

Curated by Reine Hauser



Luis Cruz Azaceta

John Copoulos

Janieta Eyre

Marcia Hillis

Josh Iguchi

Robo Kocan

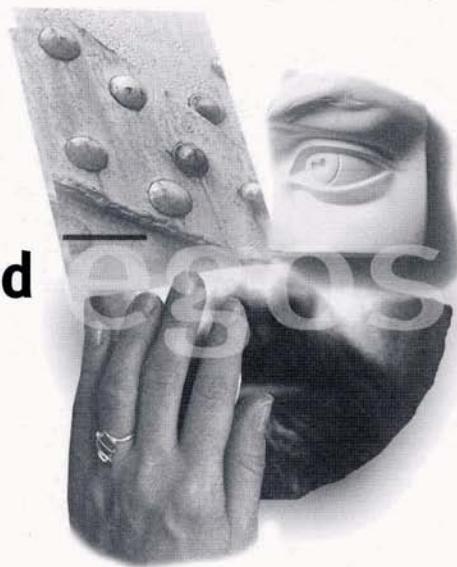
Sasha YungJu Lee

Leone & Macdonald

Yasumasa Morimura

LuLu LoLo

Laurie Long



Gabriel Martinez

Mary McCleary

Randy Moore

Lori Nix

Howardena Pindell

Elise Mitchell Sanford

Kenny Schachter

Christina Schlesinger

Cindy Sherman

VIROCODE/Andrea Mancuso and

Peter D'Auria

Kurt Von Voetsch

Laine Whitcomb



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Hallwalls Contemporary Arts Center
2495 Main Street, Suite 425
Buffalo, NY 14214
716/835-7362
hallwall@pce.net
<http://www.pce.net/hallwall>



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Catalogue design by Chet Kozlowski



Hallwalls Contemporary Arts Center is very pleased to present *Altered Egos*, an exhibition of 22 artists and artists collaboratives from North America, Europe and Asia who reexamine identity by transforming themselves or their models. In testing and transcending the confines of identity, the artists examine their own personal or cultural histories, the cult of fame, and the psychology of the desire to be someone else. Each chooses to magically step into another skin and another world; to transform one personal reality into another; to become their own heroes or nemeses; to live in a moment of great power. Such alchemy is performed in a different way in the works by all of the artists represented here, in what we hope to be a comprehensive look at some of the remarkable work on this theme.

This exhibition has been guest curated by independent curator and critic Reine Hauser of Buffalo. Sylvie Fortin of Ottawa worked with Hauser to develop an essay on the exhibition. *Altered Egos* is a part of a long series of guest curated projects at Hallwalls which in recent years includes *Buttered Side Up* curated by Giles Lyons with an essay by

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Karen Emenheiser, *Bereft* curated by Sylvie Fortin, *Object Choice* curated by Ken Gonzales Day and Andrew Perchuck, and *The Abortion Project* curated by Chrysanne Stathacos and Kathe Burkehart. Guest curated exhibitions and commissioned essays offer an opportunity to look at the breadth of contemporary art through the eyes of many individuals; and to create a multitude of voices within Hallwalls' Exhibitions Program.

Thank you to those who loaned works for the exhibition: the artists, Metro Pictures, The Kitchen, Luring Augustine Gallery, Adair Margo Gallery, Garnet Press Gallery, Cristinerose Gallery, Jill S. Medvedow and Richard Kazis.

My thanks to all of the artists for their generosity and vision; to Reine Hauser for being the guest curator for this project and bringing all of her wisdom and hard work to this project; to essayist Sylvie Fortin for collaborating as essayist for the exhibition; Chet Kozlowski for his remarkable skill and patience in designing the exhibition invitation and catalogue; and to the interns, volunteers, staff, and board of directors of Hallwalls. Thank you to everyone who offered housing to the artists for the exhibition opening, and to all the people who volunteer their time and talent year round to make visual arts programming at Hallwalls a reality.

Finally, I would like to thank the Visual Arts Program at the New York State Council on the Arts for offering the grant for curatorial proposals in the visual arts, and to the Delaware Valley Arts Alliance for their skillful administration of this program. Such opportunities as these are welcome for organizations such as Hallwalls, and we salute the vision and the effort that made it a reality.

*Sara Kellner, Visual Arts Director
Hallwalls Contemporary Arts Center*

"I am large, I contain multitudes" 1

This exhibition is about fact *and* fiction, or fiction *as* fact, or fact *as* fiction. Let me be clear. So I'll quote someone else : "...we are not in search of sources or origins, but structures of signification: underneath each picture there is always another picture."² I suspect that statement applies to the work in this exhibition, and I suspect it also applies to ourselves. Which is, I assume, why these particular artists are making what they are making. And what draws us to it.

This is not to say that the artists whose work is seen in this exhibition are uncovering layers in their work; rather they are presenting themselves or another person in simultaneity. Less is not more; more is more. Nothing here is stripped bare, unlike Duchamp's bride before her bachelors, even; rather each subject is added to, adorned, complicated and embellished. If each of us as personalities are composed of several different personas, why shouldn't portraiture? Of course, it can and it does. Portraiture can be many things: physical improvement, blandishments for the wealthy, historical documentation or revisionism, religious iconography, confusion, clarification, citation, and invention. Jack Webb (of *Dragnet*) didn't have a clue when he said "Just the facts, Ma'am."

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This exhibition is virulently anti-Puritan. Its thesis is antithetical to the Puritan strain so central to American culture; it denies "that powerful tendency toward uniformity of life, which today so immensely aids the capitalistic interest in the standardization of production, [which] had its ideal foundation in the repudiation of all idolatry of the flesh." And furthermore, "This was especially true in the case of decoration of the body, for instance, clothing" where "all designations of an irrational attitude without objective purpose, thus not ascetic, and especially not serving the glory of God, but of man." ³ are deemed not just worthless, but dangerous. Overwrought, overdone, and just too, too are just the tip of the iceberg; perhaps it's the very disavowal of this aesthetic which makes us perceive the work as, by turns, disturbing, harrowing and funny. If what we believe in determines our behavior, doesn't it also moderate how we see and what we see? And if what we believe dictates our behavior, then what happens when we believe in ourselves? And what happens when we don't?

The artists in this exhibition share a desire to reexamine the personality. They appropriate historical figures and depict them in modern dress, using actual people they know (Josh Iguchi and Mary McCleary both reimagine Biblical figures, in different ways, in different media — photography and collage); they mythologize themselves into a persona they may well prefer to their day-to-

day self-images, as does Lois Evans in this exhibition, becoming the charismatic Lulu Lolo, a vibrant character; they imagine themselves into a new life, like the devilish or Amish Lori Nix; or re-imagine their pasts in light of what they know now about themselves, like Christina Schlesinger, who recasts her youth, telling us more about her now than perhaps it was possible to know about her then.

These portraits are concerned with the manipulation, exploration and exploitation of the self *as* someone else. This fictionalization of the identity will provide endless hours of speculation for those concerned with the various psychological schools of thought; they may be equally interesting for those concerned with issues of feminism, sexualities and/or power. After all, it was Foucault who said : "...I have sought to study — it is my current work — the way a human being turns himself into a subject."⁴

Defining a persona is different than creating a persona, and yet there is an overlapping nexus where the two become intertwined, as in a shared algebraic set of terms. *Defining* is passive, critical: looking at something and perhaps judging it. *Creating* is active, inventive: making something up. The portraits included in *Altered Egos* contain both approaches, often within the same work. For to look at yourself (or someone else) and envision and then create another persona necessitates taking both a step back

from the self and a step forward. It is this artistic two-step that I find most compelling.

This confusion is, as Martha Stewart would say, "a good thing" and certainly intriguing. The reification of the self, the de-personalization, the objectification of the subjective may help us understand ourselves and others; then again, it may not, but I know for sure it makes compelling visual objects. In the works seen in this exhibition, Cindy Sherman (who has spent twenty years transforming herself in a wide variety of personas, and is in some ways the heroine of this exhibition) has cast herself in a variety of guises over the years; Yasumasa Morimura imagines himself right out of his own culture and into ours; Laine Whitcomb literally fleshes out religious iconography; Kenny Schachter presents himself as a youngster, albeit as a suffering (but not too direly) wreck; Kurt Von Voetch transforms himself into a totem, both shaman *and* icon; Marcia Hillis playfully creates toys out of people, a form of infantile caricature; and Elise Mitchell Sanford generously allows others to select and assume a new identity as a personal hero.

For "To destine oneself is to choose oneself. As we know, the center of the self is not an item on the map of the soul; it is just the thing, the person, the cause we are involved in, beyond and above everything else...By choosing ourselves (the centers of our

self) we become what we are: this kind or that kind of personality.”⁵ So Randy Moore elects to become his favorite comic strip hero, working in a variety of media — sculpture, photography, drawing, among others; Luis Cruz Azaceta turns himself into an art historical icon; John Copoulos depicts himself as various women writers and artists in a successful attempt to subvert issues of gender; Laurie Long assumes the identity of the fictional character Nancy Drew, incorporating herself in the concomitant mysteries; Janieta Eyre doubles herself, which is redoubled as she assumes various personas in a variety of tableaux; Gabriel Martinez just wants us to like him (whoever he is on a given day), and will do just about anything to make that possible.

It's easy to say that “style is not created of free expression but is spoken through cultural codes; and history (like reality) is not a given ‘out there’ to capture by allusion, but a narrative to construct or (better) a concept to produce.”⁶ Because style, at least in art, is only part of it; and cultural codes flit across the consciousness like gnats: insistently present, occasionally annoying but maybe just not all that important. These artists are engaged in slapping at those gnats: Robo Kocan, working in far-off (although obviously not far *enough* off to prevent a shared sensibility) Slovakia, examines the character and physical traits of those who share his astrological sign, in this case Sagittarius, combining their images with his own visage; Sasha YungJu Lee, displaying, perhaps, a healthy self-regard, anoints herself on the cover of national magazines, dealing with complicated issues of gender, race, and celebrity in America; Howardena Pindell, who, like Sherman has been dealing with these issues for quite some time, has imagined what it would be like for her, a woman of African-American heritage and of a certain age, to be *Free, White and 21*.

Four artists, Leone & Macdonald and Andrea Mancuso/Peter D'Auria work in pairs, confusing identity issues further — if an artist's vision, in the modernist aesthetic, is of necessity a singular one, how can two artists collaborate to create a singular work? Whose work is it? And in the post-modernist aesthetic, who cares? For Mancuso/D'Auria, the resultant mutated figures reconceive the human, incorporating somewhat animalistic features; while Leone & Macdonald amazingly bleed figures one into another, blending different people into one another through the use of computer technology. Perhaps Agnes Heller has it most accurately when she writes of the personality “...men and women are unstable and fragile, yet they seek a certain degree of firmness. They easily stumble into chaos, therefore they need at least a fragment of ‘cosmos’ to make sense of their lives and possibly, to render meaning to it.”⁷ It's this stumbling, or perhaps, as is the case with these artists, this deliberate blundering, that starts to make an inverse kind of sense. There are many reasons for our preoccupation with definitions of the self — political, historical, profoundly personal — all or in part determine what we imagine ourselves to be. Since there can be no stable sense of individual self, the artists here seem to



be saying, maybe they'll just try to have several of them. It's comforting to invent an imaginary narrative of the self, when it's so very difficult to define an actual one.

