper

68 × 48

Edition of 5

**NED SMYTH**

*Philadelphia Pattern Palm (Arcade of A, B, C, D)* 1979

Silkscreen on cotton satin backed with acetate

4 works, each 108 × 46

Edition of 20 related works



WARREN SEELIG *Checkerboard Awning*, 1981

**MARJORIE STRIDER**

*Painter's Pants* 1978

Silkscreen on bleached cotton muslin

42 × 24

**RICHARD TUTTLE**

*Pants* 1979

Silkscreen on bleached cotton muslin

72 × 26

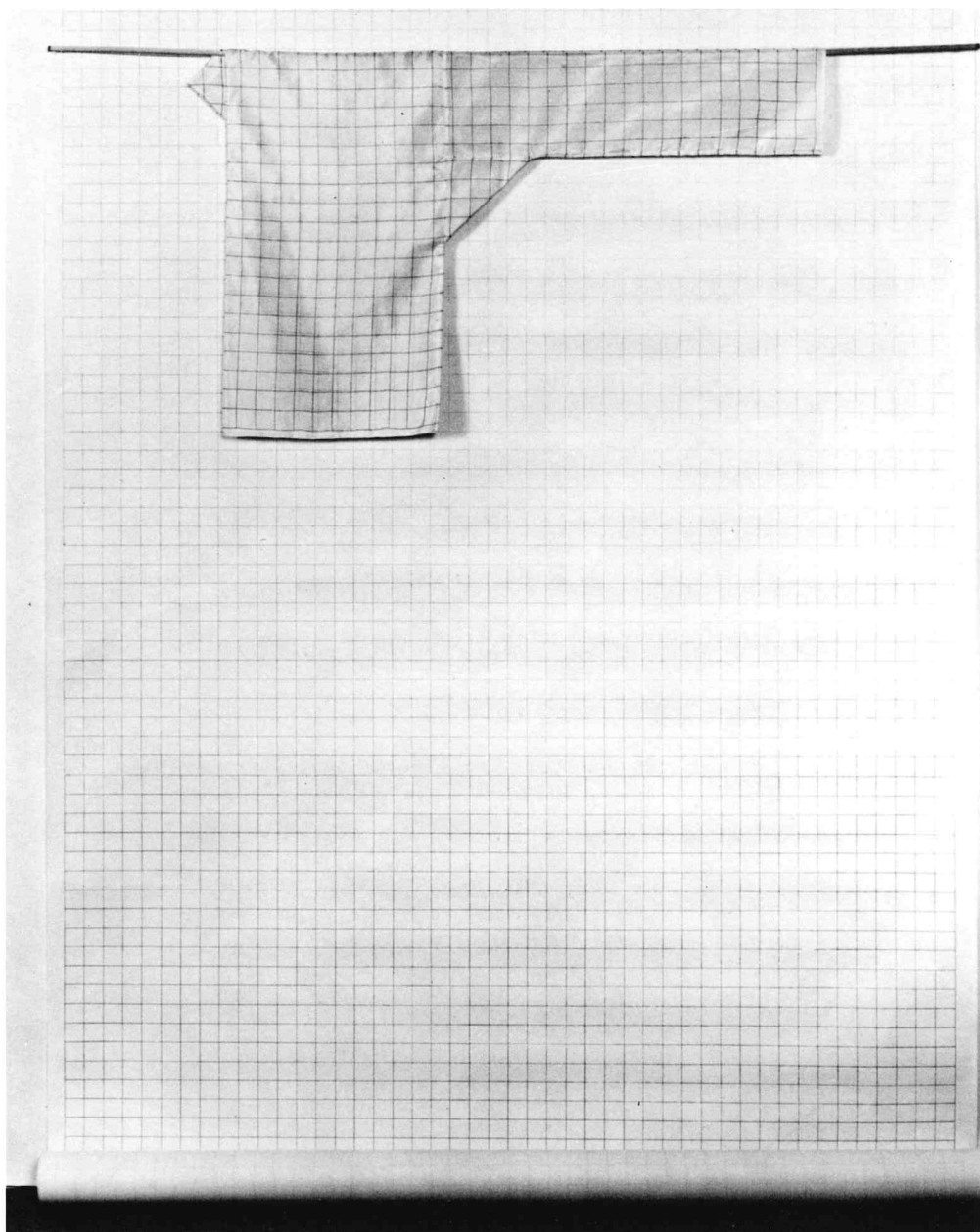
Edition of 5

*Jumper* 1979

Silkscreen on unbleached cotton muslin

54 × 24

Edition of 10



JUDITH SHEA *Gilt*, 1979



KARL WIRSUM *Pajamas*  
(*A Bird in the Hand is Worth Two in the Bus*),  
1978 and *Four for You and One for Your*  
*Friend* (mask), 1980



JEFF WAY *Ubu Punk*, 1978



CLAIRE ZEISLER *Body Suit and Robe*, 1980

**JEFF WAY***Ubu Punk* 1978

Silkscreen on pima cotton

3 pieces: mask 28 × 16, top 29 × 18,  
bottom 39 × 16**KARL WIRSUM***Pajamas (A Bird in the Hand is Worth Two in  
the Bus)* 1978

Silkscreen on polished cotton

2 pieces: top 30 × 18, bottom 41 × 17

*Four for You and One for Your Friend*  
(mask) 1980Silkscreen on bleached cotton muslin  
coated with vinyl, backed with paper

12½ × 9½

Edition of 250

**BETTY WOODMAN***Turandot Doorway* 1980Silkscreen on cotton canvas and cotton satin  
91 × 92¼

Edition of 3 related works

**CLAIRE ZEISLER***Body Suit and Robe* 1980Body Suit: Silkscreen on nylon and lycra  
spandex

38 × 16 (unstretched dimensions)

Robe: Silkscreen on hand dyed rayon  
46 × 24*Swimsuit* 1980

Silkscreen on nylon and lycra spandex

22½ × 11 (unstretched dimensions)

**BARBARA ZUCKER***Wall Knob* 1980Silkscreen on silk organza, polyester  
charmeuse and lamé, with glass  
door knob

2 works, each approximately 21 × 7 × 2

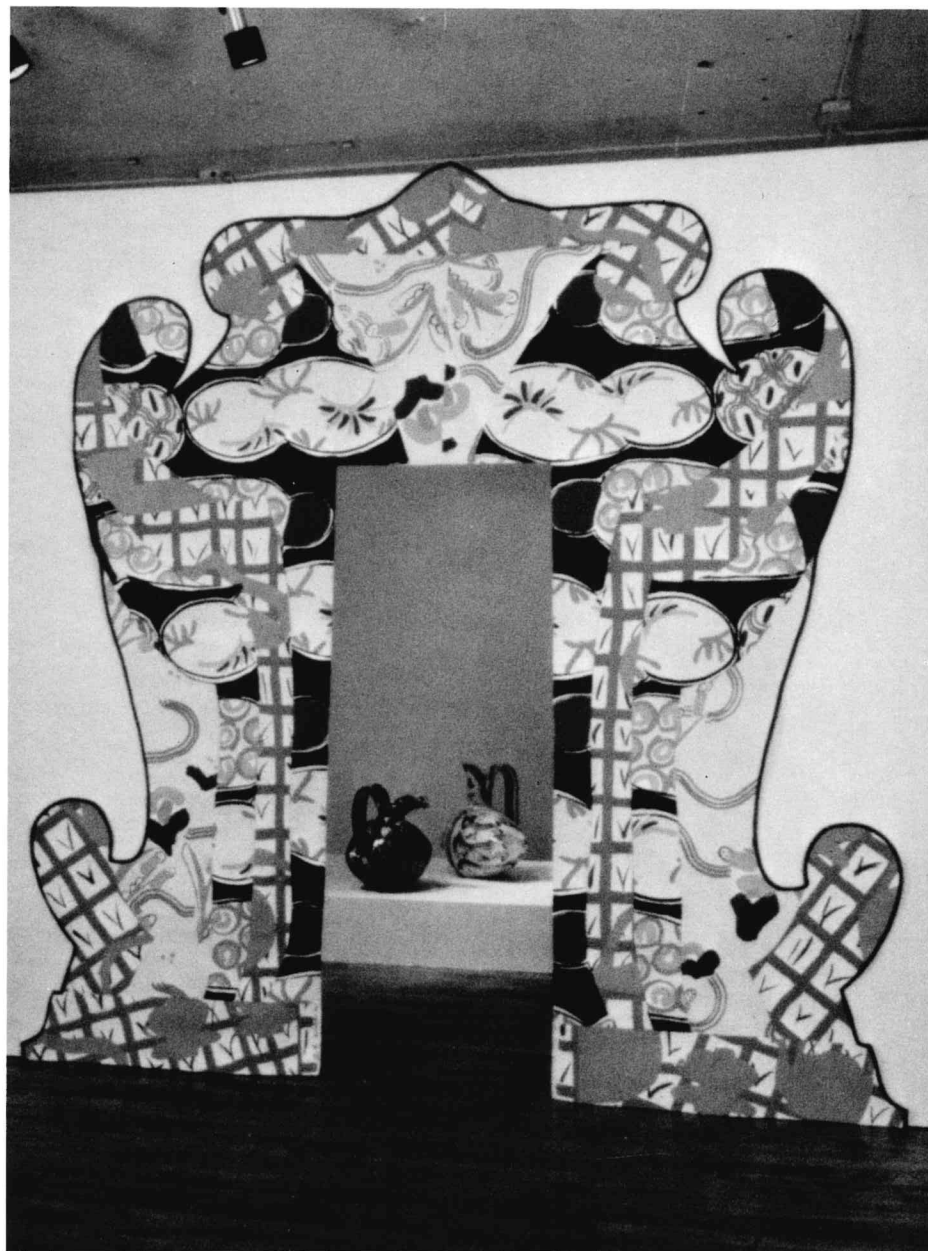
Edition of 10 related works

*Table Snake* 1980

Silkscreen on silk organza with wire

3 works, each approximately 7 × 17 × 6

Edition of 8 related works

BETTY WOODMAN *Turandot Doorway*, 1980

# BIOGRAPHIES



*Roy Lichtenstein shirt in production at The Fabric Workshop, 1979*

## **LYNDA BENGLIS** Sculptor

Born 1941, Lake Charles, LA  
1964 BFA, Newcomb College, New Orleans, LA

### **Selected Solo Exhibitions:**

1969 University of Rhode Island, Kingston, RI  
1970-71 Paula Cooper Gallery, New York  
Janie C. Lee Gallery, Dallas  
Galerie Hans Müller, Cologne  
1971 Hayden Gallery, MIT, Cambridge, MA  
1972-73 Hansen-Fuller Gallery, San Francisco  
1972 Portland Center for the Visual Arts, Portland, OR  
Jack Glenn Gallery, Corona Del Mar, CA  
The Clocktower, New York  
1974 The Texas Gallery, Houston

1974-76 Paula Cooper Gallery, New York  
1975 The Kitchen, New York  
1977 Margo Leavin Gallery, Los Angeles  
Hansen-Fuller Gallery, San Francisco  
Douglas Drake Gallery, Kansas City, KS  
1978/80 Paula Cooper Gallery, New York  
1979 Dart Gallery, Chicago  
Real Art Ways, Hartford, CT  
Hansen-Fuller Goldeen Gallery, San Francisco  
1979-81 Galerie Albert Baronian, Brussels, Belgium  
1980 Lowe Art Museum, Miami, FL  
Margo Leavin Gallery, Los Angeles  
David Heath Gallery, Atlanta, GA  
Suzanne Hilberry Gallery, Birmingham, MI  
1981 Museum of Art, University of Arizona, Tucson

**Two Person Exhibitions:**

- 1971 Virginia Polytechnic Institute, Blacksburg, VA (with Michael Goldberg)  
Kunst Forum of Rottwell, West Germany (with Allan Hacklin)
- 1979 Suzanne Hilberry Gallery, Birmingham, MI (with Ron Gorchov)

**Selected Group Exhibitions:**

- 1969-81 Paula Cooper Gallery, New York
- 1969 *Other Ideas*, Detroit Institute of Arts, Detroit  
*Prospect 69*, Düsseldorf, West Germany  
Carmen Lamanna Gallery, Toronto
- 1970 *Highlights of the Season*, The Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Small Works*, The New Gallery of Contemporary Art, Cleveland
- 1971 Moma's Restaurant, Members Penthouse, The Museum of Modern Art, New York  
*Works for New Spaces*, Walker Art Center, Minneapolis, MN
- 1972 *GEDOK: American Women Artists Show*, Kunsthau, Hamburg, West Germany  
*32nd Annual Exhibition*, The Society for Contemporary Art, Art Institute of Chicago, Chicago  
*12 Statements Beyond the 60's*, Detroit Institute of Arts, Detroit
- 1973 *1973 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Options and Alternatives*, Yale University Art Gallery, New Haven, CT
- 1974 *Choice Dealers/Dealer's Choice*, New York Cultural Center, New York  
*Opening Exhibition*, Galerie John Doyle, Paris
- 1975 *Fourteen Artists*, The Baltimore Museum of Art, Baltimore, MD  
*Collectors of the 70's, Part I: Dorothy and Herbert Vogel*, The Clocktower, New York
- 1976 *Color Photography and Its Derivatives*, Auckland Art Gallery, Auckland, New Zealand  
*The Liberation: Fourteen American Artists*, Aarhus Museum of Art, Aarhus, Denmark  
*5 Contemporary Artists*, Otis Art Institute, Los Angeles  
*Biennale of Sydney*, Art Gallery of New South Wales, North Sydney, Australia  
Benefit Exhibition for *Einstein on the Beach*, BlumHelman Gallery, New York
- 1977 *Five from Louisiana*, New Orleans Museum of Art, New Orleans  
*Recent Acquisitions*, Guggenheim Museum, New York  
*Ten Years: A View of a Decade*, Museum of Contemporary Art, Chicago
- 1978 *Art at Work: Recent Art from Corporate Collections*, Whitney Museum of American Art, Downtown Branch, New York  
*Made by Sculptors*, Stedelijk Museum, Amsterdam
- 1979 *Color and Structure*, Hamilton Gallery, New York  
*Contemporary Sculpture: Selections from the Collection of the Museum of Modern Art*, Museum of Modern Art, New York  
*Pittura Ambiente*, Palazzo Reale, Milan

- 1980 *Extensions: Jennifer Bartlett, Lynda Benglis, Robert Longo, Judy Pfaff*, Contemporary Arts Museum, Houston  
*Painting in Relief*, Whitney Museum of American Art, Downtown Branch, New York  
*Painted Structure*, Jeffrey Fuller Fine Art, Philadelphia  
*Drawings: The Pluralist Decade*, The American Pavilion, Venice Biennale, Venice, Italy  
*With Paper, About Paper*, Albright-Knox Art Gallery, Buffalo
- 1981 *1981 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Donne in Arte—Viaggio a New York*, Provincia de Genova, Italy  
*American Reliefs*, 121 Gallery, Antwerp, Belgium  
*ICA Street Sights 2*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
*Developments in Recent Sculpture*, Whitney Museum of American Art, New York

**BEST FOOT FORWARD**

In 1978 Seaver Leslie, a figurative painter and architectural historian, founded Americans for Customary Weight and Measure, a non-profit, non-political organization, to lead a humanist campaign against metric conversion in the United States. Since that time, Leslie and other artists and architects have worked together to draw attention to their fight to maintain the inch-pound-quart system of measure. Best Foot Forward (James Carpenter, Toshiko Mori, and Seaver Leslie) has collaborated with Philadelphia Leather Designs and The Fabric Workshop on the design of women's shoes covered in fabric, which often incorporates their tape measure logo.

**JAMES CARPENTER** Glass Sculptor/Designer

Born 1949, Washington, D.C.

