



MOTIVES

MOTIVES

INSTALLATION

Nature and NATO

Joseph Nechvatal

Christy Rupp

Albright-Knox Art Gallery

February 28 - April 1 1984

EXHIBIT

Doug Ashford

Jennifer Bolande

Eva Buchmuller, SQUAT Theatre

Jane Dickson

Kathryn High

Joseph Nechvatal

Christy Rupp

HALLWALLS and CEPA

March 2 - 29 1984

curated by Claudia Gould

essay by Edit deAK with Duncan Smith



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INTRODUCTION AND ACKNOWLEDGEMENTS

MOTIVES is the eighth in a continuing series of cooperative projects organized by the Albright-Knox Art Gallery, CEPA and HALLWALLS. Initiated in 1980 (under the title *Four By Three*), this ongoing project brings exciting contemporary work to the audience of the museum and the artists' spaces of Buffalo.

MOTIVES is an exhibition about political and social non-violent activism and how this activism translates through contemporary art. The artists chosen are not political artists per se, but rather artists who are committed to expressing the polemics of contemporary society.

Included at HALLWALLS and CEPA galleries are: a painting/video installation by Eva Buchmuller of the SQUAT Theatre; photographs by Jennifer Bolande; an installation by Doug Ashford about UpState Nature/ NY Culture; paintings by Jane Dickson; drawings and sculpture by Joseph Nechvatal; a multi-media installation by Kathryn High; and sculpture by Christy Rupp. *MOTIVES* continues at the Garden Restaurant of the Albright-Knox Art Gallery with an installation by Rupp and Nechvatal titled *Nature and NATO*.

The support of all three institutions was essential in organizing an exhibition of this size. At HALLWALLS I am especially indebted to William J. Currie, director, for his support of my work and the conception of this project over a year ago. I am also grateful to Christine Tebes, development director, for her guidance and intuition in making the show a financial reality; to Robin Dodds, curator, who organized the artists biographies for the catalogue and was a major help in the administration and installation of the exhibition; to Barbara Lattanzi,

technician, for her adeptness concerning the multi-media installations and to Chris Hill, video curator, for her assistance in regard to the video installations.

At CEPA I would like to thank Gary Nickard, director, Robert Collignon, curator and Daniel Levine, administrative coordinator, for their support and assistance over the past year.

At the Albright-Knox Art Gallery I am personally grateful to Susan Krane, curator, for her enthusiasm and organization concerning the installations; to Douglas G. Schultz, director, also for his support. The staff at the Albright-Knox have contributed their time to various aspects of this exhibition, they are as follows: Bette Blum, coordinator of public relations, Sharon Blume, assistant curator of education for school programs, Catherine Green, assistant curator of education for adult programs, Georgette Hasiotis, editor of publications, Zbynek Jonak, installer, David Kempf, engineer, Ida Koch, curatorial secretary, John Kushner, building superintendent, Peter Muscato, installer, John Small, maintenance and to Daisy Stroup, assistant to the building superintendent.

Last, and certainly not least, I would like to thank Armor Box Corporation and the Chason family for their financial support of the catalogue. Special thanks to Edit deAK and Duncan Smith whose penetrating text acts as a legend for the map that is *MOTIVES*. And most importantly to the seven artists who have made *MOTIVES* a reality.

Claudia Gould
Curator

MOTIVES

Originally, when I received the letter enclosing the names of the artists of this show, I had no idea whether they had anything in common, nor did I know all of the work. Perhaps these artists were all part of an independent organization, like the Freemasons, and only by diligently visiting their studios could I have their mysteries revealed to me. Gradually, after my visits, I divined why the show's curator brought together so much disparate talent. The edifice grew, brick by brick, with the help of these different "masons," who with their own mortar solidified all the motives the curator must have desired for the exhibition.

The Freemasons were a nonhierarchical society of concerned individuals. The organization promoted commitments neglected by the prevailing order. Effacing self interests for the social good, these artists efface self-promotion as does a social worker who places the issues of others above their own. The artists aim for a maximum of contact *and* the means for such contact--communication channels outside art establishments. They don't carry slogans, nor do they propound a redemption scenario. Certainly they lament and are frustrated, but the fragility and calm insistence of the work gives one the impression they would never sabotage the central computer just for radical notoriety.