Then, too, the point here is that it is dull, inexorably dull, to be one person all the time. So why not add more stuff? Put on clothes, take them off, add more clothes on top of the first ones...why not? History is even more so when you can add to it visually. And myths, stories, dogmas and beliefs—go to it! Who are we if we can't continually reinterpret: ourselves, other people, characters, religious and historical figures? Who are we if we don't? Actually, I don't know if we can really stop ourselves (and certainly the artists here can't.)



This compulsion to change ourselves and other human beings into others, or in some cases new, improved versions, has a very long lineage, art historically and theatrically of course, but ritually as well. And this particular lineage is, (as I implied earlier) in some respects, just plain unAmerican. Which doesn't preclude any of these artists from continuing to strut their stuff — there's obviously more work to be done, not only by these artists but many others as well. The many kinds of self — and the selves we imagine we are — have many clothes: point-of-view; individual, the subject of biography, the personal pronoun *I*; the interpreted self, the self that has experienced; the subject of knowledge, the political self (both actor and acted upon), the moral self (both actor and acted upon), the Ego, the personality, the person, the self of consciousness, the reflective self, the self as Will, and the self as Believer, among others — it's a long list. All of these approaches to defining can be seen in this exhibition. The very complications that result from making this kind of art — and making these kind of constructions — are the central issues here; and while confusion reigns, confusion also rules.

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Reine Hauser

F o o t n o t e s

1 Walt WHITMAN, “Song of Myself,” in *Leaves of Grass*, New American Library, NY, NY 1958 p. 96

2 Douglas CRIMP, “Pictures,” in *Art After Modernism: Rethinking Representation*, ed. Brian Wallis, The New Museum of Contemporary Art, NYC w/ David R. Godine, Publisher, Boston 1984 p.186

3 Max WEBER, *The Protestant Ethic and the Spirit of Capitalism*, Charles Scribner's Sons, New York, NY 1958, p. 169

4 Michel FOUCAULT, “The Subject and Power,” *Art After Modernism: Rethinking Representation*, ed. Brian Wallis, , p.417

5 Agnes HELLER, “Death of the Subject?,” in *Constructions of the Self*, ed. George Levine, Rutgers University Press, New Brunswick, NJ, 1992 p.282

6 Hal FOSTER, *Recodings Art, Spectacle, Cultural Politics*, Bay Press, Port Townsend, WA, 1985, p.128



7 *Constructions of the Self*, ed. George Levine, ibid.

This is a story of production and consumption, of mediation of the distance between self and other. One in which alternative, unstable and enabling identities are produced as mainstream ones are consumed... not blindly consumed but generatively pre-empted, made use of, stepped into, vampirized, and subverted.

The performance of identity and the opaque volatility of the subject have by now fully integrated the discourses of art and social sciences. While post-modernism has sung the death of the subject — the rational and stable subject whose essence resulted in a discrete agency, an indelible self commensurate with a fixed identity — the decentered, fragmented, nomadic subject has emerged.

Masquerade has become one of Feminism's central paradigms, and psychoanalysis has deeply influenced post-colonial theory¹. And whereas such psychological phenomena as hysteria and schizophrenia had heretofore been named, gendered, and pathologized as failures of identity, they have now been recycled, turned upside down and into liberating explorative strategies. Technology has also instated the possibility of fluid identities through the utopia of disembodiment. But the body is central to works selected for *Altered Egos* which operate along two lines of simulated identities — the allusion and the impersonation — and implode the category of portraiture by featuring doubling, mirroring, splitting, identification, incorporation, inscription, projection, travesty, drag, role-playing, and camouflage to explore the heterogeneity of subject positions elaborated as alternative, provisional and deployed across the fields of history, gender, age, race, class.

A first filter through which to read the exhibition is that of the allusion. Here, generic character types generate amorphous connotations creating an atmosphere which, while seemingly familiar, escapes definitive naming. The inheritance of Cindy Sherman's *Untitled Film Stills* lurks behind this approach; her "highly connotative but allusive"² characters instaure and rely on an oscillation between knowledge and belief. The works of Kurt Von Voetch, VIROCODE, Kenny Schachter, and Howardena Pindell operate according to this paradigm. The black and white *Film Noir Goddess* series by Lois Evans (a.k.a. LuLu LoLo) are most reminiscent of Sherman's early work, at least at first glance. However, the work's elaborate titling — *Film Noir Goddess: The Heiress LuLu LoLo*,



Film Noir Goddess: Watch Out LuLu LoLo, Film Noir Goddess: Reach for the Sky LuLu LoLo — the naming/othering and carnivalizing of the female subject as LuLu LoLo, the assignment of her position as decidedly located in the realm of art and, most specifically of performance, are radically opposed to the refusal to name of Sherman's work. Lois Evans' strategy, imbued with humor and irony, thus operates both a critique of the art institution and of stereotypes of femininity.

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The cinematic quality of Janieta Eyre's photographs, as well as the elaborate and surreal *mise-en-scènes* which become repositories of her performances, doubled over but not mirrored, are profoundly troubling. Her photographs present scenes at once connotative and elusive, seemingly familiar but utterly foreign. Her characters seem to step into ghost-like skins they animate, twice and very differently, for the photograph. And while the titles sometimes allude to specific "historic" scenes or events or characters — and thus to a predictable, seamless and shared narrative — as in *Lottie Who Died June 1894*, *The Hilton Sisters* or *Annunciation*, the photographs' uncanny surfaces come to function as cut-outs or tableaux and disturb the unravelling of the story. There is nothing before or after the moment of the photograph, and the titles are alluring traps. The juxtaposition of such "historic" events and banal scenes, such as *Twin Manicurists*, and the uniformity in the treatment of both their subjects and surfaces, reinforce this reading.



Marcia Hillis' paper dolls function as receptacles, objects with which the viewer can identify and onto which s/he can project her/his psychic energy. They nonetheless remain types, the pose of the hysterick, the transgressive somersaults of a bare chested woman lifting her skirt, sticking out her tongue, or cutting her hair off. Significantly, in her recent work, the artist has called upon the Medusa, thereby locating her work within a specific feminist lineage which celebrates the "revolutionary power of women's laughter"³.

Leone & Macdonald's computer animation entitled *Miami Morph* relies and morphing and best exemplifies the impact of technology — both as a tool and as a discourse — on the notion of identity. It also pointedly expresses the "mutable and fleeting nature of physical life"⁴ by trespassing lines of age, gender and race.



Gabriel Martinez' *Untitled* works foreground the opera-

tiveness of masculinity as display, a defensive strategy of the ego which, identified by psychoanalysis, "internalizes and encodes the structures of power and dominance as masculine."⁵ His self-representation as a remarkably unmemorable white male for the framing of commercial photography, and the subsequent redeployment of those frames in the gallery space function like the uniform whereby, through the obsessive parade of conformity, the male manages to remain invisible and therefore, to maintain power. Whereas masquerade hides women's lack, display veils men's repleteness; and whereas masquerade institutes a complex play of desire, display ensures the retainment of power. By camouflaging as the sitter of unmemorable portraits, Martinez manages "to maintain a distance from the objectifying function of the gaze and project instead the idealizing agency of identification."⁶

Significantly, the artist's intention was to deploy advertising strategies to seduce the viewer, to make himself look more appealing. Recognizing the legacy of patriarchy, he has chosen to rely on display, the guarantee that he will not be consumed as an object of desire but perceived as a lovable man. In turn, it is precisely the excessiveness of the display which turns it into a critique, filling in the spaces

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between the portraits and creeping across their surfaces, as the obsessiveness moves the display into propaganda or rather makes its operations apparent.

In her installation, Lori Nix presents photographs of herself cross-dressed and playing the caricatural roles of *Amish Man*, *Young Jewish Intellectual*, *Devil* and *Private Dick*. In these pictures, the artist appropriates a wide range of identities which wave symbols of masculinity by adopting the display and, through this appropriation and redeployment, operates a significant shift turning the *symbols* of masculinity into *signs*⁷. The works' camp humor and irony, as well as the obvious travesty and excess of the photographs, locate them in the productive sphere of ridicule rather than spectable's overdetermined realm.

The other significant strategy deployed in *Altered Egos* is that of consumption of mass media representations, which has the potential to "establish trajectories of interests and desires that are neither necessarily determined nor captured by the system in which they develop."⁸ As Michel de Certeau has stated, consumption "is devious, it is dis-

persed, but it insinuates itself everywhere, silently and most invisibly, because it does not manifest itself through its own products, but rather through its ways of using the products imposed by a dominant economic order."⁹ This transgressive consumption, which entails a willful and subversive misreading, implies not only identification with, but incorporation of the media icon: a temporary incorporation which is inscribed across the body. A consumption which, between being and becoming, produces a space of resistance, one in which the consumer is actively sifting, selecting, subverting and redeploying the codes and conventions of mass culture along a different matrix. *Altered Egos* tampers with and vampirizes all expressions of mass culture: from religion, comic strips, detective novels, art history and cinema to the media, and thus promisingly maps out a preliminary zone of resistance.

Randy Moore's obsessive superhero impersonation calls upon two dimensions of mimicry: travesty and intimidation. The display of himself as Batman's Robin extends beyond the fleeting moment of the photoshoot as it congeals all aspects of his multimedia production. There is an obsession to this work which incorporates drawings, pho-

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tographs, and sculptures in complex installations, an identification with, incorporation of, and re-presentation of the specific display of the superhero which parallels Lacan's *male animal*: "... the animal enters the play of combat in the form of intimidation, the being gives of himself, or receives from the other, something that is like a mask, a double, an envelope, a thrown off skin, thrown-off in order to cover the frame of the shield."¹⁰

In her *Becoming Nancy Drew* series, Laurie Long formally juxtaposes image and text in a manner reminiscent of the critical deconstructionist trademark of the 70's and 80's. Her textual incursions are however more allusive and poetic than those present then; instead of naming and fixing meaning, Long's short captions set the work free, open up a range of potential contingent and nomadic meanings. Her highly evocative titles — *Airplane SOS*, *Thug Threat*, *Alley Spy*, and *Masquerade* — betray the influence of feminist and psychoanalytic theories while the tone of the works, where the artist is both subject and object of investigation and surveillance, also recall the methodology of Sophie Calle. Like Randy Moore, but developing her character

through a series of elaborate *mise-en-scènes* created for each work, Long pushes beyond the simple incarnation of a fictional character, as she literally incorporates and becomes Nancy Drew for the time of the development of this body of work. Incorporation leads to an inscription on the surface of her body. But then, she confesses having once believed, in her youth, that she was indeed Nancy Drew... one more act in this performance of identity — enacted through confession and autobiography — which extends beyond the work to her artist's statement?

In the series of computer-generated iris print magazine covers entitled *Making Invisible Visible*, Sasha YungJu Lee also relies on image/text juxtapositions and articulates critiques of consumerism and the reification of otherness. In these works, which recall the works Nigerian-born, New York based artist Iké Udé, the artist adopts various recognizable poses to parody and critique mass-media's representation of femininity and race. *The New Sex Symbol/Vanity Fair* witnesses her parody of Demi Moore's controversial pregnant naked photograph and the "new" glamorous and powerful femininity it pretends to celebrate, and *Cover-Up and Denial/Playboy* presents her enactment of submissive, accessible and seductive poses of porn covergirls to critique the sexual exploitation of Asian women in Japanese sex camps during World War II. She also voices a pointed critique of the art institution in *Making Invisible, Visible/Art in America*, unapologetically appearing on the cover as an Asian woman to uncover the institution's exclusionary practice.