1972 BFA, Rhode Island School of Design, Providence

**Professional Experience:**

1972-1979 Rhode Island School of Design, Providence  
Instructor, Ohio University, Columbus, OH  
Instructor, California College of Arts and Crafts  
Instructor, Gerrit Rietveld Akademie, Amsterdam  
Co-founder, Pinchuck Glass Center, Seattle

1977-81 President, James Carpenter Design Associates

**Selected Exhibitions:**

San Francisco Art Museum, San Francisco  
Renwick Gallery, The Smithsonian Institution, Washington, D.C.  
Palazzo Cenci, Rome  
Kunstgewebe Museum, Berlin  
Kunsthau am Museum, Cologne  
The Western Australian Art Gallery, Perth  
Brooklyn Museum, New York

**SEAVER LESLIE Painter**

Born 1946, Boston  
 1969 BFA, Rhode Island School of Design, Providence  
 1970 MAT, Rhode Island School of Design, Providence  
 1973-74 Studied with Peter Blake, London

**Professional Experience:**

1971-78 Instructor, Rhode Island School of Design, Summer School, Providence  
 1980-81 Instructor, Parsons School of Design, New York

**Selected Solo and Group Exhibitions:**

1968-80 Maine Art Gallery, Wiscasset, ME  
 1970 *West By East*, Rhode Island School of Design, Providence  
 Newport Art Association, Newport, RI  
 Providence Art Club, Providence, RI  
 1972 Woods-Gerry Gallery, Providence, RI (with Richard Merkin)  
 Fogg Art Museum, Harvard University, Cambridge, MA  
 1973 *Silvermine*, 24th New England Exhibition, New Canaan, CT  
 1974 Kingpicher Gallery, Pittsburgh, PA  
 1975 Lajeski Gallery, New York and Southampton  
 Cooper Gallery, Newport, RI  
 Artpark, Lewiston, NY  
 Philadelphia College of Art, Philadelphia  
 1977 *Young Contemporary Artists*, Jacques Seligmann Gallery, New York  
 Chamber Street Group at Williamsburg, Invitational, New York  
*Space Window Exhibition*, Rhode Island School of Design, Providence  
 1979 Summer Exhibition, Hirschl & Adler Gallery, New York  
 1980 *Five Realists*, Painting Exhibition, Hirschl & Adler Gallery, New York  
*Open Drawing Show*, National Arts Club, New York

**TOSHICO MORI Architect**

Born 1951, Kobe City, Japan  
 1971 Cooper Union School of Art, New York  
 1972 BA, Cooper Union School of Architecture, New York

**Awards:**

1973 A.I.A. Award for the 3rd-Year Student of Architecture  
 1976 The Abraham E. Kazan Fund Prize for Urban Design Studies  
 A.I.A. Henry Adams Certificate of Achievement  
 1980 The One Show Merit Award  
 The Cleo Merit Award

**Professional Experience:**

1971-72 Tod Williams, Architect  
 1972-73 E.L.S. Design Group, Architecture and Urban Design, New York & Berkeley, CA  
 1976 Assistant to Isamu Noguchi, sculptor  
 1978 Visiting Critic, Yale University School of Architecture, New Haven, CT  
 1979-80 Consultant to Greenwood Inc., Publicity and Public Relations  
 1980 Wendy Tsuji/Toshiko Mori Architects  
 4th Year Design Instructor, Cooper Union School of Architecture, New York

**Projects:**

1971 Systems Design Concepts, Transportation and Urban Planning  
 West Side Highway Project Community Impact Analysis  
 1980 Estate of James Campbell Office and Residence in San Francisco  
 1976-81 Office of Edward Larrabee Barnes Associates, IBM 590 Building  
 Yale School of Organization and Management  
 Burlington Cathedral  
 North Carolina State University Department of Humanities  
 Chappaqua Elementary School

**GARY BOWER Painter/Ceramist**

Born 1940, Dayton, OH  
 1962 BA, Ohio State University, Columbus  
 1965 MFA, Ohio State University, Columbus

**Selected Solo Exhibitions:**

1969 O.K. Harris Gallery, New York  
 Joe Helman Gallery, St. Louis, MO  
 The New Gallery of Contemporary Art, Cleveland  
 1971 University of Kentucky, Lexington  
 1972 O.K. Harris Gallery, New York  
 Akron Art Institute, Akron, OH  
 1974 Madison Art Center, Madison, WI  
 1976 Artists Space, New York  
 Minneapolis College of Art & Design, Minneapolis, MN  
 1977 The New Gallery of Contemporary Art, Cleveland  
 1978 112 Greene Street, New York  
 P.S. 1, Long Island City, New York  
 1979 *Recent Painting*, University of North Dakota Art Galleries, Grand Forks  
 1980 Max Protetch Gallery, New York  
 Wright State University, Dayton, OH  
 1982 *Vessels & Pots*, Max Protetch Gallery, New York

**Selected Group Exhibitions:**

1969 *Four Painters*, Leo Castelli Warehouse Gallery, New York  
 1970 O.K. Harris Gallery, New York  
 1970-71 The New Gallery of Contemporary Art, Cleveland  
 1970 *Annual Exhibition*, Whitney Museum of American Art, New York  
*Sculpture & Painting Today: 1970*, Indianapolis Museum of Art, Indianapolis, IN  
*Watercolors & Drawings by Young Americans*, Akron Art Institute, Akron, OH  
 Albright-Knox Art Gallery, Buffalo, NY  
 1972 *New American Abstract Painting*, Madison Art Center, Madison, WI  
 1973 *American Abstract Painting*, Illinois State University, Normal  
 1975 *Area Artists*, SUCO Gallery, Oneonta, NY  
 1979 *Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago

- Works on Paper*, Weatherspoon Art Gallery, University of North Carolina, Greensboro  
*Re: Figuration*, Max Protetch Gallery, New York  
*Visionary Images*, Renaissance Society at the University of Chicago, Chicago
- 1980 *An American Flower Show*, Heritage Plantation of Sandwich, Sandwich, MA  
*New New York on Paper*, Douglas Drake Gallery, Kansas City, KS
- 1981 *Drawings*, Leo Castelli Gallery, New York  
*Mysterious Messages*, The Patrick Gallery, Austin, TX  
*Quick & Dirty*, Herron Gallery of Art, Indianapolis, IN  
*Watercolors*, P.S. 1, Long Island City, New York  
*Paper Work*, Nina Freudenheim Gallery, Buffalo, NY  
*Figuration*, University Art Museum, University of California, Santa Barbara  
*For Love and Money: Dealer's Choice*, Pratt Manhattan Center Gallery, New York  
*A Range of Contemporary Drawing*, Wilkes College, Wilkes-Barre, PA  
*A Penthouse Aviary*, Associate Council, Museum of Modern Art, New York

#### **SCOTT BURTON** Sculptor/Performance Artist

- Born 1940, Greensboro, AL  
 1957-59 Studied with Leon Berkowitz, Washington, D.C. and Hans Hoffman, Provincetown, MA  
 1962 BA, Columbia University, New York  
 1963 MA, New York University, New York
- Selected Solo Exhibitions:**  
 1971 Finch College, New York  
 1972 Whitney Museum of American Art and American Theater Lab, New York  
 1975 Idea Warehouse, Institute for Art and Urban Resources, New York  
 Artists Space, New York  
 1976 Guggenheim Museum, New York  
 1977 Droll/Kolbert Gallery, New York  
 1978 Brooks Jackson Gallery Iolas, New York  
 1979 Protetch-McIntosh Gallery, Washington, D.C.  
 1980 Daniel Weinberg Gallery, San Francisco  
 University Art Museum, University of California at Berkeley  
 1981 Max Protetch Gallery, New York  
 Dag Hammerskjold Plaza, New York

#### **Selected Group Exhibitions:**

- 1977 *Improbable Furniture*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
 1979 *Image and Object in Contemporary Sculpture*, Detroit Institute of Arts, Detroit and P.S. 1, Long Island City, New York  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
 1980 *Furnishings by Artists*, Otis/Parson Gallery, Los Angeles  
*Perceiving Modern Sculpture: Selections for the Sighted and Non-*

- Sighted*, Grey Art Gallery, New York University, New York  
 1981 *Useable Art*, Myers Fine Arts Gallery, SUNY, College at Plattsburgh, Plattsburgh, New York  
*1981 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Developments in Recent Sculpture*, Whitney Museum of American Art, New York

#### **CYNTHIA CARLSON** Painter/Installation Artist

- Born 1942, Chicago  
 1965 BFA, School of the Art Institute of Chicago  
 1967 MFA, Pratt Institute, New York
- Selected Solo Exhibitions:**  
 1967 Pratt Institute, New York  
 1972 Gallery Marc, Washington, D.C.  
 1973 Phyllis Kind Gallery, Chicago  
 1975/79 Marian Locks Gallery, Philadelphia  
 1976 Eastern Michigan University, Ypsilanti, MI  
 Lenore Gray Gallery, Providence, RI  
 1977 Marianne Deson Gallery, Chicago  
 1977-78 Graduate Center of CUNY, New York  
 1978 University of Colorado, Boulder  
 1979-80 Marianne Deson Gallery, Chicago  
 1979 Barbara Toll Fine Arts, New York  
 Pam Adler Gallery, New York  
 Pennsylvania Academy of The Fine Arts, Philadelphia  
 1980 Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
 1981 Herron Gallery, University of Indiana, Indianapolis  
 Wenger Gallery, La Jolla, CA  
 Pam Adler Gallery, New York  
 Hudson River Museum, Yonkers, NY

#### **Selected Group Exhibitions:**

- 1967 *Towards a New Metaphysics*, Allan Frumkin Gallery, New York  
 1968 Chicago Art Institute, Annual, Chicago  
 1970 Galerie Darthea Speyer, Paris  
 1971 Galerie Klang, Cologne  
*Biennale de Paris*, Paris  
*26 Contemporary Women*, Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Drawings*, Allan Frumkin Gallery, New York  
 1974 *New York Avant Guards*, Saidye Bronfman Center, Montreal  
*Extraordinary Realities*, Whitney Museum of American Art, New York  
*1974 Biennial Exhibition*, Whitney Museum of American Art, New York  
*The Topography of Nature*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
*Focus*, Philadelphia Civic Center Museum, Philadelphia  
*Summer Exhibition*, Members Penthouse, Museum of Modern Art, New York  
*Artists Space*, New York  
 Invitational, A.I.R. Gallery, New York  
 1975 *Abstraction: Alive and Well*, SUNY, College at Potsdam, Potsdam, NY

- Report from Soho*, Grey Art Gallery, New York University, New York
- 1976 *Some Women Artists*, William Patterson College, Wayne, NJ  
*Art on Paper*, Weatherspoon Annual, University of North Carolina, Greensboro  
*Visions/Painting and Sculpture—Distinguished Alumni, 1945 to the Present*, School of the Art Institute of Chicago, Chicago  
*Thickening Surfaces*, Florida State University, Tallahassee
- 1977 *Outdoor Sculpture*, Artpark, Lewiston, NY  
*Pattern Painting*, P.S. 1, Long Island City, New York  
*Skin*, Dayton Art Institute, Dayton, OH  
*Contemporary Women: Consciousness and Content*, Brooklyn Museum Art School, New York
- 1978 *Decorative Art—Recent Work*, Douglass Art Gallery, Rutgers University, New Brunswick, NJ  
*Patterning & Decoration*, Sewall Art Gallery, Rice University, Houston  
*Thick Paint*, Renaissance Society at the University of Chicago, Chicago  
*Contemporary Drawings, Philadelphia, Part I*, Pennsylvania Academy of the Fine Arts, Philadelphia  
*Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis, IN  
*Out of the Home*, Whitney Museum, Downtown Branch, New York
- 1979 *Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*The Decorative Impulse*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1980 *Drawings of a Different Nature*, Portland Center for the Visual Arts, Portland, OR  
*Decorative Fabricators*, Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond, VA  
*Walls*, The Contemporary Arts Center, Cincinnati, OH  
*Painting in Relief*, Whitney Museum, Downtown Branch, New York
- 1981 *10 Projects*, Washington Project for the Arts, Washington, D.C.  
*Rooms*, Hayden Gallery, MIT, Cambridge, MA  
*Between Painting and Sculpture*, Pam Adler Gallery, New York

#### LOUISE TODD COPE Textile Artist

Born 1930, Ventnor, NJ  
 1952 BFA, Syracuse University, Syracuse, NY

##### Selected Solo Exhibitions:

- 1968 The Works Gallery, Philadelphia  
 1978 Helen Drutt Gallery, Philadelphia  
 1980 Sylvia Ullmann Gallery, Cleveland

##### Selected Group Exhibitions:

- 1966 *Craftsmen 1966*, American Craft Council, New York  
 1969 *Body Coverings*, Museum of Contemporary Crafts, New York  
 1970 *Face Coverings*, Museum of Contemporary Crafts, New York

- 1971 *Fur and Feathers*, Museum of Contemporary Crafts, New York  
 De Cordova Museum, Lincoln, MA
- 1976 *Second International Exhibition of Miniature Textiles*, British Crafts Centre, London
- 1977 *Wearables*, Museum of Contemporary Crafts, New York
- 1978 *Fiberforms*, Cincinnati Museum of Art, Cincinnati, OH  
*Philadelphia: Three Centuries of American Art*, Philadelphia Museum of Art, Philadelphia  
*Third International Exhibition of Miniature Textiles*, British Crafts Centre, London
- 1979 University of North Carolina, Charlotte  
*Contemporary Crafts*, Southern Arts Federation, Atlanta, GA
- 1980 *American Crafts Council Winter Olympics Invitational*, Lake Placid, NY  
*Currents*, Middle Tennessee State University, Murfreesboro  
*Maximum Coverage*, John Michael Kohler Art Center, Sheboygan, WI

#### TONY COSTANZO Ceramist

Born 1948, Schenectady, NY  
 1971 BFA, San Francisco Art Institute, San Francisco  
 1973 MFA, Mills College, Oakland, CA

##### Selected Solo Exhibitions:

- 1972 Quay Gallery, San Francisco  
 1975 Quay Gallery, San Francisco  
 1977 Braunstein/Quay Gallery, San Francisco  
 1978 Nuage Gallery, Los Angeles  
 1979 University of Nevada, Reno  
 1979 Hadler Galleries, Houston

##### Selected Group Exhibitions:

- 1969 San Francisco Art Institute, San Francisco  
 1971 University of Nevada, Reno  
 1972 *Cup Show*, David Stuart Gallery, Los Angeles  
*Crocker-Kingsley Annual*, Crocker Gallery, Sacramento, CA  
*Ceramics*, San Francisco State University, San Francisco  
*Food Show*, Civic Arts Center, Walnut Creek, CA  
*Hardware Show*, Civic Arts Center, Walnut Creek, CA  
 Mills College, Oakland, CA  
*Drawings*, Quay Gallery, San Francisco  
*Sculpture Annual*, Palo Alto Cultural Center, Palo Alto, CA  
 Claremont College, Claremont, CA  
*West Coast Art*, Baltimore Museum of Art, Baltimore
- 1974 San Francisco Art Institute, San Francisco  
*California Ceramics & Glass*, Oakland Museum, Oakland, CA
- 1975 Braunstein/Quay Gallery, San Francisco
- 1976 Mano Gallery, Chicago  
 Braunstein Gallery, New York
- 1977 *California Clay*, Braunstein/Quay Gallery, New York  
*New Acquisitions Show*, San Francisco Museum of Art, San Francisco
- 1978 *Young Americans Clay/Glass*, Tucson Museum of Art, Tucson, and Museum of Contemporary Crafts, New York
- 1979 *California Clay*, University of Florida, Tallahassee

- 1981 *Matter, Memory & Meaning*, Honolulu Academy of Arts, Honolulu  
*Five California Sculptors*, Saskatoon Gallery, Saskatoon, Saskatchewan and Southern Alberta Art Gallery, Lethbridge, Alberta, Canada

# **BRAD DAVIS Painter**

- Born 1942, Duluth, MN  
 1961 St. Olaf College, Northfield, MN  
 1962 University of Chicago, Chicago  
 1963 Art Institute of Chicago, Chicago  
 1966 BFA, University of Minnesota, Minneapolis  
 1970 MFA, Hunter College Graduate School, New York

## **Selected Solo Exhibitions:**

- 1972 98 Greene Street Loft, New York  
 1975 Holly Solomon Gallery, New York  
 1977 *The Garden*, Holly Solomon Gallery, New York (with Ned Smyth)  
 1979 Holly Solomon Gallery, New York  
 1980 Toni Birckhead Gallery, Cincinnati, OH  
 The Mayor Gallery, London  
 Dart Gallery, Chicago  
 1981 Holly Solomon Gallery, New York

## **Selected Group Exhibitions:**

- 1964 Walker Art Center Biennial, Minneapolis, MN  
 1966 *Some Young Minnesota Artists*, University of Minnesota Gallery, Minneapolis  
 1967 Dayton's Gallery 12, Minneapolis, MN  
 1972 *Annual Exhibition*, Whitney Museum of American Art, New York  
 1973 *American Drawings '63-'73*, Whitney Museum of American Art, New York  
 1974 *Artists Make Toys*, The Clocktower, New York  
 1975 *Group Show*, Holly Solomon Gallery, New York  
*Purchase Show*, Art Museum of South Texas, Corpus Christi  
 1976 *Contemporary American Artists from New York*, Artworks Gallery, Milwaukee, WI  
 1977 *Painting '75/'76/'77*, Sarah Lawrence College, Bronxville, NY; Museum of the American Foundation for the Arts, Miami; Contemporary Arts Center, Cincinnati, OH  
*A Painting Show*, P.S. 1, Long Island City, New York  
*Basel 8 Art Fair*, Basel, Switzerland  
*Foire Internationale d'Art Contemporain*, Paris  
*Work on Paper*, Weatherspoon Art Gallery, University of North Carolina, Greensboro  
*Patterning and Decoration*, Museum of the American Foundation for the Arts, Miami and Galerie Alexandra Monett, Brussels  
 1978 *Landscape/Cityscape*, Art Gallery, SUNY, College at Potsdam, Potsdam, NY  
*Patterning and Decoration*, Sewall Art Gallery, Rice University, Houston  
*Gold and Silver*, Holly Solomon Gallery, New York  
 1979 *Patterning and Decoration on Paper*, The Mayor Gallery, London  
*Food and Frameworks*, Holly Solomon Gallery, New York

- 1980 *Les Nouveaux Fauves—Die Neuen Wilden*, Neue Galerie/Sammlung Ludwig, Aachen, West Germany  
*Dekor*, Mannheimer Kunstverein, Mannheim, West Germany; Amerika House, Berlin; Museum of Modern Art, Oxford  
*Nouvelle Tendance de la Peinture Américaine*, Daniel Templon, Paris  
*Drawings: The Pluralist Decade*, Venice Biennale, American Pavilion, Venice, Italy  
*Decoration*, San Francisco Art Institute, San Francisco  
*Davis, Smyth, MacConnel*, Holly Solomon Editions, New York  
 1981 *A New Bestiary: Animal Imagery in Contemporary Art*, Institute of Contemporary Art of the Virginia Museum, Richmond  
*Out of New York*, Root Art Center, Hamilton College, Clinton, NY  
*The Friends of the Corcoran Gallery of Art 20th Anniversary Exhibition*, Corcoran Gallery of Art, Washington, D.C.  
*New Directions* (A selection by Sam Hunter from the Commodities Corporation Art Collection), Sidney Janis Gallery, New York  
*The Decorative Image*, McIntosh/Drysdale Gallery, Washington, D.C.