Regardless of their divergence to society at large, we need also to understand their divergence to an artistic practice of the existentially isolated individual who batters away at the wall or canvas. The mythified territory of rampant, macho subjectivity where the self becomes the ultimate ground of any creation is counterbalanced by these artists' distortion of found ideological imagery which

then serves as their ground of creation. The former is the unknown, the other the known, but about to be alienated of its more conspicuous features.

Children, all of them, of the Age of Mechanical Reproduction, know that the surfeit of images from TV, film, ads, magazines, can turn into their own *modus operandi*, instead of presuming any experience not mediated by the influence of these images. Artistic procedures are now so conscious of photography's influence that framing, scale, and reproduction become affected by photo processes without any necessary consideration for either natural or pre-mechanical appearances.

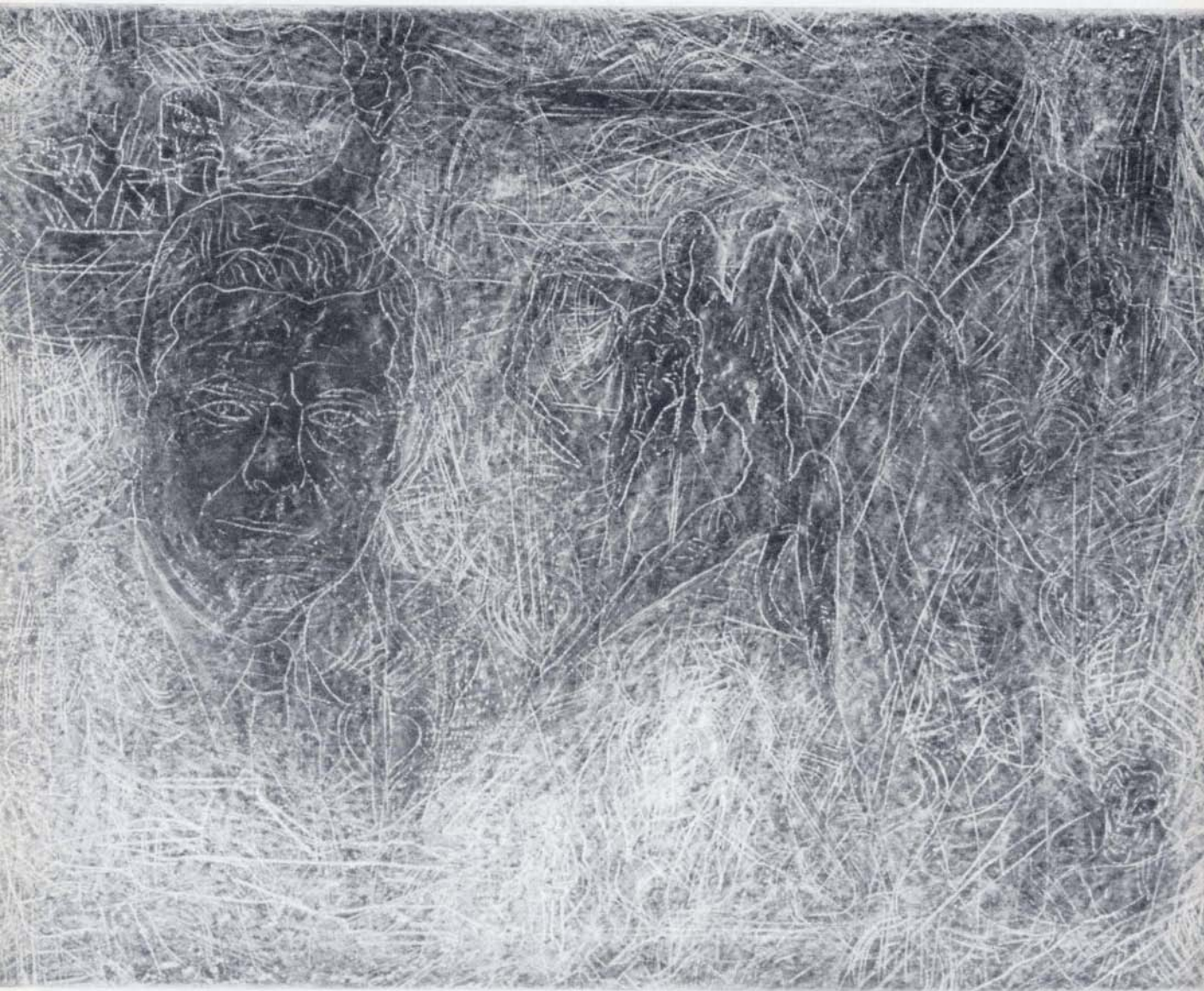
One artist who sees the order of things in terms of this new criteria, Christy Rupp, has made three-dimensional animals from only their two-dimensional reproductions. Furthermore, people of Rupp's generation will have recognized her wildlife only from the very photographs she originally fashioned her sculpture from. Animals are particularly poignant in that their diminishing numbers in natural habitats are directly proportional to their increasing proliferation in two-dimensional data banks. Rupp's animal representations further demonstrate their fragility if the animal is endangered or if the spectator presumes that the animal is only its index.