Yasumasa Morimura's *Self Portrait (Actress)/After Liza Minelli* crosses and blurs the lines of race and gender in works that "assume the masquerade of transgressive femininity as a form of virile display"¹¹. Whereas his earlier works relied on his impersonation of pop icons Madonna and Michael Jackson in their enacting of their public selves, he goes here one step further, haming up his role as camp icon Liza Minelli performing the role of Sally Bowles in *Cabaret*.

John Copoulos has been developing a body of intimate watercolour self-portraits as various famous radical women. *Self-Portrait as Frida Thinking About Death* is arguably the most complex work in this *corpus*. Powerful in its reference to Frida Kahlo, an artist herself famous for self-portraits where her face is depicted as a mask, and her body veiled in elaborate dress.¹² Copoulos is thus

unleashing the instability of identity by redeploying, across lines of gender, race and age, Kahlo's representation of self through the mask and staging of the encounter of self and death.

Robo Kocan's *Sagittarius* is a very sophisticated exploration of identity and masculinity through the acknowledgement of specific artistic and political legacies. By layering silkscreened photographic self-portraits printed on sheer fabric with found portraits of famous men, which inherently operate as displays of masculinity, the artist points to the constant elaboration of identity in the context of globalization. The work also presents an homage to influences which shaped his existence, and by extrapolation that of Generation X in Eastern Europe: Jim Morrison, Stalin, Voltaire, Beethoven, Toulouse-Lautrec and Woody Allen. In this hybrid space where Morrison meets Lenin, Kocan articulates a poetic homage to the processual nature of identity by showing it as cumulative: the product of the conflation of numerous, sometimes incommensurable, elements into a performative, unstable and ephemeral entity.

The works of Luis Cruz Azaceta, Christina Schlesinger, Elise Mitchell Sanford, Josh Iguchi, and Mary McCleary are also witnesses of the liberating power of mass culture's generative consumption.

Altered Egos presents a variety of strategy elaborated by contemporary artists who, acutely aware of their historical condition as agents in a world undergoing radical reconfiguration and of the political manipulation and effect of representations, are redefining the notion of the subject as a "provisional, contingent, historical figure composed in the speech of becoming, where the performative event takes precedence over any structural grammar."¹³

As war, uneven development, and discrimination are the monuments of the normative actions of the rational and stable individual — the foundation of Western thought and capitalism — this exhibition elaborates another notion of self, emphasizing the corporeal, unstable, shifting self, and thus focusing on the body which, while being the site of inscription of power and knowledge "is also a site of resistance, for it exerts a recalcitrance, and always entails the possibility of being self-marked, self-represented in alternative ways."¹⁴

Sylvie Fortin



¹See, for example, Franz FANON, *Black Skin, White Mask* and Homi K. Bhabha, "Of Mimicry and Man," *The Location of Culture*. New York: Routledge, 1994.

²Laura MULVEY, "Cosmetics and Abjection: Cindy Sherman 1977-1987," *Fetishism and Curiosity*, London, England and Bloomington, Indiana: British Film Institute and Indiana University Press, 1996, p. 67.

³See Jo Anna ISAAK, *Feminism & Contemporary Art: The Revolutionary Power of Women's Laughter*, New York: Routledge, 1996.

⁴Caren RABBINO, "Self-Editing" *Passing: Leone & Macdonald*, Miami: 1996 p.15



⁵Mary KELLY, "Miming the Master: Boy-Things, Bad Girls and Femmes Vitales" in *Definitions of Contemporary Culture II, Modernist Utopias — Postformalism and Visual Purity*. Montréal: Musée d'art contemporain de Montréal, 1996, p. 85.

⁶KELLY, p. 84.

⁷KELLY, p. 85.

⁸Iain CHAMBERS, *Migrancy, Culture, Identity*. London & New York: Routledge, 1994, p. 99.

⁹Michel DE CERTEAU, *The Practice of Everyday Life*, Berkeley, Los Angeles & London, University of California Press, 1988, pp. xii-xiii.



¹⁰Jacques LACAN

¹¹KELLY, p. 88.

¹²MULVEY, p. 75.

¹³CHAMBERS, p. 118.

¹⁴Elizabeth GROSZ, "Inscriptions and Body-maps: Representations and the Corporeal," in Terry THREADGOLD and Anne CRANNY-FRANCIS (eds) *Feminine/Masculine and Representation*, Sydney: Allen and Unwin, 1990, p. 64.



Sylvie Fortin is the curator at the Ottawa Art Gallery, one of Canada's major public galleries. She has written numerous reviews for such magazines as *Etc. Montréal*, *Inter*, *Noir d'Encre*, *Parachute* and *Parallelogramme* and essays for several exhibition catalogues. She currently is a board member of Oboro and a collaborating editor of *Fuse* magazine. Last year Fortin curated *Bereft* for Hallwalls and the exhibition subsequently travels to *Spaces* in Cleveland. She was also part of *Resident Memory*, a project in Prague by the artists collective Resurgence.

Luis Cruz Azaceta

Born in Havana, Cuba

Lives and works in New York, NY



Selected Solo Exhibitions

1996 *Luis Cruz Azaceta: Self as Another*, San Diego State University, San Diego, CA
1995 *Luis Cruz Azaceta: Dislocations*, Mills College Art Gallery, Oakland, CA
1994 *Stripped Bare*, Frumkin/Adams Gallery, New York, NY
1994 *Luis Cruz Azaceta: HELL, Selected Works from 1978-1993*, The Alternative Museum, New York, NY (catalogue)
1990-93 *Luis Cruz Azaceta: The Aids Epidemic Series*, traveling exhibition organized by the Queens Museum, NY; John and Mable Ringling Museum of Art, Sarasota, FL; Tweed Museum of Art, Duluth, MN; Cleveland Center for Contemporary Art, Cincinnati, OH.
1991 *Trayectoria*, Museo de Arte De Ponce, Puerto Rico
1990 Eugene Binder Gallery, Cologne
1986 Museum of Contemporary Hispanic Art, New York, NY



Selected Group Exhibitions

1996 *Thinking Print: Books to Billboards, 1980-95*, The Museum of Modern Art, New York, NY
Murder, Shoshana Wayne Gallery/ Bergmot Station, Santa Monica, CA; Threadwaxing Space, New York, NY. Curated by

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John Yau

1995 *Civil Rights Now*, SECCA, Winston-Salem, NC
Inside Out: Psychological Self-Portraiture, Aldrich Museum of Contemporary Art, Ridgefield, CT
1994 *43rd Biennial Exhibition of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, DC
1993 *Latin American Artists of the Twentieth Century*, organized by the Museum of Modern Art, NY; Estacion Plaza de Armas, Seville; Centre Georges Pompidou, Paris; Museum Ludwig, Cologne.
1992 *Cuba-USA: The First Generation*, organized by Fondo del Sol, Washington, DC; Museum of Contemporary Art, Chicago, IL; Minnesota Museum of Art, St. Paul, MN
1991 *Myth and Magic in America: The 80's*, Museo del Arte Contemporaneo, Monteray, Mexico.
1990 *The Decade Show*, The New Museum of Contemporary Art; the Museum of Contemporary Hispanic Art; The Studio Museum, New York, NY. (catalogue)
1986 *Since 1980: New Narrative Paintings*, the Metropolitan Museum of Art, New York, NY (catalogue)
1985 *Nude, Naked, Stripped*, Massachusetts Institute of Technology, Hayden Gallery, Cambridge, MA
1983 *Inside Self Someone Else*, The Dayton Art Institute, Dayton, OH
1982 *Inside Out*, Newport Harbor Art Museum, CA; Portland Art Museum, OR; Joslyn art Museum, Omaha, NE.
1981 *Still Life*, Albright-Knox Art Gallery, Buffalo, NY
1978 *Resurgimento*, El Museo del Barrio, New York, NY



1991, '85, '81 National Endowment for the Arts

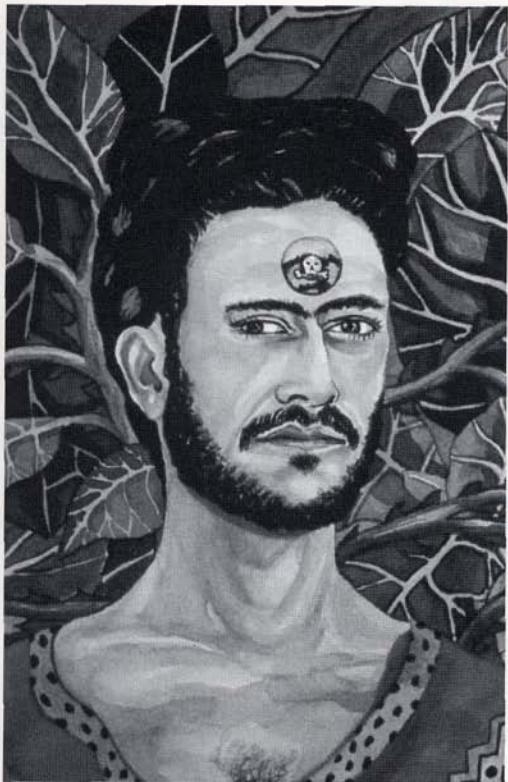
1989 Mid Atlantic Grant
1985 Guggenheim Memorial Foundation Grant
1985 New York Foundation for the Arts
1981 Creative Artist Public Service (CAPS)

Selected Public Collections

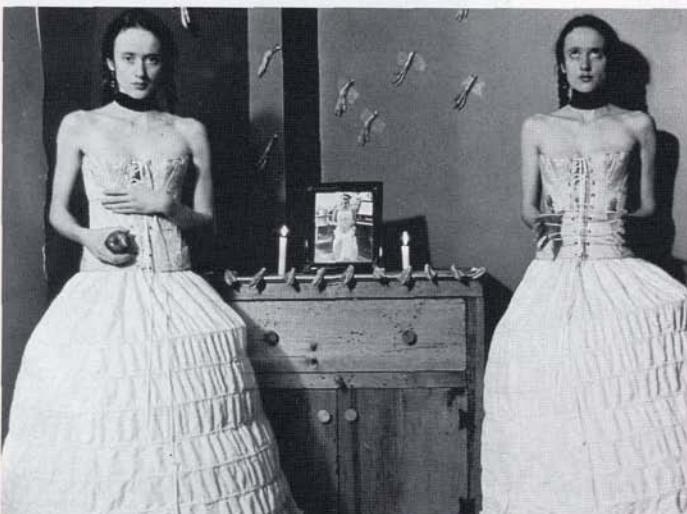
Crocker Art Museum, Sacramento, CA
Delaware Art Museum, Wilmington, DE
Fine Arts Collection, University of California, Davis, CA
Huntington Art Gallery, University of Texas, Austin, TX
Metropolitan Museum of Art, New York, NY
Museo de Arte Contemporaneo, Monterrey, Mexico
Museo De Bellas Artes, Caracas, Venezuela
Museo del Barrio, New York, NY
Museum of Contemporary Hispanic Art, New York, NY
Museum of Fine Arts, Boston, MA
Museum of Fine Arts, Houston, TX
Museum of Modern Art, New York, NY
Museum of Art, Rhode Island School of Design, Providence, RI
Santa Barbara Museum of Art, CA
Tucson Museum of Art, AZ



Grants and Awards



4. John Copoulos, *Self-Portrait as Freida Thinking About Death*, 1992, 14" x 10", watercolor on paper. Courtesy of the Artist.



Janieta Eyre, *Cat's Cradle*, 1995, 30" x 46", fiber-based black and white photograph. Courtesy of Garnet Press Gallery

John Copoulos

Lives and works in San Francisco, CA

Selected Solo Exhibitions

1983 *Lucy & Ethel: "Patriarchal Poetry,"* 911, Seattle, WA.