# **RICHARD DEVORE Potter**

- Born 1933, Toledo, OH  
 1955 BScE, University of Toledo, OH  
 1957 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI

## **Professional Experience:**

- 1957-58 Instructor, Cranbrook Academy of Art, Bloomfield Hills, MI  
 1957-66 Instructor, Flint Junior College, Flint, MI  
 1966-78 Ceramics Department Head, Cranbrook Academy of Art, Bloomfield Hills, MI  
 1978 Professor, Colorado State University, Ft. Collins

## **Selected Solo Exhibitions:**

- 1971-73 Yaw Gallery, Birmingham, MI  
 1974 Cranbrook Academy of Art Museum, Bloomfield Hills, MI  
 1975 Yaw Gallery, Birmingham, MI  
 Exhibit A, Evanston, IL  
 1976 Braunstein/Quay Gallery, San Francisco  
 Helen Drutt Gallery, Philadelphia  
 Fendrick Gallery, Washington, D.C.  
 1977 Freudenheim Gallery, Buffalo, NY  
 1978 Exhibit A, Chicago  
 1979 Okun-Thomas Gallery, St. Louis, MO  
 1981 Exhibit A, Chicago

## **Selected Group Exhibitions:**

- 1954/58/60/62/64/68 Ceramic National, Everson Museum of Art, Syracuse, NY  
 1965 *Smithsonian International Invitational*, Washington, D.C.  
 1968-77 *Objects USA*, Johnson Wax Collection of Contemporary Crafts, Racine, WI  
 1972-73 *International Invitational*, Victoria and Albert Museum, London  
 1976 *American Crafts*, Museum of Contemporary Art, Chicago  
*Faenza International Exhibition*, Faenza, Italy

**CHARLES FAHLEN** Sculptor

- Born 1939, San Francisco  
 1962 BA, San Francisco State College, San Francisco  
 1965 MFA, Otis Art Institute, Los Angeles  
 1966 The Slade School, London University College, London
- Selected Solo Exhibitions:**  
 1966 Galerie Passepartout, Copenhagen  
 1967 DeJong-Bergers Tentoonstellingen, Maastricht, The Netherlands  
 1971 Richard Feigen Gallery, New York  
 1973 Peale House Galleries of The Pennsylvania Academy of The Fine Arts, Philadelphia  
 1974 Henri 2, Washington, D.C.  
 1975 Stefanotti Gallery, New York  
 1976-77 Marian Locks Gallery, Philadelphia  
 1978 Droll/Kolbert Gallery, New York  
 1979 Marianne Deson Gallery, Chicago  
 1980 Marian Locks Gallery, Philadelphia  
 1981 Frank Kolbert Gallery, New York
- Selected Group Exhibitions:**  
 1968 *Philadelphia Now, The Vanderlip Stable*, Fleisher Art Memorial, Philadelphia  
 1969 *Sculpture, Painting, Etc.*, Richard Feigen Gallery, New York  
 Paula Cooper Gallery, New York  
 1970 *17th National Print Biennial*, Brooklyn Museum, New York  
*Ray Johnson's Correspondence School*, Whitney Museum of American Art, New York  
 1971 *New Generation*, Richard Feigen Gallery, New York  
*Recent Acquisitions*, Museum of Modern Art, New York  
 1973 *1973 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Sneaker Show*, Kornblee Gallery, New York  
*Books by Artists*, Moore College of Art, Philadelphia  
*Ray Johnson-Charles Fahlen*, Marian Locks Gallery, Philadelphia  
 1974 *71st American Exhibition*, Art Institute of Chicago, Chicago  
*Made In Philadelphia*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
 1976 *Philadelphia: Three Centuries of American Art*, Philadelphia Museum of Art, Philadelphia  
*Outdoor Sculpture*, Artpark, Lewiston, New York  
*Philadelphia/Houston Exchange*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
*Artist's Sketchbooks*, Philadelphia College of Art, Philadelphia  
 1978 *Indoor/Outdoor Sculpture*, P.S. 1, Long Island City, New York  
 1979 *Material Pleasures/The Fabric Workshop* at ICA, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*Eight Sculptors*, Albright-Knox Art Gallery, Buffalo, NY  
*Contemporary Sculpture: Selections from the Collection of the Museum of Modern Art*, New York  
*Masks Tents Vessels Talismans*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
 1980 *Site Works*, Swarthmore College, Swarthmore, PA

**SAM GILLIAM** Painter

- Born 1933, Tupelo, MS  
 1955 BA, University of Louisville, Louisville, KY  
 1961 MA, University of Louisville, Louisville, KY
- Selected Solo Exhibitions:**  
 1967 Phillips Collection, Washington, D.C.  
 1968 Byron Gallery, New York  
 1969 Corcoran Gallery of Art, Washington, D.C.  
 1970 Galerie Darthea Speyer, Paris  
 1971 *Projects*, Museum of Modern Art, New York  
 1972 Jefferson Place Gallery, Washington, D.C.  
 1973 Howard University, Washington, D.C.  
 University of California, Irvine  
 Maison de la Culture, Rennes, France  
 1974 Carl Solway Gallery, Cincinnati, OH  
 Fendrick Gallery, Washington, D.C.  
 1975 Philadelphia Museum of Art, Philadelphia  
 Fendrick Gallery, Washington, D.C.  
 1976 Galerie Darthea Speyer, Paris  
 Nina Freudenheim Gallery, Buffalo, NY  
 J. B. Speed Museum, Louisville, KY  
 1977 Oliver Dowling Gallery, Dublin  
 Artpark, Lewiston, NY  
 Dart Gallery, Chicago  
 1978 Virginia Commonwealth University, Richmond, VA  
 Carl Solway Gallery, New York  
 1979 Dart Gallery, Chicago  
 Middendorf/Lane, Washington, D.C.  
 1979/81 Hamilton Gallery of Contemporary Art, New York  
 1981 Middendorf/Lane, Washington, D.C.
- Selected Group Exhibitions:**  
 1966 *First World Festival of Negro Arts*, Dakar, Senegal  
*The Negro in American Art*, UCLA Galleries, Los Angeles  
 1968 *30 Contemporary Black Artists*, Minneapolis Institute, Minneapolis, MN  
 1969 Gilliam, Krebs, McGowin, Corcoran Gallery of Art, Washington, D.C.  
*X to the Fourth Power*, Studio Museum in Harlem, New York  
 1970 *Works on Paper*, Museum of Modern Art, New York  
*Ten Washington Artists*, Edmonton Art Gallery, Alberta, Canada  
*69th American Exhibition*, Art Institute of Chicago, Chicago  
 1971 *Kid Stuff?*, Albright-Knox Art Gallery, Buffalo, NY  
*Works for New Spaces*, Walker Art Center, Minneapolis, MN  
 1972 *Venice Biennale*, American Pavilion, Venice, Italy  
 1973 *Works for Spaces*, by Antonakos, Bladen, Gilliam, Irwin, Rockburne, San Francisco Museum of Art, San Francisco  
 1974 Gilliam/Edwards/Williams: *Extensions*, Wadsworth Atheneum, Hartford, CT  
*Expo-74*, Spokane, WA  
*Cut, Bend, Spindle, Fold*, Museum of Modern Art, New York  
*Tokyo Print International*, Tokyo  
*Art Now*, Kennedy Center, Washington, D.C.

- 1975 *34th Biennial of Contemporary American Painting*, Corcoran Gallery of Art, Washington, D.C.
- 1976 *72nd American Exhibition*, Art Institute of Chicago, Chicago  
*30 Years of American Printmaking*, Brooklyn Museum, New York  
*Resonance—Williams/Edwards/Gilliam*, Morgan State University, Baltimore, MD
- 1977 *Le Peintre et le Tissu*, Museum of Modern Art, Lyon, France
- 1978 *American Artists' Work in Private French Collections*, Museum of Modern Art, Lyon, France  
*Paper*, Dayton Art Institute, Dayton, OH  
*Foulkes/Gilliam*, Galerie Darthea Speyer, Paris
- 1979 *Painting of the Eighties*, Grey Art Gallery, New York  
*Color and Structure*, Hamilton Gallery, New York  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago
- 1980 *6 Black Americans*, New Jersey State Museum, Newark

**TINA GIROUARD** Performance Artist/Video Artist/  
 Installation Artist/Painter

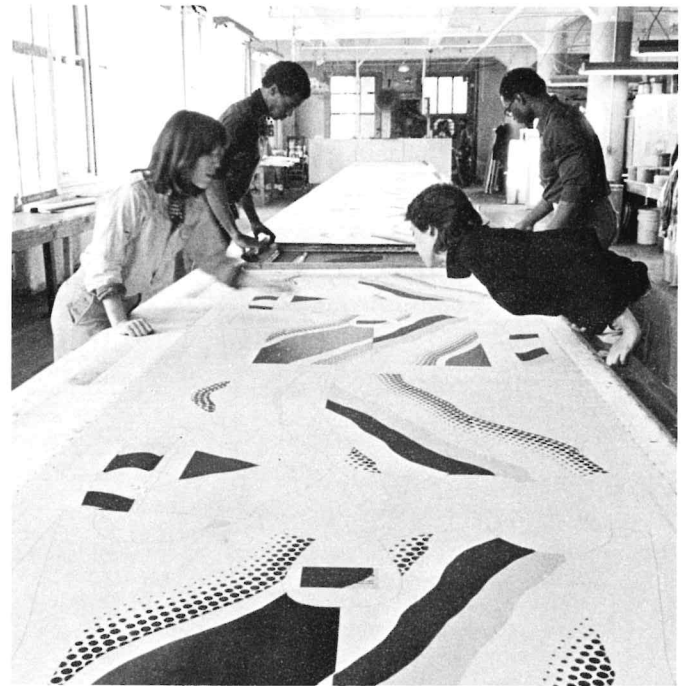
Born 1946, DeQuincy, LA  
 BFA, University of Southwestern Louisiana, Lafayette, LA

**Selected Solo Exhibitions, Performances and Videotapes**

- 1970 *Maintenance I, Take One-Role Change*  
*Hung House*, Installation, 112 Greene Street, New York  
*Air Space Stage, Floor Space Stage, Sound Space Stage*, 112 Greene Street, New York  
 \**Tape Video Live*, Leo Castelli Gallery, New York  
 \**Proszonium I*, Buhea der Stadt Köln Kammerspiele Ueberin, Cologne, West Germany  
 \**Proszonium II*, Documenta V, Kassel, West Germany  
*Maintenance II: Take Two-Role Change; Maintenance III: Sewing, Washing, Rinsing, Wringing, Folding* (videotape)
- 1973 *Lay No Lie No*, University Gallery, Lafayette, LA  
 \**Allegory: Cloth River Road*, Dance Gallery, New York
- 1974 \**Stage* (A functioning sculpture for Mabou Mines production of *B Beaver*), Walker Art Center, Minneapolis, MN; Theater for the New City, New York; also presented in Europe and other locations in the United States; 1974 to present
- 1974 *Sky Above Earth Below*, Saint Cloud State College, Saint Cloud, MN
- 1975 *Quartets, Portraits, Maintenance IV: Take Three-Role Change* (videotapes)  
*Drawings, Scores, Histories*, Vehicule Art Inc., Montreal  
*Flags*, 112 Greene Street, New York
- 1975 \**Mississippi Memphis Moon*, Overton Park Amphitheater, Memphis, TN
- 1976 *Video Installation*, Anthology Film Archives, New York

\*Performance

- 1976 *Stencil Sets*, Holly Solomon Gallery, New York  
*Maintenance V: Take Four-Role Change* (videotape)  
 \**Swiss Self*, Salle Simon I Patino Centre d'Art Contemporaine, Geneva
- 1977 *Pinwheel* (videotape)  
*Visions* (sponsored by Creative Time, Inc.), Old Customs House, New York  
*Southwest-Northwest*, Documenta 77, Kassel, West Germany  
*Petite Passe Partout, Grand Passe Partout*, Paris Biennale '77, Paris
- 1978 \**Spread*, Museum of Contemporary Art, Chicago  
 \**Wedding in Black and White*, International Performance Festival, Rathaus Korneuburg, Vienna, Austria  
 \**Beached*, Battery City Landfill (sponsored by Creative Time, Inc.), New York  
*War Play Work Rest*, Holly Solomon Gallery, New York  
*Revival*, The Clocktower, New York
- 1979 Galerie Alexandra Monett, Brussels, Belgium  
 \**WAWA (Worker Aristocrat Witness Ancient)*, Palais des Beaux-Arts, Brussels, Belgium
- 1980 *Conflicting Evidence*, Holly Solomon Editions, New York  
 \**A Few, ICA Street Sights*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia



*Fabric for the Roy Lichtenstein shirt at The Fabric Workshop, 1979*

**MARCY HERMANSADER** Painter

Born 1951, Glen Cove, NY  
 1973 BFA, Philadelphia College of Art, Philadelphia

**Selected Solo Exhibitions:**

1978 Brattleboro Museum, Brattleboro, VT  
 1978 Bethel Gallery, Bethel, CT  
 1981 Eric Makler Gallery, Philadelphia

**Selected Group Exhibitions:**

1973 *Group Exhibition*, Philadelphia College of Art, Philadelphia  
*Invitational*, Cheltenham Art Centre, Philadelphia  
 1979 *Illuminated Thoughts*, sponsored by the Vermont Council on the Arts  
 Eric Makler Gallery, Philadelphia  
*New England Drawing Competition*, De Cordova Museum, Lincoln, MA  
*Rutgers National Drawing Competition*, Rutgers University, Camden & New Brunswick, NJ  
 1980 *Material Pleasures: The Fabric Workshop at MCA*, Museum of Contemporary Art, Chicago  
*For Real With Jack Beal*, Katonah Gallery, Katonah, NY  
*Third Anniversary Show*, Eric Makler Gallery, Philadelphia

**LYDIA HUNN** Installation Artist/Performance Artist

Born 1946, Philadelphia  
 1969 BFA, Philadelphia College of Art, Philadelphia  
 1971 MFA, University of Pennsylvania, Philadelphia

**Selected Solo Exhibitions:**

1974 *Decalomania*, GPCA Outdoor Festival, Philadelphia  
 1976-81 Nexus Gallery, Philadelphia  
 1979 *Challenge Exhibition*, Fleisher Art Memorial, Philadelphia  
 1980 *Toaster Grove*, Fairmont Park, Philadelphia  
*Tree House*, Philadelphia College of Art, Philadelphia  
 1981 *Hard Soft*, Floating Theater, University of Pittsburgh, Pittsburgh

**Selected Group Exhibitions and Performances:**

1975 *Group Show*, Nexus Gallery, Philadelphia  
 1976 *\*Moore College of Art*, (with Lucio Pozzi), Philadelphia  
 1977 *\*9 Jay Street* (with Robert Younger and Jeanne Quinn), New York  
*\*Etagé Gallery* (with Woofy Bubbles), Philadelphia  
*Artists' Sketchbooks 1*, Philadelphia College of Art, Philadelphia  
 1977-81 Nexus Gallery, Philadelphia  
*\*Performances throughout Pennsylvania with Bricolage Performance Collaborative*  
 1978 *Peep Show*, Fourteen Sculptors Gallery, New York  
 Nexus, Act Gallery, Toronto  
 1979 *Artists of the Art Alliance*, Philadelphia, and Glassboro, NJ  
*800 Miles from Home*, Name Gallery, Chicago  
*Nexus in Texas*, 500 Exposition Gallery, Dallas