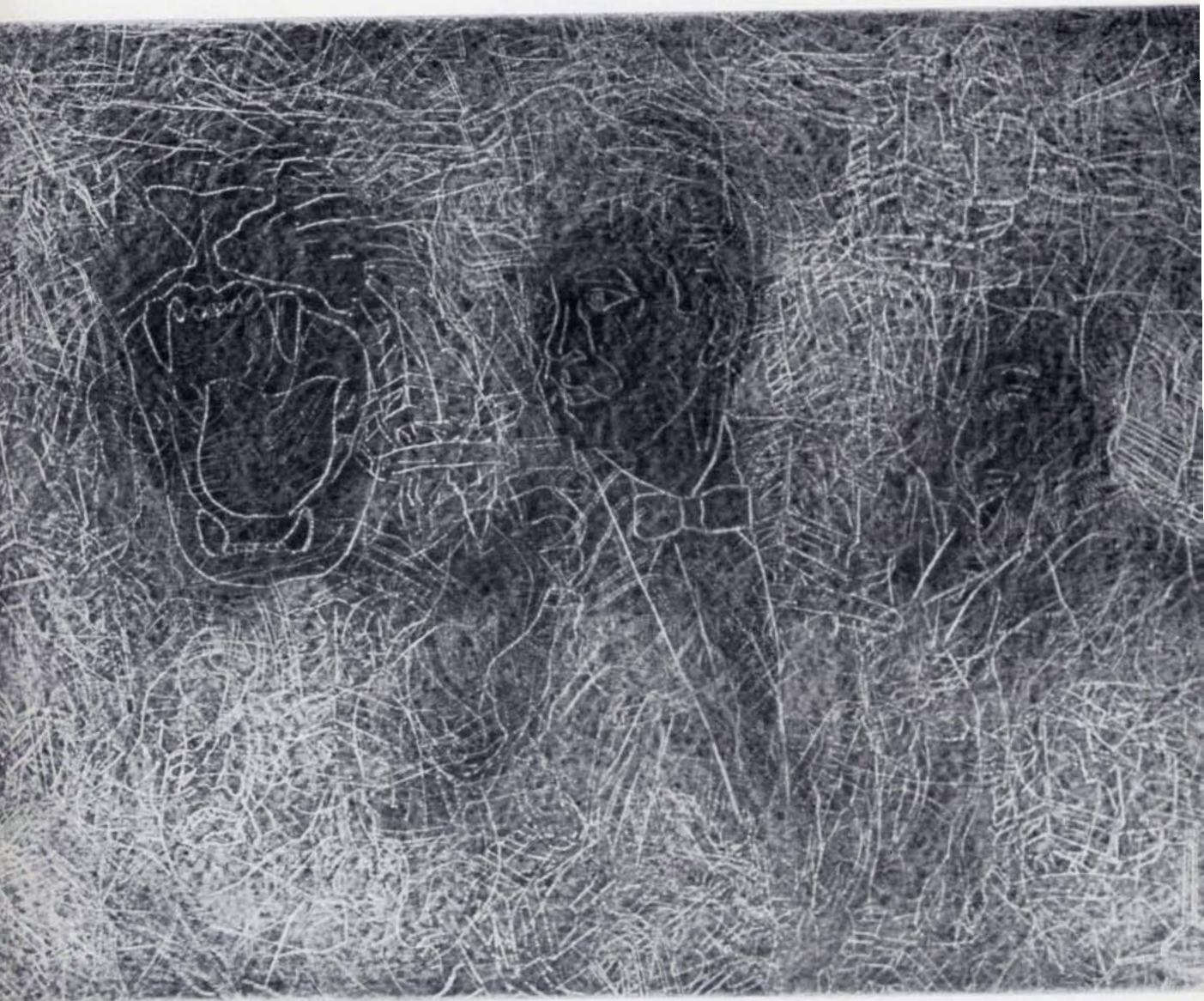
Like a grafitto the essentials were picked out—Wyndam Lewis.