Selected Group Exhibitions

1994 *Figurative Painting*, (two person show), Belcher Studios Gallery, San Francisco, CA. Curator Anthony Manglicmot.

QUEER\kw(e)r\, Belcher Studios Gallery, San Francisco, CA. Curator Anthony Manglicmot.

Against the Tide, Nexus Gallery, Atlanta, GA.

1990 *Group Show*, Wessel/O'Connor Gallery, New York, NY

1989 *1989 Exhibition of Painting & Sculpture*, The Berkshire Museum, Pittsfield, MA. Juror Lisa Phillips.

AIDS: The Artists Response, Hoyt L. Sherman Gallery, Ohio State University. Curators Jan Grover and Lynette Molnar.

1987 *1987 Exhibition of Painting and Sculpture*, The Berkshire Museum, Pittsfield, MA. Juror Marcia Tucker.

1986 *The Law and Order Show*, Castelli, Gladstone and Weber Galleries, New York, NY. Organized by Coosje Van Bruggen, Lucy R. Lippard, and Leon Golub.

Feminists and Misogynists Together at Last, COCA (Center on Contemporary Art), Seattle, WA. Invited to speak on panel discussion in conjunction with this expanded show of feminist art.

1985 *5 Figurative Painters*, Pittsfield Community Arts Center, Pittsfield, MA.

Propaganda Too, Midtown Art Center, Houston, TX.

Getting Off, Civilian Warfare Gallery, New York, NY

Feminists and Misogynists Together at Last, Avenue B Gallery, New York, NY. Curator Robert Costa

Not Just Any Pretty Picture...., P.S. 122 Gallery, New York, NY. Curator Michael Lebron.

Angry Art, Basement Workshop, New York, NY

Copycat, Franklin Furnace, New York, NY. Curators Lucy R. Lippard and Lowerey Sims.

Residencies

1989 Blue Mountain Center, Blue Mountain Lake, NY (Also 1988, 1987, 1986)

1986 Yaddo, Saratoga Springs, NY

Janieta Eyre

Born London, England (Canadian/British/New Zealand citizenship)
Lives and works in Toronto

Selected Solo Exhibitions

1995 *Incarnations*, Garnet Press Gallery, Toronto, Ontario, Canada.

Selected Group Exhibitions

1996-98 *Young Contemporaries*, (national touring exhibition), London Regional Art Gallery, London, Ontario, Canada. Curated by James Patton. (Catalogue)

1996 *Fictions*, Guido Carbone, Turin, Italy. Curated by Marcella Beccaria. Garnet Press Gallery, Toronto, Ontario, Canada. Curated by Carol Podedworny.

1995 *Beauty 2*, Power Plant, Toronto, Ontario, Canada. Curated by Philip Monk.

Proof 2, Gallery 44, Toronto, Ontario, Canada. Curated by Gallery 44 Collective.

Grants and Awards

1995 Toronto Arts Council, Visual Arts

Ontario Arts Council, Photography B Grant

Ontario Arts Council, Exhibitions Assistance

Canada Council, Explorations Grant

Ontario Arts Council, Writers Reserve Grant

Marcia Hillis

Lives and Works in Brooklyn, NY

Selected Group Exhibitions

1995 *Women Sculptors of the 90's*, Snug Harbor Cultural Center, Snug Harbor, NY. Curated by Charlotte Streifer-Rubenstein.

1994 *Time Capsule*, Paula Cooper Gallery, New York, NY
Critic's Choice, The Police Building, New York, NY
Time's Fool, (installation for Clarinda MacLow Dance), PS 122, New York, NY.

1993 *Aperture*, Long Island University, NY
Artists in the Marketplace, Bronx Museum of the Arts, Bronx, NY. Curated by Marysol Nieves and Lynda Lee.
Art of the Northeast, Silvermine Art Guild, New York, NY. Juried by Holly Solomon.

Sasha YungJu Lee, *The New Sex Symbol/Vanity Fair* from the series *Making Invisible, Visible* 1994, 14" x 20", computer generated Iris print. Courtesy of the Artist and Garnet Press Gallery, Toronto, Ont.

Josh Iguchi

Lives and works in Chicago, IL

Selected Solo Exhibitions

1996 Pyramid Arts Center, Rochester, NY
1995 CEPA Galley, Buffalo, NY

Selected Group Exhibitions

1996 *Alert Aesthetics*, The American Cultural Center, Prague, Czech Republic

1995 *Artist Residency Exchange: Western New York Exhibition*, Hallwalls Contemporary Arts Center, Buffalo, NY (catalogue)

1994 *45th Western New York Exhibition*, Albright Knox Art Gallery, Buffalo, NY (catalogue)

1993 *Finger Lakes Exhibition*, Memorial Art Gallery, Rochester, NY
Two Person Exhibition, Big Orbit Gallery, Buffalo, NY

1992 *44th Annual Western New York Exhibition*, Albright-Knox Art Gallery, Buffalo, NY (catalogue)

Grants and Awards

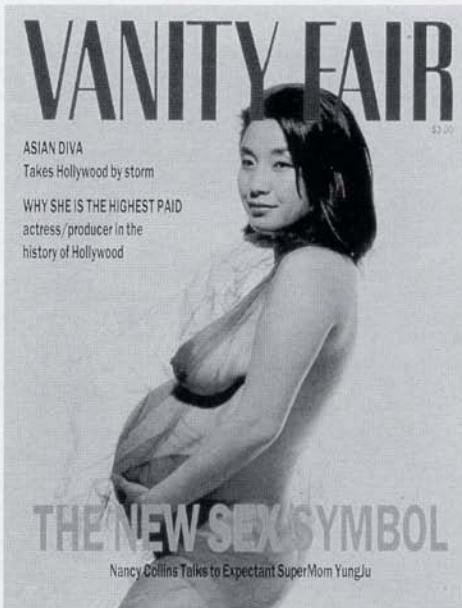
1996 County Initiative Program grant, Arts Council in Buffalo and Erie County

1994 Artist Residency Exchange: Western New York residency grant
Campos Award for Color Photography, 45th Western New York Exhibition, Albright-Knox Art Gallery, Buffalo, NY

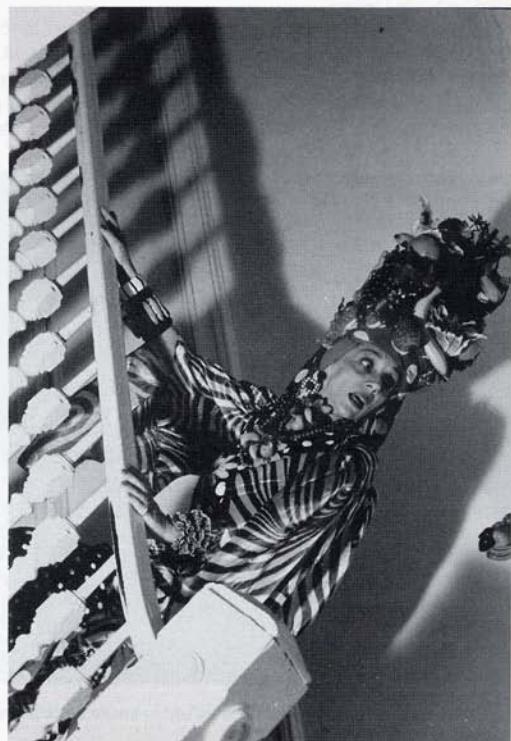
1992 Anonymous Award, 44th Western New York Exhibition, Albright-Knox Art Gallery, Buffalo, NY

Selected Public Collections

Castellani Art Museum, Niagara University, Sanborn, NY
Burchfield-Penney Art Center, Buffalo, NY



LuLu LoLo, Film Noir Goddess: *Watch Out LuLu LoLo*, 1995, 12" x 15", photograph. Collection of the Artist.



Robo Kocan

Lives and works in Bratislava, Slovakia

Selected Solo Exhibitions

1995 *Portraits*, Galeria Nove Zamky, Poprad
1992 Galeria Profil, Bratislava, Slovakia
Artforum, Bratislava
1991 Municipal Cultural Centre, Bratislava

Selected Group Exhibitions

1996 *Communications*, Presov
Young Slovak Photography, PHP, Prague
Schattenwerfer, Forum schloss Wolkersdorf, Austria
1995 *Portrait II*, Photogalerie Bilder, Wein, Austria
Photography, Galerie Donauraum, Wein, Austria
Bilbo Art, Bratislava
1994 Der Molussische torso, Berlin, Germany
Profiles 94 International, Skoki, Poland
Prieskum 2, Povazska Galeria, Zilina
1993 *Images of Europe*, Amsterdam, Holland
Northern England in Northern Slovakia, Tatranska galeria, Poprad
1992 *Slovak Dozen*, Dortmund, Germany
1991 *The Wall, The Fall*, Denver, Colorado

1995

Fawbush Gallery, New York, NY

Whitney Museum of American Art at Phillip Morris, New York, NY

1992

Fawbush Gallery, New York, NY

1990

Gracie Mansion Gallery, New York, NY

1989

The Gas Station, New York, NY

Selected Group Exhibitions

1997 The Australian Center for Photography, Sydney, Australia
ArtPace, San Antonio, TX
1996 List Art Center, Brown University, Providence, RI
Newlyn Art Gallery, Newlyn, Penzance, UK
1995 Greg Kucera Gallery, Seattle, WA
1994 Snug Harbor Cultural Center, New York, NY
Fogg Art Museum, Harvard University, Harvard, MA
1993 *1993 Biennial Exhibition*, Whitney Museum of American Art, New York, NY; National Museum of Contemporary Art, Seoul, Korea
Museo Statale d'Arte Medioevale e Moderna, Arezzo, Italy
The Drawing Center, New York, NY
1992 The School of the Art Institute of Chicago, Chicago, IL
1991 Art in General, New York, NY
1990 Artists Space, New York, NY
Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA
New Langton Arts, San Francisco, CA
Real Art Ways, Hartford, CT

Sasha YungJu Lee

Born in Seoul, Korea

Lives and works in San Francisco, CA

Selected Group Exhibitions

1997 *Uncommon Trails Asia*, CEPA Gallery, Buffalo, NY
Making Invisible, Visible, Garnet Press Gallery, Toronto, Ontario
1996 *Who's Afraid of Freedom*, Korean American Artists in California, Newport Harbor Art Museum, Los Angeles, CA
1994 *Mirror Mirror... (Gender Roles & the Historical Significance of Beauty)*, San Jose Institute of Contemporary Art, San Jose, CA
1993 *Time Echoes*, C.N. Goeman Museum, UC Davis, Davis, CA
1992 *Caught Between the Sheets*, Los Angeles Photography Center, Los Angeles, CA
1989 *Trans Ego Show*, Minor Injury, Brooklyn, NY
1984 *Inner Excursions*, Gallery 76, Toronto, Ontario

Awards and Grants

1996 Canada Council, C Grant

Leone & Macdonald

Live and work in New York, NY

Hillary Leone

Born in Miami, FL

Jennifer Macdonald

Born in New York, NY

Selected Solo Exhibitions

1996 Arthouse Multimedia Center for Photography, Dublin, Ireland
Crawford Municipal Art Gallery, Cork, Ireland
Plug-in Gallery, Winnipeg, Canada
Wolfson Galleries, Miami Dade Community College, Miami, FL

1995

In Situ Performances

1995 *Bananas is My Business*, Film Forum, New York, NY
Homage to Florine Stettheimer, opening *Florine Stettheimer, Manhattan Fantastica*, Whitney Museum, New York, NY.
1994 *LuLu LoLo*, Pauline Rieloff, New York, NY.