*Work from The Fabric Workshop*, Centre Square, Philadelphia  
*Philadelphia Artists Today*, Touchstone Gallery, New York  
 1980 *Opens Friday*, Moore College of Art, Philadelphia  
 1981 *Dog Days*, Painted Bride Art Center, Philadelphia  
*Words and Images: Artists' Book Exhibition*, Philadelphia Art Alliance, Philadelphia  
 Pittsburgh Center for the Arts, Pittsburgh  
 Southern Alleghenies Museum of Art, Loretto, PA

**JUN KANEKO** Ceramist

Born 1942, Nagoya, Japan

**Selected Solo Exhibitions:**

1969 Nagoya, Japan  
 1975 Rhode Island School of Design  
 1979 Clayworks Studio Workshop, New York  
 1981 *Jun Kaneko: Parallel Sounds*, Contemporary Arts Museum, Houston  
 Gallery Takagi, Nagoya, Japan  
 Walter Phillips Gallery, Banff Center, School of Fine Arts, British Columbia, Canada

**Selected Group Exhibitions:**

1961-63 *14th, 15th, 16th Chubu Niki Exhibition*, Japan  
 1963 *Zaiya Invitational Painting Exhibition*, Japan  
 1964 *23rd Ceramic National Exhibition*, Everson Museum of Art, Syracuse, NY  
 1967 *25th Ceramic National Exhibition*, Everson Museum of Art, Syracuse, NY  
 1968 *California Design X*, Pasadena Museum of Art, Pasadena, CA  
*Jun Kaneko/Peter Voulkos*, David Stuart Galleries, Los Angeles  
*Scripps College Ceramic Invitational Exhibition*, Claremont, CA  
 1969 *Objects: U.S.A.*, The Smithsonian Institution, Washington, D.C.  
 1970 *Art in Other Media*, Burpee Museum, Rockford, IL  
 1971 *Contemporary Ceramics of the United States, Canada, Mexico and Japan*, National Museum of Modern Art, Kyoto, Japan  
 1972 *27th Ceramic National Exhibition*, Everson Museum of Art, Syracuse, NY  
*Ceramic Invitational Show*, University of California, Santa Barbara  
 1974 *The Fred and Mary Merer Collection*, Scripps College, Claremont, CA  
*Clay Invitational*, Moore College of Art, Philadelphia  
 1977 *Bird's Eye View of Contemporary Art*, National Museum of Modern Art, Kyoto, Japan  
 1978 *Art Now, 1978*, Museum of Modern Art, Hyogo, Japan  
 1979 *A Century of Ceramics in the United States*, Everson Museum of Art, Syracuse, NY  
 1980 *Contemporary Ceramics: A Response to Wedgwood*, Museum of the Philadelphia Civic Center  
*Art for Use*, American Crafts Museum, New York

\*Performance

**STEVE KEISTER** Sculptor

Born 1949, Lancaster, PA  
 1970 BFA, Tyler School of Art, Philadelphia  
 1972 MFA, Tyler School of Art, Philadelphia  
**Selected Solo Exhibitions:**  
 1977-79 Nancy Lurie Gallery, Chicago  
 1978 Pam Adler Gallery, New York  
 1980 *Options 5*, Museum of Contemporary Art, Chicago;  
 Texas Gallery, Houston  
 1981 *New Constructions*, BlumHelman, New York

**Selected Group Exhibitions:**

1977-79 *Review and Preview*, Nancy Lurie Gallery, Chicago  
 1978 *Third Group Show*, \$100 Gallery, New York  
*Special Projects*, P.S. 1, Long Island City, NY  
*New Work/New York*, The New Museum, New York  
*Eebee Geebees*, Nancy Lurie Gallery, Chicago  
 1979 *Eight Sculptors*, Albright-Knox Art Gallery, Buffalo, NY  
*Sculpture Exhibition*, Perkins Art Center, Morristown, NJ  
*Canal Street*, Barbara Gladstone Gallery, New York  
*Invitational*, John Weber Gallery, New York  
 1980 *New York Teowz*, Texas Gallery, Houston  
*Sculpture*, Stefanotti Gallery, New York  
*I 80 Series*, Joslyn Art Museum, Omaha, NB  
 1981 *1981 Biennial Exhibition*, Whitney Museum of American Art,  
 New York

**MAURIE KERRIGAN** Sculptor

Born 1951  
 1973 BFA, Moore College of Art, Philadelphia  
 1977 MFA, Art Institute of Chicago, Chicago  
 1977 Independent Study Program, Whitney Museum of American  
 Art, New York

**Selected Solo Exhibitions:**

1976 *No Fishing Today*, Etage Gallery, Philadelphia  
 1978 *Punk Life in the New Jersey Swamp*, Etage Gallery, Philadelphia  
 1979 *We Live in the Galactic Boondocks*, Eric Makler Gallery,  
 Philadelphia  
 1981 *Ancient Prophecies From The Cosmic Garden*, Touchstone  
 Gallery, New York

**Selected Group Exhibitions:**

1974 *Five Pieces for Stage* (Performance), Cheltenham Art Centre,  
 Philadelphia  
 1976 *Permanent Collection*, Please Touch Museum, Philadelphia  
*Moore In Transition*, Moore College of Art, Philadelphia  
 1977 *Chicago and Vicinity*, Art Institute of Chicago, Chicago  
*Women: Houston: Art*, Alley Theatre, Houston  
 1979 *Opens Friday*, Moore College of Art, Philadelphia  
*Contemporary Drawings*, Philadelphia Museum of Art,  
 Philadelphia  
*Animal Images*, Philadelphia College of Art, Philadelphia

*Morris Gallery Summer Exhibition*, Pennsylvania Academy of  
 The Fine Arts, Philadelphia  
*Philadelphia Artists Today*, Touchstone Gallery, New York  
*Twenty Artists*, Eric Makler Gallery, Philadelphia  
 1980 *Anniversary Show*, Eric Makler Gallery, Philadelphia  
*Projects IV*, Institute of Contemporary Art, University of  
 Pennsylvania, Philadelphia  
 1981 *Flora and Fauna*, Jeffrey Fuller Gallery, Philadelphia  
*Art as Object*, Semaphore Gallery, New York

**ALEXA KLEINBARD** Painter/Sculptor

Born 1952, Abington, PA  
 1970 Philadelphia College of Textiles and Science  
 1973 University of Pennsylvania  
 1974 Philadelphia College of Art

**Selected Exhibitions:**

1975 Cheltenham Annual Art Exhibit, Cheltenham Art Centre,  
 Philadelphia  
*Young Talent Show*, Marian Locks Gallery, Philadelphia  
 1976 Alumni Show, Philadelphia College of Art  
 Cheltenham Annual Art Exhibit, Cheltenham Art Centre,  
 Philadelphia  
 1977 New Orleans Biennial, New Orleans Museum of Art  
*National Print & Drawing Exhibit*, Richmond, VA  
 Lemoigne Art Center Competition, Miami, FL  
 45th Southeastern Arts Show, Southeastern Center for  
 Contemporary Art, Winston-Salem, NC  
 1978 Forest Avenue Consortium, Atlanta, GA  
 Eyes Gallery, Philadelphia  
 1978-79 Southeastern Center for Contemporary Art, Winston-  
 Salem, NC  
*Outside New York*, The New Museum, New York  
 1979 Eric Makler Gallery, Philadelphia  
 1978-80 *Material Pleasures/The Fabric Workshop at ICA*, Institute of  
 Contemporary Art, University of Pennsylvania, Phila-  
 delphia and Museum of Contemporary Art, Chicago  
*Miniatures*, University of Houston, Houston  
 Eric Makler Gallery, Philadelphia  
*National Drawing Show*, Rutgers University, Camden, NJ  
 1980 *Florida Fellows in the Visual Arts*, Lemoigne Art Center,  
 Tallahassee, FL  
 Eric Makler Gallery, Philadelphia

**JOYCE KOZLOFF** Painter/Sculptor

- Born 1942, Somerville, NJ  
 1964 BFA, Carnegie Institute of Technology, Pittsburgh  
 1967 MFA, Columbia University, New York  
 Art Students League, New York  
 Rutgers University, Camden, NJ  
 University of Florence, Italy
- Selected Solo Exhibitions:**  
 1970-71 Tibor de Nagy Gallery, New York  
 1973-74 Tibor de Nagy Gallery, New York  
 1974 University of Rhode Island, Kingston, RI  
 1975 San Francisco Art Institute  
 1976-77 Tibor de Nagy Gallery, New York  
 Women's Building, Los Angeles  
 1977 Watson/de Nagy Gallery, Houston  
 Jasper Gallery, Denver, CO  
 1979 Tibor de Nagy Gallery, New York  
 Everson Museum, Syracuse, NY  
 1980 Mint Museum, Charlotte, NC  
 Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.  
 1981 Tibor de Nagy Gallery, New York
- Selected Group Exhibitions:**  
 1972 GEDOK: *American Woman Artist Show*, Kunstaus, Hamburg, West Germany  
*Painting Annual*, Whitney Museum of American Art, New York  
*Color Forum*, University of Texas at Austin  
*Focus on Women*, Kent State University, Kent, OH  
 1973 *Recent Acquisitions*, Museum of Modern Art, New York  
 1974 *Recent Acquisitions*, Brooklyn Museum, New York  
*Spring Invitational*, A.I.R. Gallery, New York  
 1973-74 *Collectors' Choice*, San Antonio Museum, San Antonio, TX  
 1976 *Private Notations: Artists' Sketchbooks*, Philadelphia College of Art, Philadelphia  
*American Watercolors*, Brooklyn Museum, New York  
 1977 *Contemporary Women: Consciousness and Content*, Brooklyn Museum Art School, New York  
*Pattern Painting*, P.S. 1, Long Island City, New York  
*Patterning and Decoration*, Museum of the American Foundation for the Arts, Miami  
 1978 *Women Artists '78*, Graduate Center of CUNY, New York  
*Dissonance and Harmony*, Avery Fischer Hall, Lincoln Center, New York  
*Arabesque*, Contemporary Arts Center, Cincinnati, OH  
 1978 *Pattern on Paper*, Gladstone-Villani Gallery, New York  
 1978 ISBN: 0-000,0 LCCN: 78-0000, Franklin Furnace, New York  
 1978-80 *Artists' Books U.S.A.*, Organized by Independent Curators Incorporated, New York  
 1979 *1979 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago

- Patterns Plus*, Dayton Art Institute, Dayton, OH  
*Patterning*, Palais des Beaux Arts, Brussels, Belgium  
*Contemporary Feminist Art*, Haags Gemeentemuseum, The Hague, Netherlands  
*A Day in the Life*, Arc Gallery, Chicago  
*Patterns*, Albright-Knox Art Gallery, Buffalo, NY  
*New Directions/New Edition*, Barbara Gladstone Gallery, New York  
*Post Card Size Art*, P.S. 1, Long Island City, New York  
 1980 *Pattern Painting/Decoration Art*, Galerie Krinzing, Innsbruck, Austria; Galerie Holtmann, Hanover, West Germany  
*Les Nouveaux Fauves—Die Neuen Wilden*, Neue Galerie/Sammlung Ludwig, Aachen, West Germany  
 Galerie Haberman, Cologne, West Germany  
*Fabric Into Art*, SUNY, College at Old Westbury, Old Westbury, NY  
*Drawings: The Pluralist Decade*, Venice Biennale, American Pavilion, Venice, Italy  
*Painting & Sculpture Today*, Indianapolis Museum of Art, Indianapolis, IN  
*Decoration*, San Francisco Art Institute, San Francisco  
*New Editions in the Decorative Mode*, Barbara Gladstone Gallery, New York  
 1981 Tibor de Nagy Gallery (collaboration with Betty Woodman), New York

**ROBERT KUSHNER** Painter/Performance Artist

- Born 1949, Pasadena, CA  
 BA, University of California at San Diego, La Jolla
- Selected Solo Exhibitions:**  
 1975 *Recent Works*, Rasdall Gallery, University of Kentucky, Lexington  
 1976 *Persian Line Part II*, Holly Solomon Gallery, New York  
 1977 Thorpe Intermedia Gallery, Sparkill, NY  
 Holly Solomon Gallery, New York  
 1980 Dart Gallery, Chicago  
*New Works*, The Mayor Gallery, London  
*The Question, The Answer, Another Question*, Barbara Gladstone Gallery, New York  
 Gallery Bischofberger, Zurich  
*Paintings of Some Recent Acquaintances*, Holly Solomon Gallery, New York
- Selected Group Exhibitions and Performances:**  
 1971 *\*Costumes for Moving Bodies*, Mandeville Art Gallery, University of California at San Diego, La Jolla  
 1972 *Food In Art*, Boston Visual Artist's Union, Boston  
*\*Costumes Constructed and Eaten*, Jack Glenn Gallery, Corona Del Mar, CA; Mandeville Art Gallery, University of California at San Diego, La Jolla

\*Performance

- 1973 \*Robert Kushner and Friends Eat Their Clothes, Acme Productions, New York  
*Vegetables and Flowers Week*, Museum of Contemporary Crafts, New York  
 \*The Orange County Book (collaboration with Ed Friedman), Acme Productions, New York  
 \*Masque of Clouds, The Kitchen, New York  
 \*The Masque of Monuments: Rocks and Water, 98 Greene Street Loft, New York
- 1974 \*Food Fashion Show, Art-Rite, New York
- 1975 *Artists Make Toys*, The Clocktower, New York  
 1975 Biennial Exhibition, Whitney Museum of American Art, New York  
 \*The Persian Line, The Kitchen, New York  
 \*The New York Hat Line, The Clocktower, New York  
 \*Masque of Clouds, An Opera In Three Acts and 132 Variations, (collaboration with Tom Johnson), The Kitchen, New York
- 1976 *Non-Collectible Art From The Collection of Holly and Horace Solomon*, Sarah Lawrence College, Bronxville, NY; St. Lawrence University, Canton, NY; Williams College, Williamstown, MA  
 \*Persian Line Part II, Holly Solomon Gallery, New York; Berliner Festwochen, Berlin, West Germany
- 1977 *Patterning and Decoration*, Galerie Alexandra Monett, Brussels, Belgium  
*Projects of the 70's*, P.S. 1, Long Island City, New York  
 \*That Kushner Look—One Size Fits All, Mandeville Art Gallery, University of California at San Diego, La Jolla; California Institute of the Arts, Valencia; 541 Broadway, New York; Galleria Comunale di Arte Moderna, Bologna, Italy; Fourmiere III, Zurich; Philadelphia College of Art, Philadelphia
- 1978 *Amerikanska Bilder*, Galerie Leger, Malmö, Sweden  
*Arabesque*, Contemporary Arts Center, Cincinnati  
*Gold/Silver*, Holly Solomon Gallery, New York  
*Pattern Painting*, Palais des Beaux-Arts, Brussels, Belgium  
 \*Layers, Holly Solomon Gallery, New York; Oesterreicher Kunstverein, Vienna, Austria; Forum Stadtpark, Graz, Austria; Mandeville Art Gallery, University of California at San Diego, La Jolla; University of California, Irvine; I.D.E.A., Santa Monica, CA
- 1979 \*The New York Hat Line, Museum of Modern Art, New York  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*Patterns Plus*, Dayton Art Institute, Dayton, OH  
*The Stage Show*, Spring Penthouse Exhibition, Museum of Modern Art, New York  
*Patterning and Decoration on Paper*, The Mayor Gallery, London; Galerie Habermann, Cologne  
*Clothing Constructions*, and \*Sentimental Fables, LAICA, Los Angeles

\*Performance

- 1980 *Patterns*, Albright-Knox Art Gallery, Buffalo, NY  
*Young Americans of the 60's and 70's*, Aspen Center for the Visual Arts, Aspen, CO  
 \*Hat Party, Holly Solomon Gallery, New York  
*American Painting Show*, XIII Olympic Winter Games, Lake Placid, NY  
*Decorative Fabricators*, Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond, VA  
*Drawings: The Pluralist Decade*, Venice Biennale, American Pavilion, Venice, Italy  
 \*Hats for Tea, ICA Street Sights, Presented in John Wanamaker's window by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
*From Performances: Costumes and Other Works*, The Contemporary Arts Center, Cincinnati  
*Pattern*, Galerie d'Art Contemporain des Musées de Nice, Nice, France  
*Nuova Immagine*, XVI Triennale, Regione Lombardia, Milan, Italy  
*Around Picasso*, Penthouse Exhibition, Museum of Modern Art, New York  
*Decoration*, San Francisco Art Institute, San Francisco  
*Watercolors*, P.S. 1, Long Island City, New York  
*Useable Art*, Myers Fine Art Gallery, SUNY, College at Plattsburg, Plattsburg, NY  
 1981 *Biennial Exhibition*, Whitney Museum of American Art, New York  
*The Decorative Image*, McIntosh/Drysdale Gallery, Washington, D.C.