Joseph Nechvatal makes drawings out of a surfeit of culturally circulating images and echoes, the very substratum that this reproducible age has left behind. The saturation of imagery provokes a perpetual deciphering and refinding of the vast pictographic vocabularies sedimented in his graphite burial ground.



Joseph Nechvatal: *The Scheme of Things, Fury on Earth, Hard Hat (l to r)*, 1983, installation, photo: Bill Jacobson, courtesy Jack Tilton Gallery





Joseph Nechvatal
Isle of Dread (an excerpt)
4' x 7'
b & w photograph and graphite
courtesy Brooke Alexander Gallery

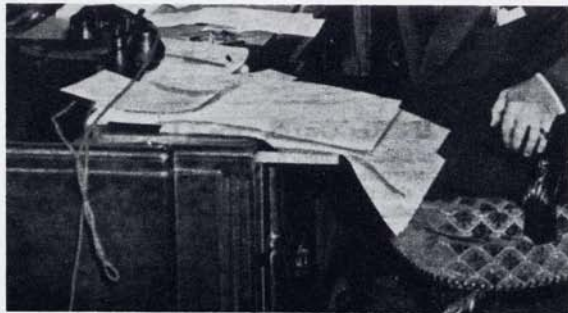
Nechvatal accepts drawing as a given, as a metaphoric device. Its associative power is its formal logic. His drawings derive from other drawings derived from other drawings, such is the nature of his palimpsest. A surface which has been written on, erased, and written on again, is a palimpsest. An Etch-a-Sketch toy, with its silvery screen, erases and reconstructs its images while at the same time leaving faint traces and murky grooves of its deposits. Its background represents time because the strokes have vanished whereas with Nechvatal's backgrounds, the strokes are not entirely erased. There are only cultural notations that disappear and reappear as we scan these fields of dense allusion. Nechvatal's work seems congested with metallic, industrial static, as if the nuclear apocalypse he dreads so much had already spread its thick, claustrophobic fall-out everywhere.

With Nechvatal we had a condensation of images, with Jennifer Bolande we have their displacement. She organizes her material from dispersed, isolated photographic images which form tenuous strings of information.

The artist is led intuitively and free-associatively into her theme by various similarities according to her contemplative paths of vision. When a given image is taken out of context and repositioned, it accumulates an artificiality. From this artificiality, Bolande asserts the constructed, *i.e.* progressively registered, character of her sequences. This plays with the possibility of non-referentiality between images and functions as a technique of delay and collision within a continuum of illustration. She either takes films, extracts stills from them, and then puts them on a wall, or she takes a still and crops it into its detailed components. Once shown, the viewer inevitably reconstructs an alternative order of significance. The original