Bibliography

Cotter, Holland, *The New York Times*, August 2, 1996
Levin, Kim, "Choices", *The Village Voice*, July 23, 1996

Laurie Long

Lives and works in San Francisco

Selected Group Exhibitions

1997 *Reflections on Culture*, Trustman Art Gallery, Boston, MA
1996 *National Exposure IV*, A.R.C. Gallery, Chicago, IL. Juried by Denise Miller.
The Texas International, Fox Fine Arts Center, University of Texas at El Paso, El Paso, TX.
Juried by Thomas McEvilley
Fifth Annual Photography Exhibition, Center for the Visual Arts, Oakland, CA. Juried by Andy Grundberg.
Awarded Best of Show.
1995 *The Deconstruction of Eve*, New College, San Francisco, CA

Residencies

1993 Kate Millet's Women's Artists' Residency, Poughkeepsie, NY

Gabriel Martinez

Lives and works in Philadelphia, PA

Solo Exhibitions and Performance Works

1995 *100% Body Surface*, White Columns, New York, NY.
100% Body Surface, Nexus Foundation for Today's Art, Philadelphia, PA.
1994 *A Spectacle*, Black Box Theatre, the university of the Arts, Philadelphia, PA.
1989 *The Sensual, The Sexual, and The Pornographic*, Artitorium Gallery, Gainesville, FL.

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Selected Group Exhibitions

1996 *The Cheap Value of Sentiment*, White Columns, New York, NY. Curated by Bill Arning.
Private Acts & Earthly Delights, Nexus Foundation for Today's Art, Philadelphia, PA.
In Flow: Alternate Authoring Strategies, Franklin Furnace, New York, NY. Curated by Daniel O. Georges.
You Talkin' to Me, Institute of Contemporary Art, Philadelphia, PA
A Show of Hands, Moore College of Art and Design, Philadelphia, PA.
Works on Paper, Beaver College Art Gallery, Glendale, PA. Juried by Bill Arning.
1995 *Maricas*, Centro Cultural Ricardo Rojas, La Universidad de Buenos Aires, Buennos Aires, Argentina.
1994 *National Exhibition*, East-West Cultural Studies, New York, NY. Juried by Robert Storr.
1992 *A Celebration of the Demise of the NEA, Public Funding, and Art As We Know It*, ABC NoRio, New York, NY.

Grants and Awards

1995 Pew Fellowship in the Arts, Discipline Winner (works on paper)
1994 Pew Fellowship in the Arts, Discipline Winner (photography)

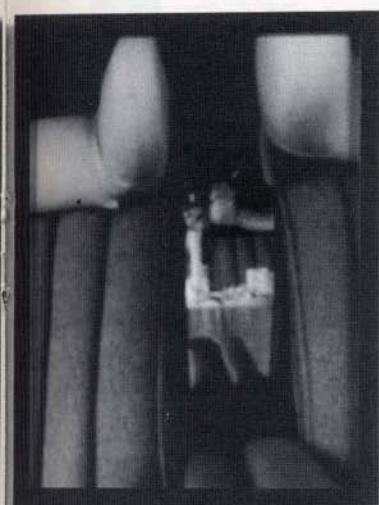
28. Laurie Long,
Airplane SOS from the
series *Nancy Drew*,
1996, triptych, overall
dimensions 30" x 40",
chromogenic print and
monochrome caption.
Courtesy of the Artist.



Nancy wrote a large SOS



Gabriel Martinez, *Untitled*, 1995, dimensions variable.
Courtesy of the Artist



backwards on the pane



Mary McCleary, David & Jonathan, 1995, 28" x 36", mixed media collage on paper. Courtesy of the Artist and Adair Margo Gallery, El Paso, TX.



Mary Fielding McCleary

Born in Houston, TX

Lived and works in Nacodoches, TX

Selected Solo Exhibitions

1995 *Mary McCleary: Parables*, Lynn Goode Gallery, Houston, TX
Mary McCleary: Collages, Brazos Gallery, Richland College, Dallas, TX
1993 *The Living World*, Adair Margo Gallery, El Paso, TX
1992 *Things Seen, Things Not Seen*, Lynn Goode Gallery, Houston, TX
1989 *Personal Visions*, The Watson Gallery, Houston, TX
1985 *Mary McCleary Constructions*, Mattingly-Baker Gallery, Houston, TX
1983 *New Works on Paper*, Watson/de Nagy & Co., Houston, TX
1982 *Mixed Media Constructions*, Mattingly-Baker Gallery, Dallas, TX
Mary McCleary: Introductions, Watson/ de Nagy & Co., Houston, TX
1980 *Mary McCleary*, Watson/ de Nagy & Co., Houston, TX
1975 *Mary McCleary Graphics*, The University of Oklahoma Art Museum, Norman, OK.



Selected Group Exhibitions

1995 *Art Journeys*, The Art Museum of South Texas, Corpus Christi, TX
1994 *Portrayals: Multi-media Exhibition of Contemporary Portraiture in Texas*, Galveston, TX
Works on and of Paper, Longview Art Museum, TX
1991 *Garden of Earthly Delights*, Glassel School of Art, Museum of Fine Arts, Houston, TX
1987 *Narrative Painting*, Addison Ripley Gallery, Washington, DC
1985 *Mary McCleary: Mixed Media Constructions and Ceramics*, Mattingly-Baker Gallery, Dallas, TX



Selected Awards and Grants

1989 Texas Commission on the Arts, Honored "for her contribution and dedication to the arts in Texas"
Mid America Arts Alliance/ National Endowment for the Arts Fellowship

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Selected Collections

San Antonio Museum of Art, San Antonio, TX
Miami University, Oxford, OH
University of Oklahoma Art Museum, Norman, OK
Museum of East Texas, Lufkin, TX
The San Antonio Art Institute, San Antonio, TX

Randy Moore

Lives and works in San Francisco, CA

Selected Exhibitions

1996 *Celebrity-Self*, The Arts Commission Gallery, San Francisco, CA
The Drawing Center, New York, NY

1994 *Re:Drawing*, Southern Exposure, San Francisco, CA
Prehistoric, Victoria Room, San Francisco, CA
New Sculpture: Soft Surfaces, TransAmerican Gallery, San Francisco, CA

Education

1988 BFA, San Francisco Art Institute, San Francisco, CA
1983-86 California Polytechnic State University, San Luis Obispo, CA

Yasumasa Morimura

Lives in Osaka, Japan

Selected Solo Exhibitions

1996 *Duchamp's Leg*, Center for the Fine Arts, Miami, FL
Yokohama Museum of Art, Yokohama, Japan

1994 *Rembrandt Room*, Hara Art Museum, Hara, Japan
Psychoborg, the Power Plant, Toronto, Ontario; Walter Phillips
Gallery, Brantford, Alberta.

1993 *Ginza Art Space*, Siseido Corporation

1992 *Foundation Cartier pour l'art Contemporain*, Jouy-en-Josas
Shugo Satani Art Room, Tokyo
Homage to Spanish Still Life by Morimura and Fukuda,
Nagoya City Art Museum, Nagoya (with Miran Fuguda)

1991 *The Carnegie Museum of Art*, Pittsburgh, PA
Options, Museum of Contemporary Art, Chicago, IL
Luring Augustine, New York, NY
Thomas Segal Gallery, Boston, MA

1990 *Nicola Jacobs Gallery*, London, England
Daughter of Art History, Sagacho Exhibit Space, Tokyo, Japan

1989 *Criticism and the Lover*, Moholy Gallery, Osaka, Japan

1988 *Gallery NW House*, Tokyo, Japan
On Gallery, Osaka, Japan

1986 *Mon amour violet et autres*, Gallery Haku, Osaka, Japan

1984 *Hiramatsu Gallery*, Osaka, Japan

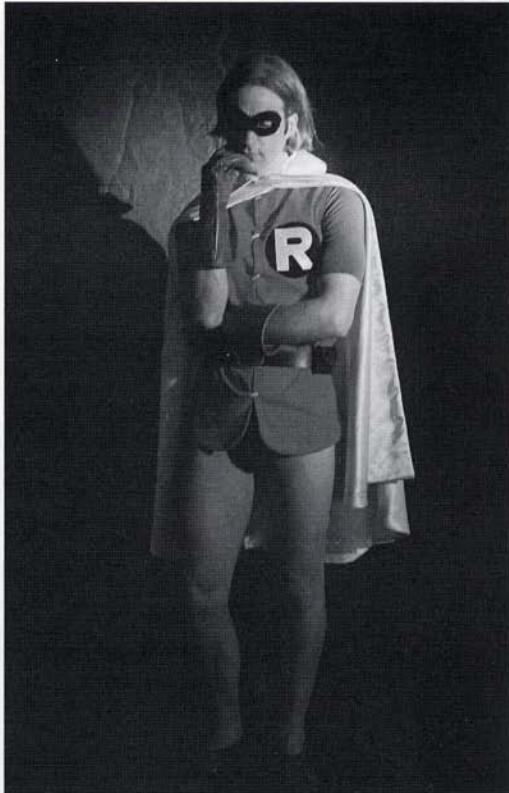
1983 *Galerie Marronier*, Kyoto, Japan

Selected Group Exhibitions

1995 *Duchamp's Leg*, Walker Art Center, Minneapolis, MN; Center for
the Fine Arts, Miami, FL
Japan Today, Museum of Modern Art Louisiana, Denmark;
Kunstnernes Hus, Oslo, Norway; Waino Altonen Museum
of Art, Turku, Finland; Ljuevalches Konsthall, Stockholm;
Osterreiches Museum fur Angewandte Kunst, Vienna;
Deichorhallen in Hamburg.
Cocido y Crudo, Museo Nacional Centro de Arte Reina Sofia,
Madrid, Spain

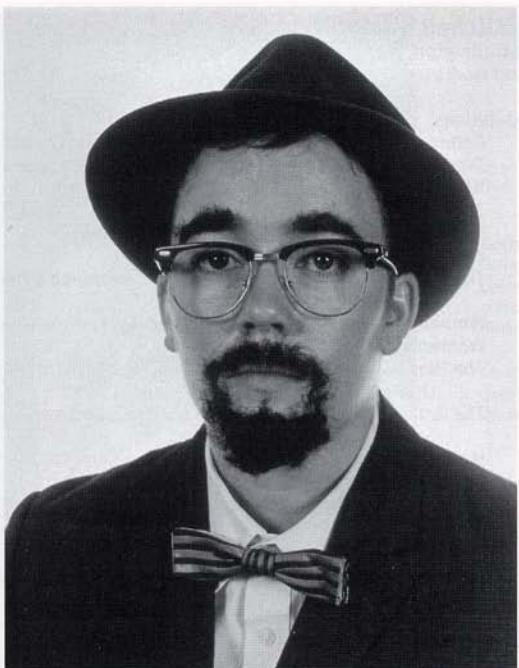
1994 *From Beyond the Pale*, Irish Museum of Modern Art, Dublin,
Ireland
Japanese Art After 1945: Scream Against the Sky, Guggenheim
Museum SoHo, New York; Yokohama Museum of Art,
Yokohama, Japan

1993 *Slittamenti*, Aperto '93, Venice Biennale, Venice, Italy
1991 *A Cabinet of Signs: Contemporary Art from Post Modern Japan*,
Tate Gallery Liverpool; Whitechapel Art Gallery, London,
England; Malmö Konsthall, Sweden



Randy Moore, *Untitled R Studies*
1995, 84" x 48", type c photograph.
Courtesy of the Artist.