## ROY LICHTENSTEIN Painter/Sculptor

Born 1928, New York  
 MFA, Ohio State University, Columbus, OH

### Selected Solo Exhibitions:

- 1951 Carlebach Gallery, New York  
 1952-54/ John Heller Gallery, New York  
 57
- 1962-65 Leo Castelli, New York
- 1963 Ferus Gallery, Los Angeles  
 Galerie Ileana Sonnabend, Paris
- 1964 Il Punto, Turin, Italy  
 Ferus Gallery, Los Angeles
- 1965 Galerie Ileana Sonnabend, Paris
- 1966 Cleveland Museum of Art, Cleveland
- 1967 Pasadena Art Museum, Pasadena, CA  
 Walker Art Center, Minneapolis, MN  
 Contemporary Arts Center, Cincinnati, OH
- 1968 Stedelijk Museum, Amsterdam

\*Performance

- The Tate Gallery, London  
Kunsthalle Bern, Bern, Switzerland  
Kestner-Gesellschaft, Hanover, West Germany
- 1969 Irving Blum Gallery, Los Angeles  
Guggenheim Museum, New York
- 1970 Seattle Art Museum, Seattle, WA  
Galerie Ileana Sonnabend, Paris  
Museum of Contemporary Art, Chicago
- 1971-75 Leo Castelli, New York
- 1972 Contemporary Arts Museum, Houston
- 1973 Galerie Beyeler, Basel, Switzerland
- 1974 Galerie Mikro, Berlin  
The Mayor Gallery, London
- 1975 Centre National d'Art Contemporain, Centre Beaubourg, Paris
- 1976 Galerie de Gestlo, Hamburg, West Germany  
Seattle Art Museum, Seattle, WA
- 1977 The Mayor Gallery, London
- 1977-80 Leo Castelli Gallery, New York
- 1978 *Early Lichtenstein*, Washington Gallery, Indianapolis, IN  
*Modern Work 1965-1970*, Institute of Contemporary Art, Boston
- 1979 *Roy Lichtenstein: Recent Work*, Lowe Art Museum, University of Miami, Coral Gables, FL
- 1980 *Roy Lichtenstein: Recent Paintings and Sculptures*, Portland Center for the Visual Arts, Portland, OR  
*Recent Woodcuts and Etchings*, Castelli Graphics, New York  
*Roy Lichtenstein: Recent Paintings*, The Mayor Gallery, London  
*Roy Lichtenstein: 1970-1980*, St. Louis Art Museum, St. Louis, MO; Whitney Museum of American Art, New York
- Selected Group Exhibitions:**
- 1962 *American Painting and Sculpture from Connecticut Collections*, Wadsworth Atheneum, Hartford, CT
- 1963 *66th American Annual*, Art Institute of Chicago, Chicago  
*Six Painters and the Object*, Guggenheim Museum, New York  
*Pop Goes the Easel*, Contemporary Arts Museum, Houston  
*The Popular Image*, Institute of Contemporary Arts, London
- 1964 *Black, White and Grey*, Wadsworth Atheneum, Hartford, CT  
*Pop Kunst*, Louisiana Museum, Amsterdam  
*Painting & Sculpture of a Decade*, Gulbenkian Foundation, Tate Gallery, London  
*Circarama Building*, New York State Pavilion for the World's Fair  
*Contemporary Drawings*, Guggenheim Museum, New York
- 1965 *Pop Art, Nouveau Realism, Etc. . . .*, Palais des Beaux Arts, Brussels, Belgium  
*Pop Art From USA*, Hamburger Kunstkabinett, Hamburg, West Germany  
*Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York  
*The "Other" Tradition*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1966 *Six Artists From New York*, San Francisco Museum of Art, San Francisco
- 1967 *Biennale*, Venice, Italy  
*Contemporary American Still Life*, Museum of Modern Art, New York  
*American Painting Now*, U.S.A. Pavilion, Expo., Montreal, Canada  
*IX Sao Paulo Biennale*, Sao Paulo, Brazil  
*International Exhibition of Contemporary Art*, Palazzo Grassi, Venice, Italy
- 1968 *Art Vivant*, Maeght Foundation, St. Paul de Vence, France  
*Documenta*, Kassel, West Germany  
*The Art of the Real: USA 1948-68*, Museum of Modern Art, New York
- 1969 *New York Painting and Sculpture: 1940-70*, Metropolitan Museum of Art, New York
- 1970 *Expo 70*, Expo Museum of Fine Arts, Osaka, Japan
- 1971 *Artist-Theory-Work*, Zweiten Biennale, Nürnberg, West Germany  
*32nd Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery of Art, Washington, D.C.  
*Metamorphose de l'objet*, Palais des Beaux Arts, Paris  
*Seventieth American Exhibition*, Art Institute of Chicago, Chicago
- 1972 Kunstmuseum, Lucerne, Switzerland
- 1973 Leo Castelli, New York
- 1973-80 *Idea and Image in Recent Art*, Art Institute of Chicago, Chicago
- 1974 *American Pop Art*, Whitney Museum of American Art, New York  
*Works From Change*, Museum of Modern Art, New York  
*25 Stills*, Whitney Museum of American Art, Downtown Branch, New York
- 1975 *Drawing Now*, Museum of Modern Art, New York  
*Seventy-Second American Exhibition*, Art Institute of Chicago, Chicago
- 1976 *American Painting in Switzerland 1950-1965*, Museum of Art and History, Geneva, Switzerland  
*U.S.A.—U.S.A.*, The Mayor Gallery, London  
*Drawings for Outdoor Sculpture: 1946-1977*, John Weber Gallery, New York
- 1977 *Drawings for Outdoor Sculpture: 1946-1977*, Amherst College, Amherst, MA; University of California at Santa Barbara; M.I.T, Cambridge, MA  
*Art About Art*, Whitney Museum of American Art, New York  
*20th Century American Drawings: Five Years of Acquisitions*, Whitney Museum of American Art, New York  
*The Silent Dialogue: The Still-Life in the 20th Century*, Galerie Beyeler, Basel, Switzerland  
*About the Strange Nature of Money*, Städtische Kunsthalle, Düsseldorf, West Germany; Stedelijk van Abbemuseum, Eindhoven, The Netherlands; Centre Pompidou, Paris; Palais des Beaux Arts, Brussels, Belgium
- 1978 *36th Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery of Art, Washington, D.C.  
*Late Twentieth Century Art from the Sydney and Frances Lewis Foundation*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

- A Century of Ceramics in America*, Everson Museum of Art, Syracuse, NY  
*Emergence & Progression: Six Contemporary American Artists*, Milwaukee Art Center, WI; Virginia Museum of Fine Arts, Richmond, VA; J.B. Speed Museum, Louisville, KY; New Orleans Museum of Art, New Orleans, LA  
*American Pop Art*, Galerie d'Art Contemporain des Musées de Nice, Nice, France  
1980 *Picasso/Lichtenstein*, Villa Hügel, Essen, West Germany  
*Printed Art: A View of Two Decades*, Museum of Modern Art, New York  
*Symbols and Scenes: Art By and About the American Indian*, Corcoran Gallery of Art, Washington, D.C.  
*Letters and Numbers*, Galerie Beyeler, Basel, Switzerland  
*91st Exposition Société des Artistes Indépendants*, Grand Palais, Paris, France  
*The Fifties: Aspects of Painting in New York*, Hirschhorn Museum, Washington, D.C.  
1981 *American Drawing in Black & White*, Brooklyn Museum, New York  
*The Object Transformed: Contemporary American Drawing*, Visual Arts Museum, New York

#### PHILLIP MABERRY Ceramist

- Born 1951, Stamford, TX  
1974 BFA, East Texas State University, Commerce, TX  
1976 Wesleyan University, Middletown, CT

##### Selected Solo Exhibitions:

- 1980-81 Hadler/Rodriguez Galleries, New York

##### Selected Group Exhibitions:

- 1974 *Texas Sculpture*, Museum of Fine Arts, Dallas  
1978 *Small Art*, Hadler/Rodriguez Galleries, New York  
1980 *Art for Use*, American Crafts Museum, New York  
*For The Tabletop*, American Crafts Museum, New York  
*The New Fauves*, Hadler/Rodriguez Galleries, New York  
*The Vessel*, Delahunty Gallery, Dallas

#### KIM MACCONNEL Painter/Performance Artist

- Born 1946, Oklahoma City, OK  
1969 BA, University of California at San Diego, La Jolla  
1972 MFA, University of California at San Diego, La Jolla  
**Selected Solo Exhibitions:**  
1975-76 *Collection Applied Design*, Holly Solomon Gallery, New York  
1975 Metropolitan Museum of Art Center, Miami and La Jolla Museum of Contemporary Art, La Jolla, CA  
1976 Galerie Ehrensperger, Zurich  
1977 *China Trade Leisure Traffic*, Galerie Bischofberger, Zurich  
*Kim MacConnel*, The Mayor Gallery, London  
1977-80 *Matrix*, University of California at Berkeley, Berkeley  
1980 *Fundamental Series*, Dart Gallery, Chicago  
*New Works*, The Mayor Gallery, London

*Kim MacConnel Salon* (Installation), The Ackland Art Museum, University of North Carolina, Chapel Hill

##### Selected Group Exhibitions and Performances:

- 1971 *Decorations*, Mandeville Art Gallery, University of California at San Diego, La Jolla, CA  
1973 Jack Glenn Gallery, Corona Del Mar, CA  
1974 *Fabric—The Soft Touch*, Triforum Galleries, San Diego, CA  
La Jolla Museum of Contemporary Art, La Jolla, CA  
*Artists Make Toys*, The Clocktower, New York  
\*4 *Installations by Y.C.M.A* (with composers Warren Burt, Ronald Al Robboy and David Dunn), La Jolla Museum of Contemporary Art in conjunction with the Center for Music Experiment at the University of California at San Diego, La Jolla, CA  
\**Mr. Burt His Memory of Mr. White His Fantasy of Mr. Dunstable His Musick*, with set Pagode (with composer Warren Burt), Experimental Music Studios, University of Illinois, Urbana  
1975 *1975 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Opening Show*, Holly Solomon Gallery, New York  
*Young Americans*, Galerie Alexandra Monett, Brussels, Belgium  
\**Rubber Duck Combination/Messy Ducks—Nervous Roses—For Piano* (with composer Warren Burt), Mills College of Art, Mill Valley, CA  
1976 *Non-Collectible Art From The Collection of Holly and Horace Solomon*, Sarah Lawrence College, Bronxville, NY; St. Lawrence University, Canton, NY; Williams College, Williamstown, MA  
\**Fatty Acid—The Evidence Against Cage* (with composers Warren Burt, Ronald Al Robboy and David Dunn), Center for Music Experiment at the University of California at San Diego, La Jolla, CA  
1977 *1977 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Bologna Art Fair*, Bologna, Italy  
*Pattern Painting*, P.S. 1, Long Island City, New York  
*Patterning and Decoration*, Galerie Alexandra Monett, Brussels, Belgium  
*Improbable Furniture*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*Basel Art Fair*, Basel, Switzerland  
1978 *Southern California Styles of the 60's and 70's*, La Jolla Museum of Contemporary Art, La Jolla, CA  
*Arabesque*, Contemporary Arts Center, Cincinnati, OH  
*Patterning and Decoration*, Sewall Art Gallery of Rice University, Houston  
1979 *1979 Biennial Exhibition*, Whitney Museum of American Art, New York

\*Performance

- 1979 *Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*Art Attack*, Otis Art Institute, Los Angeles  
*Directions*, Hirschhorn Museum and Sculpture Garden, Washington, D.C.  
*Collection Ludwig*, Museum of Modern Art, Palais Lichtenstein, Vienna  
*Patterning and Decoration on Paper*, The Mayor Gallery, London and Galerie Habermann, Cologne, West Germany  
*Clothing Constructions*, LAICA, Los Angeles  
*Patterns*, Albright-Knox Art Gallery, Buffalo, NY  
*Pattern Painting/Decoration Art*, Galerie Krinzinger, Innsbruck, Austria and Galerie Modern Art, Vienna
- 1980 *Dekor*, Mannheimer Kunstverein, Mannheim, West Germany; Amerika House, Berlin and Museum of Modern Art, Oxford, England  
*Les Nouveaux Fauves/Die Neuen Wilden*, Neue Galerie/Sammlung Ludwig, Aachen, West Germany  
*American Painting Show*, XIII Olympic Winter Games, Lake Placid, NY  
*Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis, IN  
*Drawings: The Pluralist Decade*, Venice Biennale, American Pavilion, Venice, Italy  
*Pattern*, Galerie d'Art Contemporain des Musées de Nice, Nice, France  
*The Morton Neumann Family Collection*, National Museum of Art, Washington, D.C.; Art Institute of Chicago, Chicago  
*Artists Furnishing Show*, Otis Art Institute Gallery, Los Angeles  
*Around Picasso*, Penthouse Exhibition, Museum of Modern Art, New York  
*Davis/MacConnel/Smyth*, Holly Solomon Editions, New York  
*Decoration*, San Francisco Art Institute, San Francisco  
*Views Over America*, Museum of Modern Art, New York  
*\*La Frontera*, written by Ed Friedman with drawings by Kim MacConnel, The Kitchen, New York
- 1981 *1981 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Useable Art*, Myers Fine Arts Gallery, SUNY, College at Plattsburg, Plattsburg, NY  
*The Decorative Image*, McIntosh/Drysdale Gallery, Washington, D.C.

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\*Performance

## MINEO MIZUNO Ceramist

- Born 1944, Gifu Prefecture, Japan  
 1966 California Institute of the Arts, Valencia  
 1968 Chouinard Art School, Los Angeles
- Selected Solo Exhibitions:**  
 1973/77 David Stuart Gallery, Los Angeles  
 1979 Mizuno Gallery, Los Angeles  
 1981 American Hand Gallery, Washington, D.C.

### Selected Group Exhibitions:

- 1968 Ceramic National Exhibition, Everson Museum of Art, Syracuse, NY  
 1969 California Crafts VI, Sacramento, CA  
 1971 National Museum of Art, Kyoto, Japan  
 National Museum of Art, Tokyo, Japan  
*Clay Plus*, State University College of Art and Science, Geneseo, NY  
 1972 Ceramic Invitation, Lang Art Gallery, Scripps College, Claremont, CA  
 1973 *Plastic Earth*, John Michael Kohler Art Center, Sheboygan, MI  
 Annual Exhibition, San Francisco Museum of Art, San Francisco  
 1974 *2nd Annual Cup Show*, David Stuart Gallery, Los Angeles  
 1975 *Contemporary Crafts of America*, Colorado State University, Fort Collins, CO  
 1977 University Art Gallery, University of California, Riverside  
 1979 Marian Locks Gallery, Philadelphia  
 1980 *Contemporary Ceramics: A Response to Wedgwood*, Museum of the Philadelphia Civic Center, Philadelphia  
*For the Tabletop*, American Craft Museum, New York  
 1981 *Made in L.A. Contemporary Crafts '81*, Craft and Folk Art Museum, Los Angeles  
*National Crafts '81*, Greenville County Museum of Art, Greenville, SC  
 Janus Gallery, Los Angeles

## JOHN MOORE Painter

- Born 1941, St. Louis, MO  
 1966 BFA, Washington University, St. Louis, MO  
 1968 MFA, Yale University, New Haven, CT

### Selected Solo Exhibitions:

- 1970 Chiaroscuro Gallery, Princeton, NJ  
 1973 Pennsylvania Academy of The Fine Arts, Philadelphia  
 Fischbach Gallery, New York  
 1974 Vick Gallery, Philadelphia  
 Alpha Gallery, Boston  
 David Gallery, Rochester  
 1975 Fischbach Gallery, New York  
 1976 Stockton State College, Pomona, NJ  
 1977 Vick Klaus and Rosen Gallery, Philadelphia  
 Dart Gallery, Chicago  
 1978 University of Missouri, St. Louis, MO

- 1979 Marian Locks Gallery, Philadelphia  
 1980 Fischbach Gallery, New York  
 1981 William and Mary College, Williamsburg, VA  
 Capricorn Gallery, Washington

