

(27 artists and)

## THE BROKEN SURFACE

31 March — 28 April, 1981

Susan L. Usdan Gallery

**BENNINGTON COLLEGE**

Bennington, VT 05201

reception March 31, 8—10 p.m.

24 June — 27 July, 1981

**TIBOR DE NAGY GALLERY**

29 West 57th Street

New York, NY 10019

reception June 25, 3—5 p.m.

15 September — 10 October, 1981

Owens Hall Art Gallery

**VIRGINIA TECH**

Blacksburg, VA 24061

reception September 15, 6—8 p.m.

**THE BROKEN SURFACE** has, as an organizing principle, dominated this exhibition in a way that the color green might dominate the selection of work for an exhibition devoted to exploring *its* use in contemporary art. Few, if any, of the artists involved here would claim that the surface of their work presupposes other concerns, although the sense of abrupt transitions and interruptions of surfaces becoming other surfaces becoming other surfaces — a more elusive detail, to be sure — does enter into each artist's work in a noticeable, though completely individualistic way, almost as a personality trait. The use of the broken surface as a form of divining rod has allowed me to exercise subjectivity to the point where this exhibition must seem stubbornly eclectic. If there is a curatorial statement to be had here, it pertains to my belief that the practice of linking artists together because they share major stylistic traits is an increasingly dangerous one, partly because it reduces the activity of individual artists to a factor as maudlin as "the look of our time," and partly because the best artists I see now are involved, consciously or not, with establishing a distance between themselves and their closest stylistic neighbors.

I would like to acknowledge the helpfulness of all the artists and galleries involved, especially Phyllis Kind, Stefanotti and Pam Adler, and to thank Steve Frailey of Mary Boone Gallery, Jay Gorney of Hamilton Gallery, and Eric Siegeltuch of Touchstone Gallery. I'm also indebted to Jane Ford and Brower Hatcher at Bennington College, Ray Kass at Virginia Tech, June Waters, Steve Grenyo and everybody at Tibor de Nagy.

**DANIEL CAMERON**, Guest Curator



# THE BROKEN SURFACE

**GREG AMENOFF** is represented by Robert Miller Gallery in New York and by Nielsen Gallery in Boston, where he has had three solo exhibitions since 1977. He has been seen in group shows at The Whitney Museum (1981 Biennial), the Rose Art Museum (Brandeis University), ICA in Philadelphia, the Neuberger Museum (SUNY College at Purchase), Brockton Art Center, Institute of Contemporary Art in Boston, Nielsen Gallery, Ben Shahn Gallery (William Paterson College), and in a 1976 one-man exhibition at M.I.T.

**RICHARD BECKETT** studied at the Art Institute of Chicago and Western Michigan University, now lives in Brooklyn, and recently held a one-man exhibition at Barbara Toll Fine Arts in New York. He has also participated in exhibitions at the Museum of Contemporary Art in Chicago, Albright-Knox Art Gallery, Joslyn Art Museum, and Marilyn Pearl, Nancy Lurie, Dart and N.A.M.E. Galleries.

**ROSS BLECKNER** recently had his second one-man exhibition at Mary Boone Gallery in New York, and has also had exhibitions at John Doyle Gallery in Chicago and the former Cunningham Ward Gallery. He has participated in group shows at the Hayward Gallery in London, the Whitney Museum, the Aldrich Museum, Hallwalls in Buffalo and C Space in New York, and at the Paula Cooper, John Doyle and Mary Boone Galleries.

**SARAH CANRIGHT** was born, raised and educated in Chicago, and currently lives in New York. She has had solo exhibitions and participated in group shows at both Pam Adler Gallery in New York and Phyllis Kind Gallery in Chicago, and had an exhibition of her books at Franklin Furnace in 1979. She has participated in numerous group shows, including some at the Whitney Museum, The New Museum, The Cleveland Museum, Chicago Art Institute, Kansas City Art Institute, National Gallery of Canada, Seibu Museum (Tokyo), San Francisco Art Institute, the Museum of Contemporary Art in Chicago, Rosa Esman Gallery and The Drawing Center.

**ARCH CONNELLY** is a painter, sculptor and graphic artist who was born and raised in Illinois, where he attended Southern Illinois University at Carbondale. He has worked in theatrical design and pop music, and shown at Artists' Space, Max Hutchinson Gallery and P.S. 1. He has written about his work as follows: "ALL TASTE, NO WASTE, no subject, all object, all around the edges, NO point of view, NOT pointless, pointed, NO VANITY, ALL SCRUTINY."