Lori Nix, *Young Jewish Intellectual*, 1995, 42" x 32", color print.
Courtesy of the Artist.



Lori Nix, *Private Dick*, 1995, 42" x 32", color print. Courtesy of the Artist.

1990 *Japanische Kunst der 80 Jahre*, Frangfurter Kunst; Bonner Kunstverin, Bonn; Hamburger Kunstverein, Hamburg; Kunstlerhaus Bethanien, Berlin; Museum Moderner Kunst, Wein.
Culture and Commentary: An Eighties Perspective, Hirshhorn Museum Sculpture Garden, Washington, DC

1989 *Against Nature: Japanese Art in the Eighties*, touring exhibition; San Francisco Museum of Modern Art, San Francisco, CA; Akron Art Museum, Akron, OH; MIT List Visual Art Center, Cambridge, MA; Seattle Art Museum, Seattle, WA; The Contemporary Arts Center, Cincinnati, OH; Grey Art Gallery, New York University, New York, NY; Contemporary Arts Museum, Houston, TX

1988 *Venice Biennale, Aperto '88*, Venice, Italy.

1987 Photographic Aspect Japanese Art Today, Tochigi Prefectural Museum of Fine Arts

Reviews in *International Herald Tribune*, *Art News*, *Art in America*, *New York Magazine*, *Artforum*, *The Independent*, *The New York Times*, *The London Times Sunday Magazine*, *The Village Voice*, *The Financial Times*, *Flash Art*, *Arts*, *Newsweek*, *Italia Vogue*, *the Boston Globe*, and *San Francisco Chronicle*.

Lori Nix

Born in Norton, Kansas
Lives and works in Columbus, OH

Selected Solo Exhibitions

1996 *She's Funny That Way*, Cafe Q, Columbus, OH; Seigfred Gallery, Ohio University, Athens OH
1995 *Open Studio*, Studio 101, Athens, OH
1994 *Illegally Curated*, Major Museum Exhibition at the Guggenheim, New York, NY
1992 Tempe Photography Gallery, St. Louis, MO

Selected Group Exhibitions

1996 *Home Art*, Wilkes Gallery, Ohio University, Lancaster, OH
1995 *American Photography Institute*, New York University, Tisch School of the Arts, New York, NY
1994 The Graphic School, Prague, Czech Republic
CAJE 1994, The Center for Contemporary Arts, St. Louis, MO
1992 *LaGrange National XVII*, Lamar Dodd Art Center, LaGrange, GA

Permanent Collections

The Graphic School, Prague, Czech Republic
Gadi Goffberg
Ohio University, Alden Library, Athens, OH

Howardena Pindell

Born in Philadelphia, PA
Lives and works in New York, NY

Selected Exhibitions

1996 *Howardena Pindell*, Bill Hodges Gallery, New York, NY
 1995 *The Studio Museum in Harlem: 25 Years of African American Art*, touring exhibition; The Wood Street Galler, Pittsburgh, PA; Rhode Island School of Design, Providence, RI; The Scottsdale Art Center, Scottsdale, AZ; Munson Williams Proctor Institute, Utica, NY; Modern Art Museum of Fort Worth, Fort Worth, TX; University of Chicago, Chicago, IL; The New York State Museum, Albany, NY; The Mexican Museum, San Francisco, CA; Bowdoin College, Brunswick, ME; Tufts University Art Gallery, Medford, MA; Hecksher Museum, Huntington, NY; University of Miami, Miami, FL
Howardena Pindell, Arting Gallery, Cologne, Germany
Language/Text/Imagery: Narratives, Painted Bride, Philadelphia, PA
Arts and Leisure Auction, The Drawing Center, New York, NY
Red, Gray and Blue, Forum Gallery, New York, NY
Color, Printed Matter, New York, NY
Howardena Pindell: A Retrospective; SUNY Potsdam, Potsdam, NY; Rochester Institute of Technology, Rochester, NY; Brandeis University; Kenkeleba House Gallery, New York, NY; Alternative Museum, New York, NY; SUNY New Paltz; Wesleyan University; Colgate University, Hamilton, NY; Eastern Connecticut State, Willimantic, CT; Georgia State University, Atlanta, GA; Cleveland Institute of Art, Cleveland, OH; Miami Dade Community College, Miami, FL; University of California at Riverside; Women and their Work, Austin, TX
This Sporting Life, 1878-1991; High Museum of Art, Atlanta, GA; University of Houston, Houston, TX; Delaware Art Museum, Wilmington, DE; Albright-Knox Art Gallery, Buffalo, NY
Dress Codes, Institute of Contemporary Art, Boston, MA
African American Artists, Philadelphia Museum, Philadelphia, PA
Figuring the Body, Boston Museum of Fine Arts, Boston, MA
Howardena Pindell: Autobiography, David Heath Gallery, Atlanta, GA
Diamonds Are Forever: Artists and Writers on Baseball; The Oakland Museum, Oakland, CA; The New York Public Library, New York, NY; Institute of Contemporary Art, Boston, MA; La Jolla Museum of Contemporary Art, La Jolla, CA; SECCA, Winston Salem, NC; Sky Dome, Toronto, Ont.; Yurakucho Art Forum, Seibu Department Store, Tokyo, Japan; Taipei Fine Arts Museum, Taipei, Taiwan; Scottsdale Center of the Arts, Scottsdale, AZ; Albright-Knox Art Gallery, Buffalo, NY
Prophets and Translators, the Chrysler Museum, Richmond, VA

Elise Mitchell Sanford

Born in Burlington, IA
Lives and works in Athens, OH

Solo Exhibitions

1995 *Return to the Pleasure Principle*, CEPA Gallery, Buffalo, NY
Dreams and Other Realities, Ohio University, Lancaster, OH
With Homage To...EXHIBITS, Champaign, IL
The Stuff of Dreams, the Krasi Art Center, St. Joseph, MI
 Florida International University, North Miami, FL
 1994 Kansas City Art Institute, Kansas City, MO
The Stuff of Dreams, The Photographic Resource Center, Boston, MA
Women and the Representation of Aging, Firehouse Gallery, Women's Caucus for Art, Houston, TX
The Black Art Show, In Celebration of Black History, Ohio University, Athens, OH
The American Dream 1994, Central Arts Collective, Tuscon, AZ. Juried by Harmony Hammond.
 1993 Moore College of Art and Design, Philadelphia, PA.
 University of Colorado, Boulder, CO
 Oregon Center for the Photographic Inc., Portland, OR
 1992 The Houston Center for Photography, Houston, TX
 Michigan State university, Ann Arbor, MI
 1991 *Current Works*, Society for Contemporary Photography, Kansas City, MO. Juried by George Tice.

Lectures and Presentations

1992 Gallery Talk, SPACES, Cleveland, OH

Residencies

1994 The Headland Center for the Arts, Sausalito, CA
 Light Work, Syracuse, NY

Awards

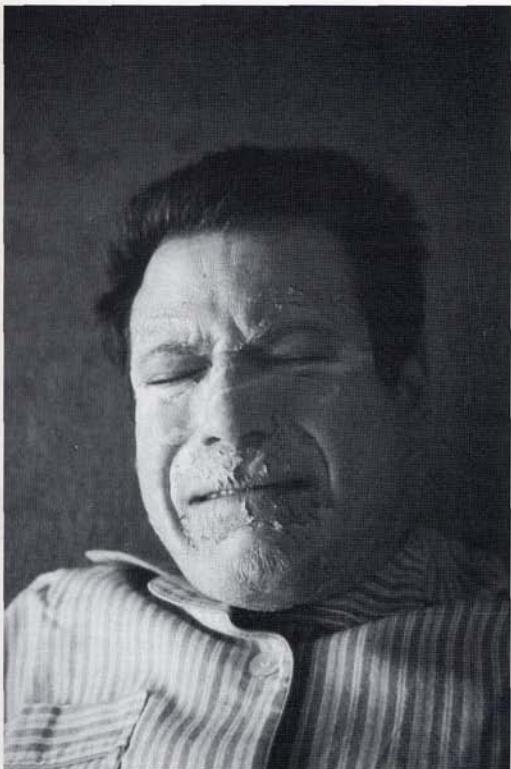
1994 Regional Artists' Project Grant, Randolph Street Gallery, Chicago, IL
 1991 NEA Regional Artists' Fellowship, Arts Midwest
 1991 Individual Artist's Fellowship, Ohio Arts Council

Kenny Schachter

Lives and works in New York, NY

Selected Group Exhibitions

1996 *The Death of the Death of Painting*, 480 Broome Street, New York, NY
Sex, Drugs and Explosives, London Artforms Gallery, London, England
Scratch, Threadwaxing Space, New York, NY. Curated by Mel Chin
Pet Paintings, Bernard Toale Gallery, Boston, MA
 1995 *December 20*, Richard Heller Gallery, Los Angeles, CA. Curated by Bill Radawec.
Looky Loo, The Sculpture Center, New York, NY
Yes I Am, No I'm Not, Momenta Art, Brooklyn, NY. Curated by Eric Heist and Laura Parnes
 1994 *Played*, Printed Matter, New York, NY
 1993 *Binging*, Institute for Art and Urban Resources, New York, NY
 1992 *Art Addicts*, V Space, New York, NY. Curated by Warren Neidich
Ballots or Bullets: You Choose, Sally Hawkins Gallery, New York, NY. Curated by G. Roger Densen.
Morality Cafe, Postmasters Gallery, New York, NY
Water Bar, Jack Tilton Gallery, New York, NY
 1991 *The Neurotic Art Show*, Four Walls, Brooklyn, NY



Kenny
Schachter,
*Calamine
Lotion Self
Portrait #1*,
1993,
cibachrome.
Courtesy of
the Artist.



Christina
Schlesinger,
*Tomboy on
Blue
Flannel*,
1994, 54" x
40", oil and
mixed
media on
canvas.
Courtesy of
the Artist.



Christina Schlesinger

Lives and works in New York, NY

Selected Solo Exhibitions

1996 *More Tomboys*, Cortland Jessup Gallery, Provincetown, MA
1995 *Tomboys*, Rutgers University, New Brunswick, NJ
1994 The New Arts Program, Kutztown, PA
1991 *New Paintings*, Jan Baum Gallery, Los Angeles, CA
Paintings from the Birch Forest, Hal Katzen Gallery, New York, NY
1989 *Window-Maker Drawings*, Trabia-MacAfee Gallery, New York, NY
1988 *Madonna Rising*, Fashion Moda, South Bronx, NY

Selected Public Art Commissions

1995 Girl's Club Mural, Girls Club, NY
1994 SITES for Citizens Mural Commission, P.S. 190, Brooklyn, NY
1993 New Bronx School Mural Doors, Bronx, NY

Selected Group Exhibitions

1997 *Landscape/Gardens: Large and Small*, Jane Thurn Gallery, New York, NY
1996 *Myself/My Self*, Berta Walker Gallery, Provincetown, MA
1995 *Celebrity'hood*, Longwood Gallery, Bronx Council on the Arts, Bronx, NY
Christina Schlesinger and Norma Holt, Cortland Jessup Gallery, Provincetown, MA
Other Choices, Other Voices, Islip Museum of Art, Islip, NY.
Curated by Holly Block, Nancy Princenthal and Jack Shainman
Relatively Speaking: Mothers and Daughters in Art, Snug Harbor Cultural Center, Staten Island, NY (catalogue, traveling exhibition)
1994 *A Bouquet for Juan*, Nancy Hoffman Gallery, New York, NY
The Return of the Cadavre Exquis, The Drawing Center, New York, NY
1993 *Artists and Homeless Collaborative*, Henry Street Settlement House, New York, NY
1992 *Apocalypse and Ressurection*, The Gallery Three Zero, New York, NY (catalogue)
1991 *World Wall: A Vision of the Future Without Fear*, The Experimental Gallery, Smithsonian Institute, Washington, DC. Curated by Judy Baca
From Desire...A Queer Diary, St. Lawrence University, Canton, NY. Curated by Nan Golden.
1990 *China: June 4, 1989*, P.S. 1 Museum, Long Island City, NY
1988 *Exhibition of Visiting Artists*, Zhejiang Academy, Hangzhou, China
1986 *Let's Play House*, Bernice Steinbaum Gallery, New York, NY

Reviews in *The New York Times*, *Art Papers*, *the New York Native*, *Los Angeles Times*, *Art in America* and *The Village Voice*.