**Selected Group Exhibitions:**

- 1968 *Four Plus One*, A-T Gallery, New Haven, CT  
 1969 *Direct Representation*, Fischbach Gallery; Phyllis Kind Gallery, Chicago; London Arts Gallery, Detroit  
 1972 *Jacquette, Mangold, Moore and Shatter*, Fischbach Gallery, New York  
 1973 *Hassam Exhibition*, American Academy of Arts and Letters, New York  
*Collectors Choice*, Akron Art Institute, Akron, OH  
 1974 *Hassam Exhibition*, American Academy of Arts and Letters, New York  
*Works on Paper*, Virginia Museum of Fine Arts, Richmond  
*The Figure in Recent American Painting*, Westminster College; Philadelphia College of Art; St. Louis University; Westmoreland County Museum of Art; Moravian College, Bethlehem, PA  
*Contemporary American Painting and Sculpture*, Krannert Art Museum, University of Illinois, Champaign  
 1975 *Selections in Contemporary Realism*, New Gallery, Cleveland  
*Drawings U.S.A. 75*, Minnesota Museum of Art, St. Paul  
 1976 *Contemporary Images in Watercolor*, Akron Art Institute, Akron, OH  
*Philadelphia: Three Centuries of American Art*, Philadelphia Museum of Art, Philadelphia  
 1977 *Artists Salute Skowhegan*, Kennedy Gallery, New York  
*Drawings of the 70's*, Chicago Art Institute, Chicago  
*Collectors Collect Contemporary*, Institute of Contemporary Art, Boston  
 1978 *350 Masterpieces of American Painting*, Pennsylvania Academy of the Fine Arts, Philadelphia  
 1979 *West 79/The Law*, Minnesota Museum of Art, St. Paul  
*The Big Still Life*, Allan Frumkin Gallery, New York; Boston University Art Gallery; University of Virginia, Charlottesville  
 1980 *New York Realists 1980*, Thorpe Intermedia Gallery, Sparkill, NY  
 1981 *Real, Really Real, Super Real: Directions in Contemporary Realism*, San Antonio Museum of Art; Indianapolis Museum of Art; Tucson Museum of Art; Museum of Art, Carnegie Institute, Pittsburgh, PA

**ROBERT MORRIS Sculptor**

- Born 1931, Kansas City, MO  
 1948-50 University of Kansas City; Kansas City Art Institute, Kansas City, MO  
 1951 California School of Fine Arts, San Francisco  
 1953-55 Reed College, Portland, OR  
 1961-62 Hunter College, New York

**Selected Solo Exhibitions:**

- 1957-58 Dilexi Gallery, San Francisco  
 1963-65 Green Gallery, New York  
 1964 Galerie Schmela, Düsseldorf  
 1966 Dwan Gallery, Los Angeles  
 1967-70 Leo Castelli Gallery, New York  
 1968 Stedelijk van Abbemuseum, Eindhoven, The Netherlands  
 Galerie Ileana Sonnabend, Paris  
 1969 Galerie Enzo Sperone, Turin, Italy  
 1969-70 Irving Blum Gallery, Los Angeles  
 Corcoran Gallery of Art, Washington, D.C.  
 1970 Detroit Institute of Arts, Detroit, MI  
 Whitney Museum of American Art, New York  
 1971 The Tate Gallery, London  
 1973 Galerie Ileana Sonnabend, Paris  
 Galeriaforma, Genoa, Italy  
 1974-76 Sonnabend Gallery and Leo Castelli Gallery, New York  
 Galerie Art in Progress, Munich  
 1977 Louisiana Museum, Copenhagen  
 Stedelijk Museum, Amsterdam, The Netherlands  
 Galerie Ileana Sonnabend, Paris  
 1979-80 *Six Mirror Works*, Leo Castelli Gallery, New York  
*In the Realm of the Carceral*, Sonnabend Gallery, New York  
 1980 *Robert Morris: Major Sculpture, Drawings and New Felt Pieces*, Richard Hines Gallery, Seattle, WA  
*Robert Morris*, Art Institute of Chicago, Chicago
- Selected Group Exhibitions:**
- 1963 *Black, White & Grey*, Wadsworth Atheneum, Hartford, CT  
 1965 *Young America 1965*, Whitney Museum of American Art, New York  
 1966 *68th American Exhibition*, Art Institute of Chicago, Chicago  
*Sculpture Annual*, Whitney Museum of American Art, New York  
 1967 *The 1960's: Painting and Sculpture from the Museum Collection*, Museum of Modern Art, New York  
*International Institute Torcuato de Tella*, Buenos Aires  
*5th International Exhibition*, Guggenheim Museum, New York; Art Gallery of Ontario, Toronto; National Gallery of Canada, Ottawa; Montreal Museum of Fine Arts, Montreal  
 1968 *Annual Exhibition: Sculpture*, Whitney Museum of American Art, New York  
 1969 *New Media: New Methods*, Museum of Modern Art, New York  
*Square Pegs in Round Holes*, Stedelijk Museum, Amsterdam, The Netherlands  
*Art by Telephone*, Museum of Contemporary Art, Chicago  
*New York Painting and Sculpture: 1940-1970*, Metropolitan Museum of Art, New York  
 1970 *Spaces*, Museum of Modern Art, New York  
*Drawings of American Artists*, Galerie Ricke, Cologne, West Germany  
*Third Salon International des Galeries—Pilotes*, Museum of Fine Arts, Lausanne, Switzerland

- The Thing as Object*, Kunsthalle Nürnberg, Nürnberg, West Germany  
*Annual Exhibition: Sculpture*, Whitney Museum of American Art, New York
- 1971 *6th International Exhibition*, Guggenheim Museum, New York  
*Artist—Theory—Work*, Kunsthalle Nürnberg, Nürnberg, West Germany  
*Works on Film*, Leo Castelli Gallery, New York  
*Prospect 71*, Städtischen Kunsthalle, Düsseldorf, West Germany
- 1972 *Projektion*, Louisiana Museum, Copenhagen, Denmark  
*Spoletto Festival*, Spoleto, Italy
- 1973 *1973 Biennial Exhibition*, Whitney Museum of American Art, New York
- 1973-75 Leo Castelli Gallery, New York  
Kunstmuseum, Lucerne, Switzerland  
*Contemporanea*, Rome
- 1974 *Kunst-Ueber Kunst*, Kölischer Kunstverein, Cologne, West Germany  
*Art/Voir*, Beaubourg Centre National d'Art Contemporain, Paris
- 1975 *Zeichnung III, USA*, Städtisches Museum Leverkusen, West Germany  
*25 Stills*, Whitney Museum of American Art, Downtown Branch, New York  
*Sculpture, American Direction 1945-1975*, National Museum of American Art, Washington, D.C.
- 1976 *Drawing Now*, Museum of Modern Art, New York
- 1977 *Drawing of the 70's*, Art Institute of Chicago, Chicago
- 1977-81 Leo Castelli Gallery, New York
- 1978 *Art About Art*, Whitney Museum of American Art, New York  
*About the Strange Nature of Money*, Städtische Kunsthalle, Düsseldorf, West Germany; Stedelijk van Abbemuseum, Eindhoven, The Netherlands; Centre Pompidou, Paris; Palais des Beaux Arts, Brussels
- 1979 *The Sense of the Self: From Self-Portrait to Autobiography*, Organized by Independent Curators Incorporated, New York  
*Drawings*, Galerie Ricke, Cologne, West Germany  
*Supershow!*, Organized by Independent Curators Incorporated, New York
- 1980 *American Sculpture: Gifts of Howard and Jean Lipman*, Whitney Museum of American Art, New York  
*Venice Biennale*, American Pavilion, Venice, Italy; Kunstforeningen Museum, Copenhagen; Henie Onstad Museum, Onstad, Norway; Biblioteca Nazionale, Madrid; Gulbenkian Museum, Lisbon, Portugal  
*Contemporary Sculpture, Selections from the Collection of the Museum of Modern Art*, Museum of Modern Art, New York  
*Reliefs*, Kunsthhaus Zurich, Zurich, Switzerland  
*Exposition Société des Artistes Indépendants*, Grand Palais, Paris  
*Sammlung Panza-Minimal Skulpturen*, Kunstmuseum, Düsseldorf, West Germany

- 1981 *Painting and Sculpture by Candidates for Art Awards*, American Academy and Institute of Arts and Letters, New York

## MICHAEL OLSZEWSKI Sculptor

- Born 1950, Baltimore
- 1972 BFA, Maryland Institute, College of Art, Baltimore
- 1975 Kansas City Art Institute, Kansas City, KS
- 1977 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- Selected Group Exhibitions:**
- 1973 *Fiber Exhibit*, Kansas City Art Institute, Kansas City, MO
- 1974 *Four Artists*, Crown Center Gallery, Kansas City, MO
- 1975 *Frontiers in Contemporary American Weaving: New Works From Master Fiberworks Programs*, Lowe Art Museum, University of Miami, Coral Gables
- 1977 *Cranbrook Fiberworks*, Interlochen School, Interlochen, MI  
*Faculty Exhibit*, Moore College of Art, Philadelphia  
*Contemporary Crafts: The Helen Drutt Exhibit*, Marian Locks Gallery, Philadelphia
- 1978-79 *Nexus Group Exhibit*, 14 Sculptors Gallery, New York; A.C.T. Gallery, Toronto; The William J. Green Federal Building, Philadelphia
- 1979 *From Rags to Art: Handmade Paper Exhibit*, The Print Club, Philadelphia
- 1980 *Contemporary Fabric Design*, University of Delaware, Newark  
*Fine Arts Faculty*, Moore College of Art, Philadelphia  
*Handbound Books*, Österreichisches Museum für Angewandte Kunst, Vienna  
*Journals* (with Deborah Warner), Webster College, St. Louis, MO
- 1981 *Works in Fiber*, Tyler School of Art, Philadelphia

## JODY PINTO Sculptor/Installation Artist

- Born 1942, New York
- 1968 Pennsylvania Academy of Fine Arts, Philadelphia
- 1973 BFA, Philadelphia College of Art, Philadelphia
- Selected Solo Exhibitions and Outdoor Installations:**
- 1974 \*Wildlife Preserve, Cape May, NJ
- 1975-76 \*Penndot Landfill (3 works), Philadelphia
- 1975 Artpark, Lewiston, NY
- 1976 \*Montauk Point, NY
- 1977 \*Three Open Wells, Wright State University, Dayton, OH  
\*Underground Chamber, P.S. 1, Long Island City, New York  
Nexus Gallery, Philadelphia
- 1978-81 Hal Bromm Gallery, New York
- 1978 \*Heart Chamber for H.C., School of the Art Institute, Chicago  
\*Heart Chamber for Gertrude and Angelo, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

\*Outdoor Installation

- 1979 112 Greene Street, New York  
 \*Richard Demarco Gallery, Edinburgh, Scotland  
 Women's Building, Los Angeles
- 1980 \*Flood Piece, University of Oklahoma, Norman, OK  
 \*Serpentine Corridor, Wooster College, Wooster, OH  
 \*Seeded Sight Wall, Art Institute, Upper Galilee, Israel  
 \*Wilkes College Project, Wilkes-Barre, PA  
 \*Split-Tongue Pier, Swarthmore College, Swarthmore, PA  
 \*California State University at Northridge (outdoor/indoor),  
 Northridge  
 Marian Locks Gallery, Philadelphia  
 Morris Gallery, Pennsylvania Academy of the Fine Arts,  
 Philadelphia
- 1981 Kutztown State College, Kutztown, PA  
 \*Channel House for Split-Tongue Pier, Peale House,  
 Pennsylvania Academy of the Fine Arts, Philadelphia  
 \*Project for the Origin of Ohio, Three Rivers Arts Festival,  
 Pittsburgh, PA
- Selected Group Exhibitions:**
- 1975 Artpark, Lewiston, NY  
 Hallwalls Gallery, Buffalo, NY
- 1976 Nexus Gallery, Philadelphia  
 Artists' Sketchbooks, Philadelphia College of Art, Philadelphia  
 Philadelphia/Houston Exchange, Institute of Contemporary  
 Art, University of Pennsylvania, Philadelphia
- 1977 Ground, P.S. 1, Long Island City, New York  
 Dwellings, Institute of Contemporary Art, University of  
 Pennsylvania, Philadelphia
- 1979 1979 Biennial Exhibition, Whitney Museum of American Art,  
 New York  
 Contemporary Drawings II, Philadelphia, Philadelphia Museum  
 of Art, Philadelphia  
 A Great Big Drawing Show, P.S. 1, Long Island City,  
 New York  
 Touchstone Gallery, New York
- 1979-81 Drawing, Hal Bromm Gallery, New York  
 Material Pleasures/The Fabric Workshop at ICA, Institute of  
 Contemporary Art, University of Pennsylvania, Phila-  
 delphia and Museum of Contemporary Art, Chicago
- 1980 Clothing Constructions, LAICA, Los Angeles  
 Drawings: The Pluralist Decade, Venice Biennale, American  
 Pavilion, Venice, Italy  
 New York 1980, Banco Gallery, Brescia, Italy  
 Made in Philadelphia III, Institute of Contemporary Art,  
 University of Pennsylvania, Philadelphia  
 Architectural References, LAICA, Los Angeles  
 The Summer Show, Hal Bromm Gallery, New York  
 Tel-Hai 80 Conference, Upper Galilee, Israel  
 Ritual and Landscape, Touchstone Gallery, New York  
 Drawings from the Collection of Milton Brutten and Helen Herrick,  
 William Patterson College, Wayne, NJ

\*Outdoor Installation

## ITALO SCANGA Painter/Sculptor

- Born 1932, Lago, Calabria, Italy  
 1960 BA, Michigan State University, East Lansing  
 1961 MA, Michigan State University, East Lansing
- Selected Solo Exhibitions:**
- 1959 Valparaiso University, Valparaiso, IN  
 1960 Kresge Art Center, Michigan State University, East Lansing  
 1962 Lawrence College, Appleton, WI  
 Memorial Union Gallery, University of Wisconsin, Madison  
 1964 Milwaukee Art Center, Milwaukee, WI  
 1965 Art Unlimited Gallery, Providence, RI  
 1967 University of Rhode Island, Kingston  
 1969 Baylor Art Gallery, Baylor University, Waco, TX  
 1970 Rhode Island School of Design, Providence; Tyler School of  
 Art, Philadelphia  
 Atelier Chapman Kelley, Dallas  
 1971 Henri Gallery, Washington, D.C.  
 93 Grand Street Gallery, New York  
 University of Massachusetts Art Gallery, Amherst  
 University of Rochester Art Gallery, Rochester, NY
- 1972 Tyler School of Art, Rome  
 Anderson Art Gallery, University of Virginia, Richmond  
 Whitney Museum of American Art, New York
- 1973 University of Rhode Island Art Gallery, Kingston  
 112 Greene Street Gallery, New York  
 Rhode Island Council of the Arts, Providence
- 1974 Henri Gallery, Washington, D.C.  
 1975 Alessandra Gallery, New York  
 1977 Henri Gallery, Washington, D.C.  
 1978 The Clocktower, New York  
 Gallery 519, Toronto
- 1979 Boehm Gallery, Palomar College, San Marcos, CA  
 San Jose State University Art Gallery, San Jose, CA  
 1980 Frank Kolbert Gallery, New York  
 1981 Daniel Weinberg Gallery, San Francisco
- Selected Group Exhibitions:**
- 1959-60 Kresge Art Center, Michigan State University, East Lansing  
 1962 University of Wisconsin Art Gallery, Madison  
 1964 Wisconsin Art Center, Madison  
 1965 Tonoff Gallery, Providence, RI  
 1966 Hetzel Union Gallery, Pennsylvania State University,  
 University Park  
 1967 Temple University, Ambler, PA  
 1971 112 Greene Street, New York  
 Museum of Modern Art, Members Penthouse, New York  
 University of Massachusetts Art Gallery, Amherst (with  
 Andre, Kosuth, LeWitt, Mangold, Marden, Rockburne,  
 Rhome, Ryman and Snow)  
 Museum of Contemporary Art, Chicago (with Graves,  
 Hesse, Morris, Saret and Ferrer)  
 Corcoran Gallery of Art, Washington, D.C.  
 Pennsylvania Academy of Fine Arts, Philadelphia  
 1972 University of Maine Art Gallery, Gorham

- 1973 *Made in Philadelphia*, Institute of Contemporary Art,  
University of Pennsylvania, Philadelphia
- 1973-74 John Gibson Gallery, New York
- 1975 Brown University, Providence, RI  
Guelph University, Guelph, Ontario  
Vick Gallery, Philadelphia  
Alessandra Gallery, New York
- 1977 Seattle Museum of Art, Seattle, WA
- 1978 Albright-Knox Art Gallery, Buffalo, NY (with Haber,  
Jenney, Morley and Samaras)
- 1979 *Material Pleasures/The Fabric Workshop at ICA*, Institute of  
Contemporary Art, University of Pennsylvania, Phila-  
delphia and Museum of Contemporary Art, Chicago
- 1980 Stefanotti Gallery, New York  
Designbank Gallery, San Diego, CA (with Stephanie Smedley)