**CHRIS DE BOSCHNEK** was educated at the University of Akron and Cleveland Art Institute. His work has been seen in group shows at Bette Stoller, Kathryn Markel, OK Harris, Betty Parsons and Tibor de Nagy Galleries in New York, and in solo exhibitions at P.S. 1 and the Akron Art Institute. The fallout symbol in his recent work reflects his interest in stripping or exaggerating the functions of both objects and symbols.

**TONY DI CIACCIO** moved to New York from Lincolnton, North Carolina in 1979. He received his BFA from Limestone College and has also attended Brevard College, N.C. School of the Arts, School of Visual Arts and Si Fried School of Film Editing. He has exhibited throughout the Southeast and at Group Material in New York. Tony's work explores the subjective and social meanings of sexuality, and he is currently working on a video about crossing gender boundaries.

**SHERRON FRANCIS** held her second solo exhibition at Tibor de Nagy Gallery in 1980, her tenth since receiving her MFA from Indiana University. She has been in group shows at the Museum of Fine Arts in Houston, the Whitney Museum, the Edmonton Art Gallery, the American Academy of Arts and Letters, the Andre Emmerich, Janie C. Lee and Bowery Galleries, and the New Gallery in Cleveland.

**ANDREW GLASS** builds storylike paintings using chopped brushstrokes and planes as dialogue. He was born in 1949 in Pittsburgh, studied at Tyler School of Art, and moved to New York in 1975. He has shown his work at the Drawing Center and at P.S. 122, where he also has a studio. He makes a living writing and illustrating children's books.

**JAMES GROSS** teaches at Wichita State University, where he also received his M.F.A. He has had five one-man exhibitions in the Midwest, and has participated in group shows at Rutgers University, the Ulrich Museum, the Hays (Kansas) Art Center, the Coos Bay (Oregon) Art Museum, the Miller Gallery in Cincinnati and the Reuben Saunders Gallery in Wichita.

**RICHARD HENNESSY**, a native of Rochester, NY, received his education at Columbia College and New York University, and had his first one-man exhibition at the Tibor de Nagy Gallery in 1969. He has since had solo shows at Grey Art Gallery, Robert Miller and at Hamilton Gallery, where his work is currently represented. His murals adorn the permanent residence of the Ridiculous Theatrical Company in Sheridan Square.



**JESS** has had three one-man exhibitions at the Odyssea Gallery in New York, and solo shows at the Museum of Modern Art, the San Francisco Museum of Art, the Dallas Museum of Fine Arts, the Museum of Contemporary Art in Chicago, the Des Moines Art Center, the University Art Museum at Berkeley, Wadsworth Atheneum, the Arts Club of Chicago, and many others. He first developed his approach to oil painting and junk assemblage in the early 1950's, before which he worked as a radiochemist.

**ROBERT KITCHEN**, who was born in Chattahoochee County, Georgia and studied at the Tyler School of Art, has had four major solo exhibitions of his work, including two at Stefanotti Gallery, and one at Diane Brown Gallery in Washington, DC. He has also participated in group shows at The Drawing Center, Barbara Gladstone Gallery, P.S. 1, Thorpe Intermedia Gallery (Sparkill, NY), The Rizzoli Gallery and the South Street Gallery in Philadelphia.

**TERENCE LA NOUE** received degrees from Cornell and Ohio Wesleyan Universities. He has had five one-man shows at the Nancy Hoffman Gallery in New York since 1974, before which he showed at the Paley and Lowe Gallery. His work has been seen in group shows at the Philadelphia Museum of Art, the Albright-Knox Gallery, Corcoran Gallery of Art, the Whitney Museum, Wadsworth Atheneum, the Neuberger Museum at Purchase, the Musée National d'Art Moderne in Paris, and the Sculpture Now, OK Harris, Thomas Segal (Boston) and Henri (Washington, DC) Galleries, among many others.

**RYN MAARTENS** has exhibited at Bard College, Hunter College (where she completed her masters' thesis on Myron Stout), Virginia Tech, Provincetown Art Association and Museum, the Long Point Gallery in Provincetown, and recently participated in a group show at Oscarsson-Hood Gallery in New York. She feels that "there is a meeting place between things, combined and rearranged—edges and edgelessness, the checks and balances of fine grain, all a spatial warp which I negotiate in my work."