Jennifer Bolande
Untitled
11" x 14"
photograph



Jennifer Bolande
Untitled
 11" x 14"
 photograph



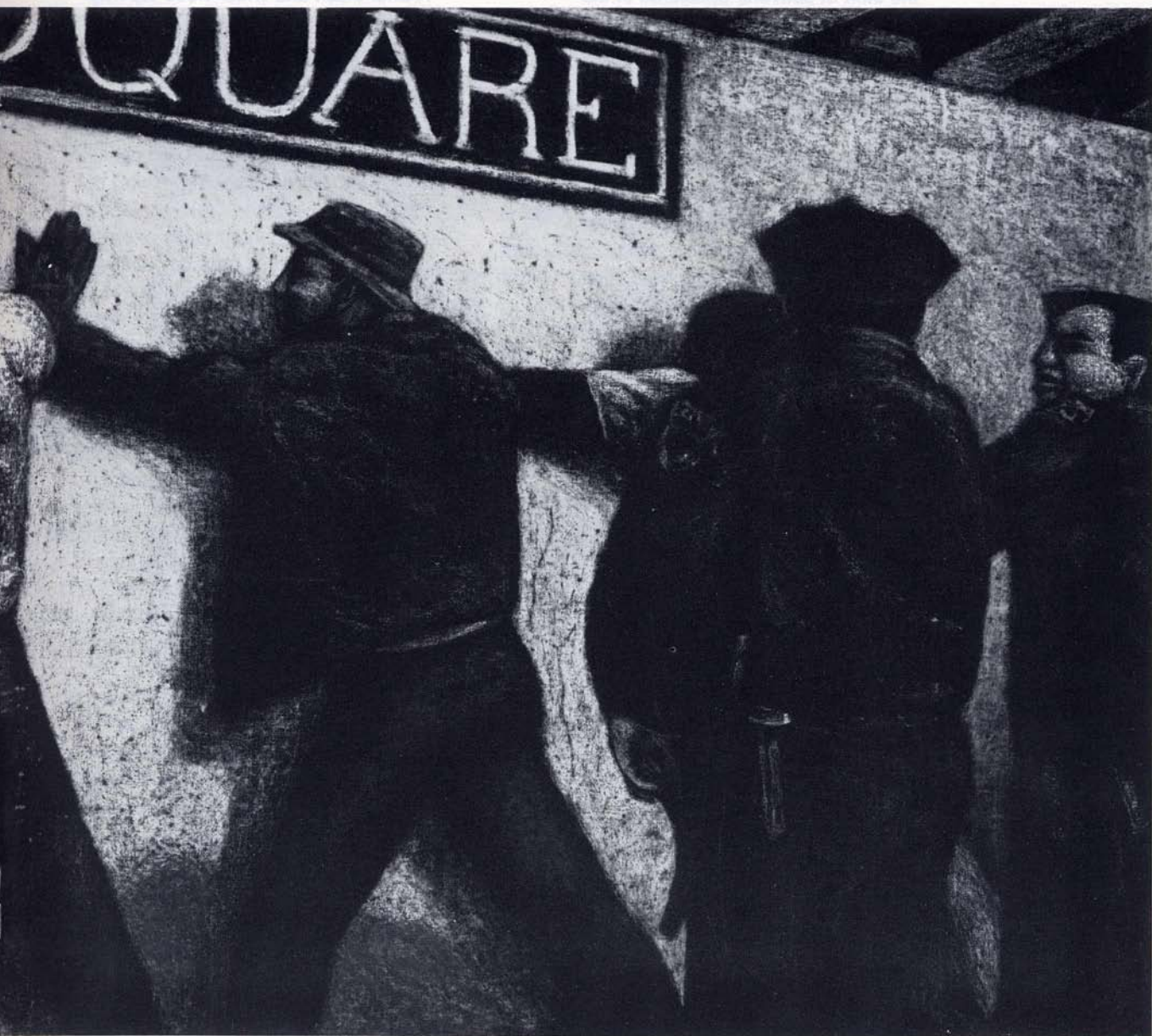
Jennifer Bolande
Untitled
 11" x 14"
 photograph

of the still is optionally, or not at all, suggested. Bolande would rather travel the photograph than any object it stands for. Between her travel and that of the viewer's, is a lingering fear about obliterated vision, as if two layers of reproductive images' Benday dots would overlay and no image would be there. Her attitude is that I live among this reproductive matter: I will quest its nature.

Reproducible images proliferate an enormous investment in their sexual, pornographic distribution. Every downtown, with its theaters and bookstores, saturates with close-ups of people in their most aggressive and sexually explicit postures or "enlargements." Jane Dickson responds to this hysterical magnification with long diagonals and distant vanishing points that step back, cool off, and assess. As with a Hopper in repose and concentration, we see the overtones of the neighborhood contracted in a single picture. The city imitates a menacing gothic novel transposed to the movie set of *West Side Story*. It's Hell's Kitchen where big fat mamas squeeze out of windows and are really madams.

The visibility of this neighborhood is poor from her aerial perspectives. She builds color and light from the pervasive black light, a metaphor for fear and danger. These vaporous pastels highlight the human characters as would flashlights. Her modest searchlight chances upon a discreet, isolated event in which the normally unselfconscious behavior, by virtue of her close, intense focus, becomes a staging of embodied character without exploitation. She deals with people who are destined to lead their private lives in a public domain. This approach confounds the viewer's identification or her own. She deals in sleaze, violence, and prostitution, the underworld and inner city "Oasis," "Eldorado," "Paradise Alley," by now





Jane Dickson
Men Against the Wall, 1983
 64" x 100", oil stick on canvas
 photo: Pelka/Noble
 courtesy of Delahunty Gallery

the stuff of souvenir postcards of the metropolis. She could have done a book cover for *Naked City* whose genre she's as guilty of perpetuating as she is impeccably treating her actual subjects.