# **MIRIAM SCHAPIRO** Painter

- Born 1923, Montreal, Canada
- 1945 BA, State University of Iowa, Iowa City
- 1946 MA, State University of Iowa, Iowa City
- 1959 MFA, State University of Iowa, Iowa City

## **Selected Solo Exhibitions:**

- 1958/67/69/71/73/76/77 Andre Emmerich Gallery, New York
- 1965 *Miriam Schapiro: Paintings, Collages, Prints*, Franklin Siden  
Gallery, Detroit
- 1966 *Paintings by Miriam Schapiro: The Evolution of a Theme, 1952-  
1966*, Lyman Allen Museum, New London, CT
- 1974 *Miriam Schapiro: New Paintings: A Cabinet for All Seasons*,  
Comsky Gallery, Los Angeles
- 1975 *Miriam Schapiro: The Shrine, The Computer and The Dollhouse*,  
Mandeville Art Gallery, University of California at San  
Diego; Mills College, Oakland, CA; University of  
Wisconsin at LaCrosse (1976)
- 1976 *Works on Paper*, A.R.C. Gallery, Chicago  
*Works on Paper*, Douglas Drake Gallery, Kansas City, MO  
*Selected Paintings—Women Artists Series*, Mabel Smith  
Douglass College Library, Douglass College, Rutgers  
University, New Brunswick, NJ
- 1977 *Anatomy of a Kimono*, Reed College, Portland, OR  
*Femmages*, Oberlin College, Allen Memorial Art Gallery,  
Oberlin, OH
- 1979 *Anonymous was a Woman*, Center Gallery, Madison, WI  
*Handkerchief Works*, Douglas Drake Gallery, Kansas City, KS  
*An Approach to the Decorative*, Lerner Heller Gallery, New  
York; Gladstone/Villani Gallery, New York
- 1980 *New Painting*, Chicago, Dart Gallery, Chicago  
*The Heartist Series*, Barbara Gladstone Gallery, New York;  
Lerner Heller Gallery, New York
- 1980-82 *Miriam Schapiro: A Retrospective, 1953-1980*, organized by  
College of Wooster Art Museum, Wooster, OH

- 1981 *Miriam Schapiro: Neue Bilder*, Galerie Swirner, Cologne,  
West Germany  
*Miriam Schapiro: The Black Paintings*, Barbara Gladstone  
Gallery, New York

## **Selected Group Exhibitions:**

- 1977 *Hi Mom, What's New?* Norton Gallery and School of Art,  
West Palm Beach, FL  
*Pattern Painting*, P.S. 1, Long Island City, New York  
*Ten Approaches to the Decorative*, Alessandra Gallery, New York
- 1978-79 *Pattern Painting*, Palais des Beaux Arts, Brussels
- 1979 *Women Artists of Eastern Long Island*, Guild Hall,  
Easthampton, NY  
*Patterning and Decoration*, Sewall Art Gallery, Rice University,  
Houston  
*The Decorative Impulse*, Institute of Contemporary Art,  
University of Pennsylvania, Philadelphia
- 1980 *Les Nouveaux Fauves/Die Neuen Wilden*, Neue Galerie/  
Sammlung Ludwig, Aachen, West Germany  
*Decade, Los Angeles Painting in the Seventies*, Art Center  
College of Design, Los Angeles  
*New Work/New York*, Delahunty Gallery, Dallas  
*Glitter*, Kathryn Markel Gallery, New York  
*Paintings and Sculpture Now*, Indianapolis Museum,  
Indianapolis, IN
- 1981 *Islamic Allusions*, Alternative Museum, New York  
*Retrospective Show—Women Artists Series*, Douglass College,  
Rutgers University, New Brunswick, NJ  
*Exhibition of Morton G. Neumann Family Collection*, Chicago  
Art Institute, Chicago  
*Patterning and Decoration*, McIntosh/Drysdale Gallery,  
Washington, D.C.

# **BARBARA SCHWARTZ** Painter/Sculptor

- Born Philadelphia
- 1970 BFA, Carnegie-Mellon University, Pittsburgh, PA  
Independent Study, Cité des Arts, Paris

## **Selected Solo Exhibitions:**

- 1975 Artists Space, New York
- 1976-81 Willard Gallery, New York
- 1980 Hewlett Gallery, Carnegie-Mellon University, Pittsburgh, PA  
*Barbara Schwartz: New Works*, Dart Gallery, Chicago

## **Selected Group Exhibitions:**

- 1972 Marian Locks Gallery, Philadelphia
- 1975 *1975 Biennial Exhibition*, Whitney Museum of American  
Art, New York  
112 Greene Street, New York
- 1976 John Doyle Gallery, Chicago  
Hallwalls Gallery, Buffalo, NY
- 1977 *Collection in Progress—Milton Brutton and Helen Herrick*,  
Moore College of Art, Philadelphia
- 1977-78 Willard Gallery, New York  
Rutgers University Art Gallery, New Brunswick, NJ  
*Space/Matter '77*, Women's Interart Center, New York

- 1978 *Art in Public Spaces*, Federal Plaza, New York  
*Constructs*, Organization of Independent Artists, New York  
*Arabesque*, Contemporary Arts Center, Cincinnati, OH
- 1979 *1979 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Ten Artists/Artists Space*, Neuberger Museum, SUNY, College at Purchase, Purchase, NY
- 1979-80 *Paintings from New York Galleries*, Virginia Technical University Art Gallery, Blacksburg, VA  
James Madison University, Roanoke College, Salem, VA
- 1980 *Painting in Relief*, Whitney Museum, Downtown Branch, New York  
*New Work/New York*, Delahunty Gallery, Dallas  
*Three Dimensional Painting*, Marilyn Pearl Gallery, New York  
*With Paper, About Paper*, Albright-Knox Art Gallery, Buffalo, NY; Delahunty Gallery, Dallas  
*Painting and Sculpture Today 1980*, Indianapolis Museum of Art, Indianapolis, IN  
*Planar Painting Constructs 1975-1980*, Alternative Museum, New York  
*3-Dimensional Paintings*, Museum of Contemporary Art, Chicago
- 1980-81 Audrey Strohl Gallery, Memphis  
*Between Painting and Sculpture*, Pam Adler Gallery, New York  
*New Options in Sculpture*, Mattingly Baker Gallery, Dallas

#### WARREN SEELIG Textile Artist

- Born 1943, Abington, PA  
1964 BA, Kutztown State College, Kutztown, PA  
1972 BS, Philadelphia College of Textiles and Science, Philadelphia  
1974 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI

##### Selected Solo Exhibitions:

- 1975 The Hadler Galleries, New York  
1976 Yaw Galleries, Birmingham, MI  
1980 Hadler/Rodriguez Galleries, New York

##### Selected Group Exhibitions:

- 1975 *Two Weavers*, Sharadin Gallery, Kutztown State College, Kutztown, PA  
1976 *Textiles: Past and Prologue*, Greenville County Museum of Art, Greenville, SC  
1977 *The Material Dominant*, Pennsylvania State University Museum of Art, State College, PA  
*Protofibers*, Joe and Emily Lowe Art Gallery, Syracuse, NY  
*Fiberworks*, Cleveland Museum of Art, Cleveland  
*American Crafts 1977*, Philadelphia Museum of Art, Philadelphia
- 1978 *In Line*, Crafts Advisory Committee Gallery, London  
Denver Art Museum, Denver, CO  
*Diverse Directions: The Fiber Arts*, Museum of Art, Pullman, WA
- 1979 *Second Triennale of Art Textile*, Museum of Textiles, Lodz, Poland

#### JUDITH SHEA Sculptor

- Born 1948, Philadelphia  
1969 Parsons School of Design, New York  
1975 BFA, Parsons/The New School for Social Research, New York

##### Selected Solo Exhibitions:

- 1976 *Studio Project*, The Clocktower, New York  
1978 481, The Women's Center Gallery, New Haven, CT  
*"The Coast,"* a play by Ted Greenwald, produced at Trisha Brown Studio, New York; costumes in collaboration with Ted Greenwald
- 1980-81 Willard Gallery, New York  
1980 80 Washington Square East Galleries, New York
- Selected Group Exhibitions:**
- 1974-75 Artpark, Lewiston, NY  
1976 *Rooms*, P.S. 1, Long Island City, New York  
*The Handwrought Object 1776-1976*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
- 1977 *A Collection in Progress—Milton Brutton and Helen Herrick*, Moore College of Art Gallery, Philadelphia
- 1978 The Fabric Workshop, Philadelphia; William Patterson College, Wayne, NJ
- 1979 *Clothing Constructions*, LAICA, Los Angeles  
*Material Pleasures/The Fabric Workshop* at ICA, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago
- 1980 *"City Junket,"* a play by Kenward Elmslie, produced at St. Clements Theatre, New York; costume design and construction with Red Grooms  
*Seven Artists*, Neuberger Museum, SUNY, College at Purchase, Purchase, NY
- 1980-81 *Regalia*, Henry Street Settlement, New York  
Audrey Strohl Gallery, Memphis, TN
- 1981 *Transformation*, New York Coliseum, New York

#### NED SMYTH Sculptor

- Born 1948, New York  
1970 BA, Kenyon College, Gambier, OH

##### Selected Solo Exhibitions:

- 1974 112 Greene Street, New York  
1976 Holly Solomon Gallery, New York  
1977 *The Garden*, a collaboration with Brad Davis, Holly Solomon Gallery, New York  
1978 *Arcades*, Installation at Dag Hammarskjöld Plaza Sculpture Garden, New York  
1980 *Adoration/Adornment*, Holly Solomon Gallery, New York; The Mayor Gallery, London; Galerie Bischoffberger, Zurich  
*Drawings*, Holly Solomon Gallery, New York

##### Selected Group Exhibitions:

- 1973-74 112 Greene Street, New York  
1975 *Report from Soho*, Grey Art Gallery, New York University, New York  
*Collectors of the 70's, Part III: Milton Brutton and Helen Herrick*, The Clocktower, New York

- 1976 *Soho in Berlin*, Akademie der Kunst, Berlin, Germany;  
Louisiana Museum, Copenhagen
- 1977 *Improbable Furniture*, Institute of Contemporary Art,  
University of Pennsylvania, Philadelphia  
*Sculpture Garden*, Wave Hill, Riverdale, NY  
*Patterning and Decoration*, Gallery Alexandra Monett, Brussels
- 1978 *Indoor-Outdoor Sculpture Show*, P.S. 1, Long Island City,  
New York  
*Arabesque*, Contemporary Arts Center, Cincinnati  
*Black and White on Paper*, Nobe Gallery, New York  
*Gold/Silver*, Holly Solomon Gallery, New York
- 1979 *Small is Beautiful*, Freedman Gallery, Albright College,  
Reading, PA; Center Gallery, Bucknell University,  
Lewisburg, PA  
*Stahahee Sphere*, Grey Art Gallery, New York University,  
New York  
*Wave Hill: The Artist's View*, Wave Hill, Riverdale, NY  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of  
Contemporary Art, University of Pennsylvania, Phila-  
delphia and Museum of Contemporary Art, Chicago  
*Patterning and Decoration on Paper*, The Mayor Gallery, London  
Galerie Habermann, Cologne, West Germany
- 1980 *Nouvelle Tendence de la Peinture Americaine*, Daniel Templon  
Gallery, Paris  
*Dekor*, Mannheimer Kunstverein, Mannheim, West Germany;  
Museum of Modern Art, Oxford  
*Les Nouveaux Fauves/Die Neuen Wilden*, Neue Galerie/  
Sammlung Ludwig, Aachen, West Germany  
*Current/New York*, Joe and Emily Lowe Art Gallery,  
Syracuse, NY  
*Aspects of the 70's: Sitework*, Jewett Arts Center, Wellesley  
College Art Museum, Wellesley, MA  
*Drawings: The Pluralist Decade*, Venice Biennale, American  
Pavilion, Venice, Italy  
*Davis, MacConnel, Smyth*, Holly Solomon Editions, New York  
*Architectural Sculpture*, LAICA, Los Angeles
- 1981 *Islamic Allusions*, Alternative Museum, New York  
*The Decorative Image*, McIntosh/Drysdale Gallery,  
Washington, D.C.

# **MARJORIE STRIDER** Sculptor

Born 1935, Guthrie, OK  
BA, Kansas City Art Institute, Kansas City, MO

## **Selected Solo Exhibitions:**

- 1965-66 Pace Gallery, New York  
1968 Park College, Parkville, MO  
1973-74 Nancy Hoffman Gallery, New York  
1974 Weatherspoon Museum, University of North Carolina,  
Greensboro, NC  
1976 City University Graduate Center Mall, New York  
The Clocktower, New York  
1978 Colby-Sawyer College, New London, NH

## **Selected Group Exhibitions:**

- 1963 *Images-New-Real*, University of Massachusetts, Amherst, MA  
1964 *First International Girlie Exhibition*, Pace Gallery, New York  
1965 *New American Realism*, Worcester Museum, Worcester, MA;  
Cornell University, Ithaca, NY; Institute of Contemporary  
Art, Boston, MA  
1967 *Eight Artists*, Pace Gallery, New York  
1969 *The Dominant Woman*, Finch College, New York  
1970 *Art in the Mind*, Allen Memorial Art Museum, Oberlin  
College, Oberlin, OH  
Felix Handschin Gallery, Basel, Switzerland  
*Light and Motion*, Hudson River Museum, Yonkers, NY  
*Whitney Annual*, Whitney Museum of American Art,  
New York  
1971 *Andre, Strider, Castoro*, 112 Greene Street, New York  
*Collage of Indignation II*, New York Cultural Center,  
New York  
1972 *Outdoor Sculpture*, Kunsthalle Museum, Hamburg, West  
Germany  
*Changing Terms*, Boston Museum of Fine Arts, Boston  
1973 *The Graphic Way*, New School for Social Research Art  
Center, New York  
*The Emerging Real*, Storm King Art Center, Mountainville,  
NY  
*The Male Nude*, School of Visual Arts, New York; Museum  
of Modern Art, Penthouse Gallery, New York  
*Outdoor Sculpture*, Storm King Art Center, Mountainville, NY  
*Hand Colored Prints*, Brooke Alexander Gallery, New York;  
Cirrus Gallery, Los Angeles  
1975 *4 Women*, Patterson State College, Patterson, NJ  
*Print Show—New Acquisitions*, Storm King Art Center,  
Mountainville, NY  
*Xerox Corporation Invitational Exhibition*, Rochester, NY  
1976 *Allusions: Gianakos, Schmidt, Strider*, Fine Arts Gallery,  
University of Colorado, Boulder, CO  
*Opening Exhibition*, P.S. 1, Long Island City, New York  
1977 *Group Exhibition*, University of Indiana, Terre Haute, IN  
*Women's Art Symposium*, Stedman Art Gallery, Rutgers  
University, Camden, NJ  
*Space Matter*, Women's Interart Center, New York  
*Copper, Brass, Bronze*, University of Arizona, Tucson, AZ  
*Ten Years*, P.S. 1, Long Island City, New York  
*Selected Prints*, Brooke Alexander Gallery, New York  
*Acquisitions: 1974-1977*, Hirshhorn Museum and Sculpture  
Garden, Washington, D.C.  
*Art of the 70's*, P.S. 1, Long Island City, New York  
*Out of the House*, Whitney Museum, Downtown Branch,  
New York  
1979 Bonnie Benedek Sculpture Garden, Easthampton, NY  
*Area Outdoor Sculpture Show*, Wards Island, New York  
*Outdoor Sculpture Show*, Foley Square, New York

- 1979 *Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*Summertime*, Droll/Kolbert Gallery, New York  
*Benefit*, 112 Workshop, New York
- 1980 *Magical Realism*, Group Show, Aldrich Museum of Contemporary Art, Ridgefield, CT  
 Scottsdale Center for the Arts, Scottsdale, AZ

# **RICHARD TUTTLE** Sculptor

- Born 1941, Ridgeway, NJ  
 1963 BA, Trinity College, Hartford, CT  
 Cooper Union, New York
- Selected Solo Exhibitions:**  
 1965/67/68/70/72/74/75/78/1969 Nicolas Wilder Gallery, Los Angeles  
 1970 Albright-Knox Art Gallery, Buffalo, NY  
 1971 Dallas Museum of Fine Arts, Dallas  
 1970/72 Galerie Swirner, Cologne, West Germany  
 1972/76/78 Galerie Yvon Lambert, Paris  
 1972 Museum of Modern Art, New York  
 1973 Die Freunde der Bildenden Kunst, Kunstraum, Munich, West Germany  
 1973/77 Galerie Heiner Friedrich, Munich, West Germany  
 Daniel Weinberg Gallery, San Francisco  
 The Clocktower, New York  
 1974 Galerie Annemarie Verna, Zurich  
 1974/77 Nigel Greenwood Gallery, London  
 1975 *Matrix 10*, Wadsworth Atheneum, Hartford, CT  
 1975 Richard Tuttle, Whitney Museum of American Art, New York  
 1976 Otis Art Institute, Los Angeles  
 1976/79 Brooke Alexander Gallery, New York  
 1976/78 Galerie Yvon Lambert, Paris  
 1977/79 Hugo Ferranti, Rome  
 1977 Kunsthalle, Basel, Switzerland  
 Kunstraum, Munich, West Germany  
 1978 Young Hoffman Gallery, Chicago  
 1980 Centre d'Art Contemporain, Geneva  
 Baxter Art Gallery, California Institute of Technology, Pasadena