Cindy Sherman

Born in Glen Ridge, NJ
Lives and works in New York, NY

Selected Solo Exhibitions

1997 Museum of Contemporary Art, Los Angeles, CA
Museum of Contemporary Art, Chicago, IL
Palace of Fine Arts, Mexico City

1996 Museum of Modern Art, Shiga, Japan
Museum of Contemporary Art, Tokyo, Japan
Museo Nacional Centro de Arte Reina Sofia, Madrid

1995 Metro Pictures, New York, NY
Directions: Cindy Sherman — Film Stills, Hirshhorn Museum and Sculpture Garden, Washington, DC

1994 *Projections*, Ydessa Hantek Art Foundation, Toronto
Cindy Sherman: Untitled 1987-1991, Galerie Borgmann Capitain, Köln

1993 Galerie Ghislaine Hussenot, Paris

1991 Basel Kunsthalle, Switzerland
The Whitechapel Gallery, London
The Walker Art Center, Minneapolis

1989 National Art Gallery, Wellington, New Zealand

1987 Metro Pictures, New York, NY
Whitney Museum of American Art, New York, NY

1986 Wadsworth Atheneum, Hartford, CT

1980 Contemporary Arts Museum, Houston
Metro Pictures, New York, NY
The Kitchen, New York, NY

1977 Hallwalls, Buffalo, NY

Selected Group Exhibitions

1997 *Making it Real*, Organized by ICI, The Aldrich Museum of Contemporary Art, Ridgefield, CT; The Reykjavik Municipal Art Museum, Reykjavik, Iceland and other sites.

1996 *Art and Film Since 1945: Hall of Mirrors*, Museum of Contemporary Art, Los Angeles; The Wexner Center for the Arts, Columbus, OH; Palazzo delle Esposizioni, Rome; The Museum of Contemporary Art, Chicago.

Deformations: Aspects of the Modern Grotesque, The Museum of Modern Art, New York, NY

1995 *Alternatives: 20 Years of Hallwalls Contemporary Arts Center 1975-1995*, Burchfield Penney Art Center, Buffalo, NY

Selected Public Collections

Albright-Knox Art Gallery, Buffalo, NY
Centre Georges Pompidou, Paris
Metropolitan Museum of Art, New York
Museum of Modern Art, New York
Saachi Collection, London
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven

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VIROCODE/Andrea Mancuso and Peter D'Auria

Live and work in Buffalo, NY



Selected Video Exhibitions

1996 *VideoSpace*, Mobius, Boston, MA

1995 *In Which Nature Abhors a Vacuum*, Other Cinema, ATA - Artist Television Access, San Francisco, CA.
In Which Nature Abhors a Vacuum, in *Harvest*, The Knitting Factory, New York, NY

Bleeding Ground, in *The Anatomy Show*, The Knitting Factory, New York, NY

Through the Peephole of Disaster: An Evening With VIROCODE, Hallwalls Contemporary Arts Center, Buffalo, NY

1994 *Bleeding Ground* and *In Which Nature Abhors a Vacuum*, on *AxleGrease*: TCI public access show, Squeaky Wheel, Buffalo, NY

Parasite, TV show on Viacom public access, San Francisco, CA

In Which Nature Abhors a Vacuum; in *When Worlds Collide*, Museum of Modern Art, New York, NY. Curated by Barbara London; IMPAKT Festival, Amsterdam, The Netherlands;

1992 *Bleeding Ground*, Cinema Babylon, Berlin Germany; Off Stream Festival, Amsterdam, Netherlands; European Media Art Festival, Osnabrück, Germany.



Selected Solo Exhibitions

1995 *In Which Nature Abhors a Vacuum*, Squeaky Wheel, Buffalo, NY

1991 *Event Phenomenon*, Diego Riviera Gallery, San Francisco Art Institute, San Francisco, CA

Selected Group Exhibitions

1993 *Science Fair*, Southern Exposure Gallery, San Francisco, CA. Curated by Jon Winet.

1992 *Exploration-City Site*, San Francisco Art Commission Gallery, San Francisco, CA

One By Two (collaboration with Margaret Crane/Jon Winet), Sonoma State University, Sonoma, CA

Residencies

1995 Experimental Television Center, Owego, NY

1994 Experimental Television Center, Owego, NY

Grants and Awards

1996 County Initiative Program Grant, Arts Council in Buffalo and Erie County, Buffalo, NY

1996 Video Regrant, Niagara Council on the Arts/Lockport Community Television/ Niagara Falls, NY

1995 Upstate Media Regrant Award, Visual Studies Workshop, Rochester, NY





Kurt Von Voesch, *Love Letter #4*, 1996, 38" x 26", color photograph. Courtesy of the Artist.



Laine Whitcomb,
Phyllida (brown),
1996, 16" x
14", gum
bichromate
with
kodalith
overlay.
Courtesy of
the Artist.
Value:
\$300

Kurt Von Voesch

Lived and works in Niagara Falls, NY

Selected Solo Exhibitions

1996 *Hurricane Head*, Burchfield Penney Art Center, Buffalo, NY
1995 *Hot Dog Installation*, Big Orbit Gallery, Buffalo, NY
1994 *Chili House Installation*, Big Orbit Gallery, Buffalo, NY
1994 *Whore's Breakfast*, Big Orbit Gallery, Buffalo, NY

Selected Group Exhibitions

1996 *46th Western New York Exhibition*, Albright Knox Art Gallery, Buffalo, NY
1994 *45th Western New York Exhibition*, Albright Knox Art Gallery, Buffalo, NY
1993 *X-Sightings*, Anderson Gallery, Buffalo, NY
Three Rivers Art Festival, Pittsburgh, PA
Cities on the Edge, Hallwalls Contemporary Arts Center, Buffalo, NY
Finger Lakes Exhibition, Memorial Art Gallery, Rochester, NY
Charlotte International, Charlotte, NC
1992 Big Orbit Gallery, Buffalo, NY
1988 Hallwalls Contemporary Arts Center, Buffalo, NY

Awards

1996 Best in Show, *In Western New York*, Albright-Knox Art Gallery, Buffalo, NY
1994 Best in Show, *In Western New York*, Albright-Knox Art Gallery, Buffalo, NY

Laine Whitcomb

Lives and works in New York, NY

Solo Exhibitions

1992 Moore College of Art, Philadelphia, PA

Selected Group Exhibitions

1996 Catskill Art Center, NY
1995 *Illuminance*, Fine Arts Center of Lubbock, TX
1994 Blue Sky Gallery (catalogue)
1993, 92 2/C, Denver, CO
1992 Silver Image, Seattle, WA
1991 *On the Edge*, Jouis Abram Arts Center, New York, NY

Publications

1993 *Foto Practica, 25 Years of Photography*, May 1993, Milan, Italy

Altered Egos

1. LUIS CRUZ AZACETA, *EL MONALISO*, 1985, 30" x 28 1/8", CONTÉ AND CHARCOAL ON PAPER. COURTESY GEORGE ADAMS GALLERY, NEW YORK, NY

2. JOHN COPOULOS, *SELF-PORTRAIT AS ALICE NEEL*, 1995, 14" x 10", WATERCOLOR ON PAPER. COURTESY JILL S. MEDVEDOW AND RICHARD KAZIS

3. JOHN COPOULOS, *SELF PORTRAIT AS ALICE B. TOKLAS*, 1996, 14" x 10", WATERCOLOR ON PAPER. COURTESY OF THE ARTIST.

4. JOHN COPOULOS, *SELF-PORTRAIT AS FREIDA THINKING ABOUT DEATH*, 1992, 14" x 10", WATERCOLOR ON PAPER. COURTESY OF THE ARTIST.

5. JANIETA EYRE, *CAT'S CRADLE*, 1995, 30" x 46", FIBER-BASED BLACK AND WHITE PHOTOGRAPH. COURTESY OF GARNET PRESS GALLERY, TORONTO, ONT.

6. JANIETA EYRE, *ON THE IMPERFECTIONS OF MY LOVER*, 1996, 40" x 30", FIBER-BASED BLACK AND WHITE PHOTOGRAPH. COURTESY OF GARNET PRESS GALLERY, TORONTO, ONT.

7. JANIETA EYRE, *TWIN MANICURISTS*, 1996, 40" x 30", FIBER BASED BLACK AND WHITE PHOTOGRAPH. COURTESY OF GARNET PRESS GALLERY, TORONTO, ONT.

8. JANIETA EYRE, *APCALYPSE EVE*, 40 1/4" x 48 1/4", 1996, FIBER BASED SELENIUM TONED PRINT. COURTESY OF GARNET PRESS GALLERY, TORONTO, ONT.

9. JANIETA EYRE, *LOTTIE WHO DIED JUNE 1894*, ED. 1/3, 1996, 41" x 34 1/4", C-PRINT.

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COURTESY OF CRISTINEROSE GALLERY, NEW YORK, NY

10. MARCIA HILLIS, *PAPER DOLL II*, 1995, 7" x 6" x 2", PAPER, MARKER, DOLL CLOTHES. COURTESY OF THE ARTIST.

11. MARCIA HILLIS, *PAPER DOLL XV*, 1996, 28" x 12" x 5", PAPER, MARKER, DOLL CLOTHES, HAIR. COURTESY OF THE ARTIST.

12. MARCIA HILLIS, *PAPER DOLL XIV*, 1996, 36" x 16" x 7", PAPER, MARKER, JOCKEY SHORTS. COURTESY OF THE ARTIST.

13. MARCIA HILLIS, *PAPER DOLL XI*, 1996, 11" x 6" x 2", PAPER, MARKER, DOLL CLOTHES. COURTESY OF THE ARTIST.

14. JOSH IGUCHI, *ST. CLAIRE, PATRON SAINT OF TELEVISION*, 1995, 78" x 48", PHOTOGRAPHY AND MIXED MEDIA. COURTESY OF THE ARTIST.

15. ROBO KOCAN, *SAGATTARIUS SERIES*, 1995, 5 PANELS EACH 42" x 30", PHOTO SILKSCREEN ON FABRIC. COURTESY OF THE ARTIST.

16. SASHA YUNGJU LEE, *MEDIA FRENZY/VOGUE* FROM THE SERIES *MAKING INVISIBLE, VISIBLE*, 1994, 14" x 20", COMPUTER GENERATED IRIS PRINT. COURTESY OF THE ARTIST AND GARNET PRESS GALLERY, TORONTO, ONT.