**CHUCK MAGISTRO** has had ten one-man exhibitions, including Tibor de Nagy Gallery, Nancy Lurie Gallery in Chicago, Pyramid Gallery in Washington, DC, and the Virginia Museum of Fine Arts. He has participated in group shows at the Whitney Museum, the Brooklyn Museum, the Mint Museum in Charlotte, and Lowe Art Gallery at Syracuse University, and studied at Carnegie State University and Carnegie Institute of Technology.

**LIZ MITTY** moved to New York two years ago, after teaching at Ohio State University and the University of Georgia. She has had solo exhibitions in Athens, Georgia and Madison, Wisconsin, and participated in group shows at the Heath Gallery in Atlanta and Semaphore Gallery in New York. Her paintings are concerned with the specific imagery and universal implications of memory.

**JILL NATHANSON** studied at Bennington and Hunter Colleges, teaches at the College of New Rochelle, and has shown her work at Novo Arts in New York and the Park-McCullough House in Bennington. She has been spending a great deal of time lately in the state of Virginia, although she has been a permanent resident of New York since 1977.

**MIMMO PALADINO** has had eleven one-man exhibitions in his native Italy since 1976, and has also shown widely in Germany, Austria, England, Switzerland and The Netherlands. There were solo exhibitions of his work in New York at the Marion Goodman and Annina Noseni Galleries in 1980, and he was a participant in last year's Venice Biennale as well. He was born in Padua in 1948 and currently lives and works in Milan.

**CAROLEE SCHNEEMANN**'s films and paintings/assemblages have been exhibited at Real Art Ways (Hartford), the Maryland Art Institute, A Space in Toronto, and the Palazzo Reale (Milan). Essays on her work as a visual artist and as a pioneering performance artist working with Judson Dance Theater, Happenings, Fluxus and on her own have appeared recently in *Artforum*, *Millennium*, *FilmQuarterly* and *Idelects*, and she has performed this year at Washington Project for the Arts, the Feminist Art Institute and Real Art Ways.

**ADAM SIMON** was born in Hampstead, England in 1952, raised in Boston, and studied with Hyman Bloom from age 11 to 16. He studied further at the New York Studio School, worked in numerous restaurants, participated in a group show at Touchstone Gallery, and resides as a painter in Hoboken. His statement reads, "Painting is as much a subversive activity as it is a search for the sublime."

**WILLIAM SKRIPS** was born in 1952 in New Jersey, studied at the School of Visual Arts and resides in New York City. His recent work, which has been seen at Washington Square East Gallery and the Alternative Museum, among others, is dominated by a use of plaster with pastel coloration.

**JOAN THORNE** has held solo exhibitions at The Clocktower, The Corcoran Gallery of Art, Fischbach Gallery, Dart Gallery in Chicago, and the Willard Gallery in New York, which presently represents her work. Some of the group shows she has participated in have been at the Whitney Museum (1981 Biennial), the ICA in Philadelphia, Aldrich Museum, Grand Palais (Paris), Wesleyan University, Guild Hall in East Hampton, Grey Art Gallery, and the Susan Caldwell, Sidney Janis, Nobe, Landmark, Nielsen and Janie C. Lee Galleries. She is currently collaborating on a book with the poet John Yau.

**EVAN WATERS** was born in Washington, DC, in 1954, was raised in Princeton, received his BFA from Syracuse University, attended London College of Printing, and currently resides in New York with his wife, June. He works as a photostylist, costume designer and filmmaker.

**JEFF WAY** hails from Ohio, studied history at Kenyon College and art history at New York University. He began painting in 1966, and making masks and performing in 1974. He has had two solo exhibitions at Pam Adler Gallery, and one recently at the University of Massachusetts, Amherst. He is currently working on a collaborative project with the experimental rock band Pere Ubu.

**KARL WIRSUM** has had six one-man exhibitions at Phyllis Kind (four in Chicago and two in New York), and recently was honored by a survey of his three-dimensional work at the Museum of Contemporary Art in Chicago. He is a native of Chicago, attended the Art Institute School there, and is associated with the original Hairy Who out of Hyde Park Art Center. Some of the group exhibitions he has participated in have been at the Corcoran Gallery of Art, The National Collection, the National Gallery of Canada, the ICA in Philadelphia, the Whitney Museum and the University Art Museum at Berkeley.