# **Selected Group Exhibitions:**

- 1965 *Contemporary American Painting*, Lehigh University, Lehigh, PA  
 1965/67 Virginia Museum of Fine Arts, Richmond, VA  
 1966 Salon Internationale des Galeries Pilotes, Lausanne, Switzerland  
 1968 *Preview 1968*, Trinity College, Hartford, CT  
*Painting Out from the Wall*, Des Moines Art Center, Des Moines, IA

- Other Ideas, Detroit Institute of Arts, Detroit  
 When Attitudes Become Form, Kunsthalle, Berne, Switzerland  
 1969 *Anti-Illusion: Procedures, Materials*, Whitney Museum of American Art, New York  
 31st Biennial Exhibition, Corcoran Gallery of Art, Washington, D.C.  
 1970 *Using Walls*, Jewish Museum, New York  
 1972 *Documenta V*, Kassel, West Germany  
 1974 *Cut, Folded, Pasted & Torn*, Museum of Modern Art, New York  
 1975 *On a Small Scale*, Art Institute of Chicago, Chicago  
*Bochner, Le Va, Rockburne, Tuttle*, Contemporary Arts Center, Cincinnati  
*Painting, Drawing & Sculpture of the 60's and 70's: From the Collection of Herbert & Dorothy Vogel*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
 1976 *Drawing Now*, Museum of Modern Art, New York  
*Rooms*, P.S. 1, Long Island City, New York  
*Critical Perspectives in American Art*, Venice Biennale, Venice, Italy  
 1977 *Small Objects*, Whitney Museum of American Art, Downtown Branch, New York  
*A View of a Decade*, Museum of Contemporary Art, Chicago  
 1978 Colorie Ambiente, Milan  
 1979 Max Protetch Gallery, New York  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago

# **JEFF WAY** Sculptor/Performance Artist

- Born 1942, Waverly, OH  
 1964 BA, Kenyon College, Gambier, OH  
 1968 MA, New York University, New York
- Selected Solo Exhibitions:**  
 1968 Contemporary Arts Center, Loeb Student Center, New York University, New York  
 1969/72 The Artist's Studio, New York  
 74/76  
 77/80  
 1973 Jacob's Ladder Gallery, Washington, D.C.  
 1974 *Chief With Cherries*, Whitney Museum of American Art, New York  
 1975 *Chief With Cherries*, Ohio Wesleyan University, Delaware, OH  
 1976 *Chief With Cherries*, Ohio State University, Columbus, OH  
 1977 Franklin Furnace, New York  
 1978 *10 Windows* (with Don Sunseri), 8th Avenue between 53rd and 54th Streets, New York  
 1979-80 Pam Adler Gallery, New York  
 1981 Hampden Gallery, University of Massachusetts, Amherst, MA  
*Elvis and Jesus*, Pam Adler Gallery, New York

**Selected Group Exhibitions and Performances:**

- 1968 Museum of Modern Art, Penthouse Gallery, New York  
 1970 *Lyrical Abstraction*, Aldrich Museum of Contemporary Art, Ridgefield, CT; Whitney Museum of American Art, New York (1971); Kornblee Gallery, New York  
 1973 Whitney Museum of American Art, New York  
 Nancy Hoffman Gallery, New York  
 1974 Willard Gallery, New York  
 1977 Artists Space, New York  
*Collection in Progress—Milton Brutton and Helen Herrick*, Moore College of Art, Philadelphia  
 The Clocktower, New York  
 Carl Solway Gallery, New York  
*New Work/New York*, organized by Independent Curators Incorporated, New York  
 Marian Locks Gallery, Philadelphia  
 1978 *Artist's Books, U.S.A.*, organized by Independent Curators Incorporated, New York  
*Contemporary Masks*, 55 Mercer Street Gallery, New York  
*False Face*, N.A.M.E. Gallery, Chicago  
*New Work/New York*, The New Museum, New York  
*ISBN 0:000:0 LCCN 78-000*, Franklin Furnace, New York  
*Art on Paper*, Weatherspoon Art Gallery, University of North Carolina at Greensboro  
 \**Transformation Performance*, The New Museum, New York  
 1979 *Visionary Images*, Renaissance Society at the University of Chicago, Chicago  
*Clothing Constructions*, LAICA, Los Angeles  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
*Four Artists*, Hallwalls, Buffalo, New York  
 \**Transformation Performance*, The Customs House, New York; The Artist's Studio, New York; Pratt Institute, Brooklyn, NY; Center for the Arts, Muhlenberg College, Allentown, PA  
 1979-80 *Masks*, organized by Independent Curators Incorporated, New York  
 1980 24" x 24", Max Hutchinson Gallery, New York  
*From Performance*, Contemporary Arts Center, Cincinnati, OH  
 \**Transformation Performance*, School of Visual Arts, New York; Contemporary Arts Center, Cincinnati, OH; Pam Adler Gallery, New York; University of Massachusetts, Amherst  
 1981 Marianne Deson Gallery, Chicago  
*Animals in the Arsenal*, The Arsenal Gallery, New York  
 \**Transformation Performance*, Kenyon College, Gambier, OH

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\*Performance

**KARL WIRSUM** Painter/Sculptor

- Born 1939, Chicago  
 1966 Studied at The School of the Art Institute of Chicago  
**Selected Solo Exhibitions:**  
 1967 Dell Gallery, Chicago  
 1971 Wabash Transit Gallery, Chicago  
 1974/76/ Phyllis Kind Gallery, Chicago  
 78/80  
 1977/79 Phyllis Kind Gallery, New York  
 1981 Museum of Contemporary Art, Chicago  
**Selected Group Exhibitions:**  
 1966-68 *The Hairy Who*, Hyde Park Center, Chicago  
 1968 *1968 Whitney Biennial*, Whitney Museum of American Art, New York  
*Paintings to be Read, Poetry to be Seen*, Museum of Contemporary Art, Chicago  
 1969 *Don Baum Sez "Chicago Needs Famous Artists,"* Museum of Contemporary Art, Chicago  
*Spirit of the Comics*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
 1969-70 *Human Concern/Personal Torment*, Whitney Museum of American Art, New York and University Art Museum, University of California, Berkeley  
 1970 *Surplus Slop from the Windy City*, San Francisco Art Institute and Sacramento State College Art Gallery  
*Thirteen Artists From Chicago*, Richard Feigen Gallery, New York  
 1972 *Chicago Imagist Art*, Museum of Contemporary Art, Chicago  
 1973 *What They're Up To In Chicago*, National Gallery of Canada, Ottawa, Ontario  
 1973-74 *Made in Chicago, XII Biennale de São Paulo*, São Paulo, Brazil  
 1975 *Art Now*, Artrend Foundation, John F. Kennedy Center, Washington, D.C.  
 1976 *Former Famous Alumni*, School of the Art Institute of Chicago, Chicago  
*Material Pleasures/The Fabric Workshop at ICA*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia and Museum of Contemporary Art, Chicago  
 1979 *Art Inc./American Paintings from Corporate Collections*, Montgomery, AL; Corcoran Gallery of Art, Washington, D.C.; Indianapolis Museum, Indianapolis, IN; San Diego Museum of Art, San Diego  
 1980 *Some Recent Art From Chicago*, Ackland Museum of Art, University of North Carolina at Chapel Hill  
*Six Artists From Chicago*, The Mayor Gallery, London  
*Who is Chicago? An Exhibition of Chicago Imagists*, Sunderland Arts Center, Sunderland, England; Camden Arts Centre, London; Third Eye Centre, Glasgow; The National Museum of Modern Art, Edinburgh; The Ulster Museum, Belfast

**BETTY WOODMAN** Ceramic Artist

Born 1930, Norwalk, CT  
 1948-50 School for American Craftsmen, Alfred University,  
 Alfred, NY

**Selected Solo Exhibitions:**

- 1978 Greenwich House Pottery, New York  
 Lyda Levi Gallery, Milan  
 1979 Art Latitudes, New York  
 Hills Gallery, Santa Fe, NM  
 1980 Amalgam Art Ltd., London  
 Rochester Art Center, Rochester, MN  
 Gallerie Pirra Ceramiche, Turin  
 Hadler/Rodriguez Galleries, New York

**Selected Group Exhibitions:**

- 1972 *Salt Glaze International*, Museum of Contemporary Crafts,  
 New York  
 1973 *Porcelain Raku*, Evanston Fine Arts Center, Evanston, IL  
 1974 *Fred and Mary Marer Collection*, Scripps College, Claremont,  
 CA  
 1976 *Eight Professional Potters*, Kansas City Art Institute,  
 Kansas City, MO  
 1977 *American Crafts*, Philadelphia Museum of Art, Philadelphia  
 1978 *International Ceramic Exhibition*, Faenza, Italy  
*Colorado Crafts, Seventeen Views*, Denver Art Museum, Denver  
 1979 *Masterworks*, University of Pennsylvania, Philadelphia  
*A Century of Ceramics in the United States*, Everson Museum  
 of Art, Syracuse, NY  
 1980 *Contemporary Ceramics: A Response to Wedgwood*, Museum  
 of Philadelphia Civic Center, Philadelphia  
*American Ceramics*, Nagoya, Japan  
*For the Tabletop*, American Craft Museum, New York  
*The New Fauves*, Hadler/Rodriguez Galleries, Houston  
*The Vessel*, Delahunty Gallery, Dallas  
 1981 Tibor de Nagy Gallery (with Joyce Kozloff), New York

**CLAIRE ZEISLER** Fiber Artist/Sculptor

Born 1903, Cincinnati, OH  
 1940-49 Studied with Alexander Archipenko and Laszlo Moholy-  
 Nagy at The Institute of Design, Chicago  
 Studied with Bea Swartchild, Weaver, Chicago  
 1960's Studied with Lili Blumenau, New York

**Selected Solo Exhibitions:**

- 1962 The Chicago Public Library, Chicago  
*Weaving by Claire Zeisler: Artifacts from her Collection*,  
 The Renaissance Society at the University of Chicago  
 1968-69 *Claire Zeisler's Forms From Fiber*, Richard Feigen Gallery,  
 Chicago  
 1970 Northern Illinois University, Department of Art, DeKalb, IL  
 1977 *Claire Zeisler*, Hadler Galleries, New York  
 1979 *Claire Zeisler—A Retrospective*, Art Institute of  
 Chicago, Chicago

- 1980 *Claire Zeisler—Dimensional Fibers*, Fullerton Art Gallery,  
 California State University at Fullerton  
*Currents 8—Claire Zeisler*, St. Louis Art Museum, St.  
 Louis, MO

**Selected Group Exhibitions:**

- 1963 *Woven Forms*, Museum of Contemporary Crafts of the  
 American Craftsmen's Council, New York  
 1964 *Gewebte Formen: Lenore Tawney, Claire Zeisler, Sheila Hicks*,  
 Kunstgewerbemuseum, Zurich  
 1965 *Collector: Object/Environment*, Museum of Contemporary  
 Crafts, New York  
 1966 *The Exacting Art of Fabric Forms*, Ontario-East Gallery, Chicago  
*Jewelry by Fridl M. Blumenthal, Textiles by Claire Zeisler and*  
*Mosaics by Arnold Zwerts*, Art Institute of Chicago, Chicago  
 1968 *Objects Are . . . ?*, Museum of Contemporary Crafts,  
 New York  
 1969-73 Ruth Kaufman Gallery, New York  
 1969 *Painting and Sculpture Today! 69*, Indianapolis Museum of  
 Art, Indianapolis, IN  
*Perspectief in Textiel*, Stedelijk Museum, Amsterdam  
*Contemporary American Painting and Sculpture*, Krannert Art  
 Museum, University of Illinois, Champaign  
*Objects: USA*, Smithsonian Institution, Washington, D.C.  
 1969-70 *The Excellence of the Objects*, organized by the Museum of  
 Contemporary Crafts: Honolulu, Hawaii  
 1970 *Contemporary Art in the Midwest*, University of Notre Dame  
 Contemporary Arts Festival, Notre Dame, IN  
 1970-71 *Neurwerbungen aus den letzten Jahren*, Museum Bellrive,  
 Zurich  
*Expo Stedelijk*, Ateneum; Helsinki  
 5<sup>ème</sup> *Biennale Internationale de la Tapisserie*, Centre Inter-  
 national de la Tapisserie Ancienne et Moderne, Lausanne,  
 Switzerland; Zacheta, Warsaw, Poland  
*Experimental Textiles*, Camden Art Centre, London  
 1972 *Sculpture in Fiber*, Museum of Contemporary Crafts, New York  
*Weavings and Constructed Forms*, Yaw Gallery, Birmingham, MI  
 1973 6<sup>e</sup> *Biennale Internationale de la Tapisserie*, Centre International  
 de la Tapisserie Ancienne et Moderne, Lausanne,  
 Switzerland; University of Texas at Austin; Cleveland  
 Museum of Art; Herbert F. Johnson Museum, Cornell  
 University, Ithaca, NY; Columbus Gallery of Fine Arts,  
 Columbus, OH  
 1974 1<sup>st</sup> *International Exhibition of Miniature Textiles*, British  
 Crafts Centre, London  
 1975 *Three Dimensional Fiber*, Govett-Brewster Art Gallery, New  
 Plymouth, New Zealand; Waikato Art Museum,  
 Hamilton, New Zealand; National Gallery of Art,  
 Wellington, New Zealand; Auckland, New Zealand;  
 Robert McDougall Art Gallery, Christchurch, New  
 Zealand; Dunedin Public Art Gallery, New Zealand  
*Textile Objekte*, Kunstgewerbemuseum, Hamburg;  
 Kunstgewerbemuseum, Cologne; Munich Stadtmuseum,  
 Munich; Museum für Kunsthandwerk, Frankfurt am Main;  
 Badisches Landesmuseum, Karlsruhe, West Germany

- 1976 *2nd International Exhibition of Miniature Textiles*, British Crafts Centre, London  
*American Crafts '76: An Aesthetic View*, Museum of Contemporary Art, Chicago
- 1977 *The Object as Poet*, Renwick Gallery of the National Collection of Fine Arts, Washington, D.C.  
*Fiber Works—America and Japan*, National Museum of Modern Art, Kyoto, Japan
- 1978 *Clay, Fiber, Metal: Women Artists*, Bronx Museum of the Arts, Bronx, NY
- 1979 *Ruth Duckworth—Claire Zeisler*, Moore College of Art, Philadelphia
- 1980 *See Saw*, Johnson Memorial Gallery, Middlebury College, Middlebury, VT  
*City Sculpture*, The Chicago Public Library Cultural Center, Chicago

### **BARBARA ZUCKER** Sculptor

- Born Philadelphia  
 1962 BS, University of Michigan  
 1975 MFA, Equivalency, College Art Association  
 1977 MA, Hunter College, New York

#### **Selected Solo Exhibitions:**

- 1971/75 Benson Gallery, Bridgehampton, NY  
 1972/74 A.I.R. Gallery, New York  
 1973 Rutgers University, New Brunswick, NJ  
 1976 112 Greene Street, New York  
 1977 Gallery of July and August, Woodstock, NY  
 1978/80 Robert Miller Gallery, New York  
 1979 Marianne Deson Gallery, Chicago  
 1980 Pennsylvania Academy of The Fine Arts, Philadelphia

#### **Selected Group Exhibitions:**

- 1970 *Using Walls*, Jewish Museum, New York  
 1971 *Twenty-six Contemporary Women Artists*, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1974 *Seven Sculptors*, Institute of Contemporary Art, Boston
- 1977 *This Doesn't Look Like A Work Of Art, I and II*, Truman Gallery, New York  
*Small Objects*, Whitney Museum of American Art, New York  
*A Collection in Progress—Milton Brutton and Helen Herrick*, Moore College of Art, Philadelphia  
*Improbable Furniture*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
*Pattern and Decoration*, American Foundation for the Arts, Miami
- 1979 Hans Strelow Gallery, Düsseldorf, West Germany  
*The Decorative Impulse*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1979/80 *Supershow!* organized by Independent Curators Incorporated, New York
- 1980 *From the Sixteenth Floor*, Hunter Gallery, Hunter College, New York

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