17. SASHA YUNGJU LEE, *WOMAN OF THE YEAR/TIME* FROM THE SERIES *MAKING INVISIBLE, VISIBLE* 1994, 14" x 20", COMPUTER GENERATED IRIS PRINT. COURTESY OF THE ARTIST AND GARNET PRESS GALLERY, TORONTO, ONT.

18. SASHA YUNGJU LEE, *MAKING INVISIBLE, VISIBLE/ART IN AMERICA* FROM THE SERIES *MAKING INVISIBLE, VISIBLE* 1994, 14" x 20", COMPUTER GENERATED IRIS PRINT. COURTESY OF THE ARTIST AND GARNET PRESS GALLERY, TORONTO, ONT.

19. SASHA YUNGJU LEE, *THE NEW SEX SYMBOL/VANITY FAIR* FROM THE SERIES *MAKING INVISIBLE, VISIBLE* 1994, 14" x 20", COMPUTER GENERATED IRIS PRINT. COURTESY OF THE ARTIST AND GARNET PRESS GALLERY, TORONTO, ONT.

20. SASHA YUNGJU LEE, *COVER-UP AND DENIAL/PLAYBOY* FROM THE SERIES *MAKING INVISIBLE, VISIBLE* 1994, 14" x 20", COMPUTER GENERATED IRIS PRINT. COURTESY OF THE ARTIST AND GARNET PRESS GALLERY, TORONTO, ONT.

21. SASHA YUNGJU LEE, *FACE OF THE 90'S/COSMOPOLITAN* FROM THE SERIES *MAKING INVISIBLE, VISIBLE* 1994, 14" x 20", COMPUTER GENERATED IRIS PRINT. COURTESY OF THE ARTIST AND GARNET PRESS GALLERY, TORONTO, ONT.

22. LEONE & MACDONALD, *MIAMI MORPH*, 1996, 108" x 144", VIDEO PROJECTION. COURTESY OF THE ARTISTS.

23. LULU LOLO, *MAN RAY A LA LULU LOLO*, 1995, 12" x 15", PHOTOGRAPH. COLLECTION OF THE ARTIST.

24. LULU LOLO, *FILM NOIR GODDESS: THE HEIRESS LULU LOLO*, 1995, 12" x 15", PHOTOGRAPH. COLLECTION OF THE ARTIST.

25. LULU LOLO, *FILM NIOR GODDESS: WATCH OUT LULU LOLO*, 1995, 12" x 15", PHOTOGRAPH. COLLECTION OF THE ARTIST.

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26. LULU LOLO, *FILM NOIR GODDESS: REACH FOR THE SKY LULU LOLO*, 1995, 12" x 15", PHOTOGRAPH. COLLECTION OF THE ARTIST.

27. LULU LOLO, *THE WORLD OF LULU LOLO*, 1995, 60 WORKS RANGING BETWEEN 2" x 2" AND 8 1/2" x 11", COLLAGE AND COLOR COPIES. COLLECTION OF THE ARTIST.

28. LAURIE LONG, *AIRPLANE SOS* FROM THE SERIES *NANCY DREW*, 1996, TRIPTYCH, OVER-ALL DIMENSIONS 30" x 40", CHROMOGENIC PRINT AND MONOCHROME CAPTION. COURTESY OF THE ARTIST.

29. LAURIE LONG, *THUG THREAT* FROM THE SERIES *NANCY DREW*, 1996, TRIPTYCH, OVER-ALL DIMENSIONS 30" x 40", CHROMOGENIC PRINT AND MONOCHROME CAPTION. COURTESY OF THE ARTIST.

30. LAURIE LONG, *ALLEY SPY* FROM THE SERIES *NANCY DREW*, 1996, TRIPTYCH, OVERALL DIMENSIONS 30" x 40", CHROMOGENIC PRINT AND MONOCHROME CAPTION. COURTESY OF THE ARTIST.

31. LAURIE LONG, *MASQUERADE* FROM THE SERIES *NANCY DREW*, 1996, TRIPTYCH, OVER-ALL DIMENSIONS 30" x 40", CHROMOGENIC PRINT AND MONOCHROME CAPTION. COURTESY OF THE ARTIST.

32. GABRIEL MARTINEZ, *UNTITLED*, 1996, THREE INKJET COLOR PRINTS WITH SOUVENIR WALLETS DISPLAYED ON SHELVES, 17" x 14". COURTESY OF HY PAUL STUDIOS, PHILADELPHIA, PA

33. GABRIEL MARTINEZ, UNTITLED, 1996, THREE COLOR INKJET PRINTS, EACH 44" X 34". COURTESY OF HY PAUL STUDIOS, PHILADELPHIA, PA

34. MARY McCLEARY, DAVID & JONATHAN, 1995, 28" X 36", MIXED MEDIA COLLAGE ON PAPER. COURTESY OF THE ARTIST AND ADAIR MARGO GALLERY, EL PASO, TX.

35. RANDY MOORE, UNTITLED R POSES, 1996, 35" X 10" X 7", CAST RESIN. COURTESY OF THE ARTIST.

36. RANDY MOORE, UNTITLED R POSES, 1996, 80" X 41", COLOR PHOTOGRAPH. COURTESY OF THE ARTIST.

37. RANDY MOORE, UNTITLED R STUDIES (RM 96.105), 1996, 14" X 11", BLACK INK ON PAPER. COURTESY OF THE ARTIST.

38. RANDY MOORE, UNTITLED R STUDIES (RM 95.138), 1995, 10" X 8", BROWN INK ON PAPER. COURTESY OF THE ARTIST.

39. RANDY MOORE, UNTITLED R STUDIES (RM 95.140), 1995, 10" X 8", BROWN INK ON PAPER. COURTESY OF THE ARTIST.

40. YASUMASA MORIMURA, SELF PORTRAIT (ACTRESS)/AFTER LIZA MINELLI, 1996, 50" X 40", ILFOCHROME, ACRYLIC SHEET. COURTESY OF LURING AUGUSTINE GALLERY, NEW YORK, NY

41. LORI NIX, AMISH MAN, 1995, 42" X 32", COLOR PRINT. COURTESY OF THE ARTIST.

42. LORI NIX, YOUNG JEWISH INTELLECTUAL, 1995, 42" X 32", COLOR PRINT. COURTESY OF THE ARTIST.

43. LORI NIX, DEVIL, 1995, 42" X 32", COLOR PRINT. COURTESY OF THE ARTIST.

44. LORI NIX, PRIVATE DICK, 1995, 42" X 32", COLOR PRINT. COURTESY OF THE ARTIST.

45. LORI NIX, CARNIVAL CALLER, 1995, 42" X 32", COLOR PRINT. COURTESY OF THE ARTIST.

46. HOWARDENA PINDELL, FREE, WHITE AND 21, 1980, VHS VIDEO, 12 MIN. COURTESY OF THE KITCHEN, NEW YORK, NY.

47. ELISE MITCHELL SANFORD, FREDERICK A. KALLISTER AS JULIA CHILD, 1994, 20" X 16", SILVER PRINT. COURTESY OF THE ARTIST.

48. ELISE MITCHELL SANFORD, PATRICIA GYI AS LEOTYNE PRICE, 1992, 20" X 16", SILVER PRINT. COURTESY OF THE ARTIST.

49. ELISE MITCHELL SANFORD, MARJORIE CLARK AS HARRIET TUBMAN (SCOUT), 1992, 20" X 16", SILVER PRINT. COURTESY OF THE ARTIST.

50. ELISE MITCHELL SANFORD, NANCY ADAMS AS MARILYN MONROE, 1992, 20" X 16", SILVER PRINT. COURTESY OF THE ARTIST.

51. ELISE MITCHELL SANFORD, KAREN NUFF AS ALBERT EINSTEIN, 1992, 20" X 16", SILVER PRINT. COURTESY OF THE ARTIST.

52. ELISE MITCHELL SANFORD, DAVID STEWART AS BOGART #1, 1994, 20" X 16", SILVER PRINT. COURTESY OF THE ARTIST.

53. ELISE MITCHELL SANFORD, SERIES: FREDERICK A. KALLISTER AS JULIA CHILD, 1994, 15 PHOTOGRAPHS, EACH 9" X 12", SILVER PRINT.

54. CINDY SHERMAN, UNTITLED, (MP #230) ED 1/6, 1987/91, 55" X 38", COLOR PHOTOGRAPH. COURTESY OF THE ARTIST AND METRO PICTURES, NEW YORK, NY.

55. KENNY SCHACHTER, CALAMINE LOTION SELF PORTRAIT #1, 1993, CIBACHROME. COURTESY OF THE ARTIST.

56. KENNY SCHACHTER, CALAMINE LOTION SELF PORTRAIT #2, 1993, CIBACHROME. COURTESY OF THE ARTIST.

57. KENNY SCHACHTER, CALAMINE LOTION SELF PORTRAIT #3, 1993, CIBACHROME. COURTESY OF THE ARTIST.

58. CHRISTINA SCHLESINGER, RECONSTRUED TOMBOY, 1994, 54" X 40", OIL AND MIXED MEDIA ON CANVAS. COURTESY OF THE ARTIST.

59. CHRISTINA SCHLESINGER, ARTIST IN HER STUDIO (REMEMBERING ROMAINE BROOKS), 1994, 54" X 40", OIL AND MIXED MEDIA ON CANVAS. COURTESY OF THE ARTIST.

60. CHRISTINA SCHLESINGER, TOMBOY ON BLUE FLANNEL, 1994, 54" X 40", OIL AND MIXED MEDIA ON CANVAS. COURTESY OF THE ARTIST.

61. VIROCODE/ANDREA MANCUSO AND PETER D'AURIA, FROM THE SERIES NATURE ABHORS A VACUUM, 1993, 55" X 44", PHOTOGRAPH. COURTESY OF THE ARTISTS.

62. VIROCODE/ANDREA MANCUSO AND PETER D'AURIA, FROM THE SERIES NATURE ABHORS A VACUUM, 1993, 55" X 44", PHOTOGRAPH. COURTESY OF THE ARTISTS.

63. VIROCODE/ANDREA MANCUSO AND PETER D'AURIA, FROM THE SERIES NATURE ABHORS A VACUUM, 1993, 55" X 44", PHOTOGRAPH. COURTESY OF THE ARTISTS.

64. KURT VON VOESCH, LOVE LETTER #4, 1996, 38" X 26", COLOR PHOTOGRAPH. COURTESY OF THE ARTIST.

65. KURT VON VOESCH, LOVE LETTER #4, 1996, 38" X 26", COLOR PHOTOGRAPH. COURTESY OF THE ARTIST.

66. KURT VON VOESCH, LOVE LETTER #4, 1996, 38" X 26", COLOR PHOTOGRAPH. COURTESY OF THE ARTIST.

67. KURT VON VOESCH, LOVE LETTER #4, 1996, 38" X 26", COLOR PHOTOGRAPH. COURTESY OF THE ARTIST.

68. LAINE WHITCOMB, RED A, 1996, 16" X 14", GUM BICHROMATE WITH KODALITH OVERLAY. COURTESY OF THE ARTIST.

69. LAINE WHITCOMB, PHYLLIDA (BROWN), 1996, 16" X 14", GUM BICHROMATE WITH KODALITH OVERLAY. COURTESY OF THE ARTIST.

70. LAINE WHITCOMB, MARTHA (GREEN), 1996, 14" X 16", GUM BICHROMATE WITH KODALITH OVERLAY. COURTESY OF THE ARTIST.

71. LAINE WHITCOMB, BLUE EGG, 1996, 16" X 14", GUM BICHROMATE WITH KODALITH OVERLAY. COURTESY OF THE ARTIST.



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