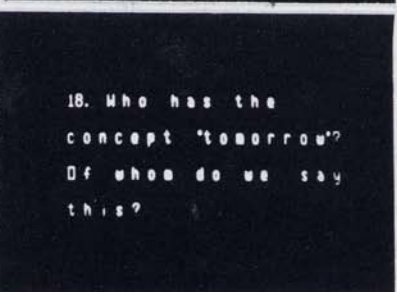
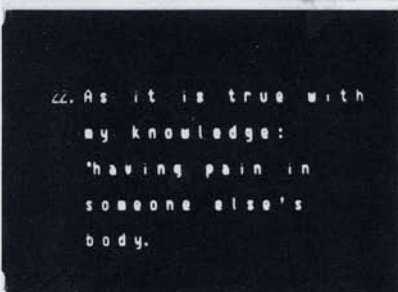
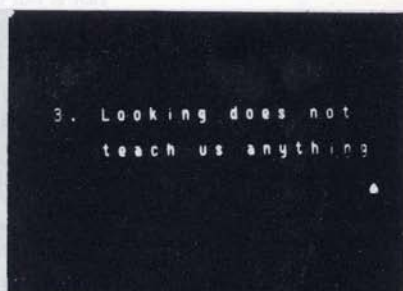
With Dickson the canvas is a discrete staging of an urban vignette, whereas with Eva Buchmuller and her participation in the SQUAT Theatre commune, artistic production and life become subordinated to these unique theatrical practices. The most outrageous theater and dramatic confrontation often takes place around a window that separates SQUAT Theatre's interior and the city sidewalk outside. The transparent surface of the window measures itself against the available, real-life incidents outside and the artificial conventions inside, both often very violent, to the degree that the window is often seen broken.

This conflictual surface reverberates throughout Buchmuller's surfaces as they fail to accept their univocal heritage. Rejecting the idea of painting per se, either as self-expression or perpetuating its tradition, she, however, has been responsible for SQUAT Theatre's stage sets and has proven herself as a highly capable technician. In her interest in dramatizing and testing perceptual spaces, she would exhibit paintings but would place them in a propagandistic environment, at PS 1 she did this with a recreation of a social spot, i.e. a cafe with murals which depicted her SQUAT Theatre sets, a sort of subterfuge advertising. Further, at the Kitchen, Buchmuller's painting of a tiger featured TV sets for its eyes, a striking interruption of its surface where the televisual image was of *her* eyes, anthropomorphizing not only the tiger's glance but giving it a kinetic vertigo. These concerns and processes define her installation in *MOTIVES*.

A brief black and white video tape by Buchmuller was conceived in filmic terms as a quotation from expressionistic cinema. It depicts a monkey being strolled to the accompaniment of ragtime music. As a takeoff from the already interchangeable "screen" of film and television, Buchmuller chooses to paint (in black and white) her accompanying tableaux. Yet the black and white alludes to a photographic reference as well as the tradition of *grisaille* painting. The implications traverse visual codes and practices: a fancy play of virtuality and dimension. *Grisaille* originally was used as a ghost of sculpture or on the exterior of folding altar panels when it veiled/unveiled religious spectacles, as if SQUAT Theatre's window opened or closed according to the spectacle inside. The monkey motif reappears in a depiction where it exchanges the position of Thetis, who was originally seated on the lap of Zeus in an Ingres painting. Masking of a theater set, masking of a pair of eyes, and here masking a goddess. What monkey does not mask or imitate its human counterpart?

Apropos the monkey, surface for Buchmuller is a mask, the very emblem of theatre. Her unique contribution treats windows, surfaces or screens as masking devices. If Blake aped Ingres and Ingres masked Blake, what would slip out would manifest Buchmuller's project.

For Doug Ashford the audience is everywhere while the tactics for commanding their attention and jolting their understanding vary as often as the places a site-specific artist would choose. Ashford knows there is a Big Brother. The scope of this murky malady, instead tends to render the "civilians" impotent, or induces some of them to outreach themselves in commemorations of their individual will. However, these situations are



Eva Buchmuller, SQUAT Theatre
still from video/painting installation
MOTIVES, HALLWALLS, 1984

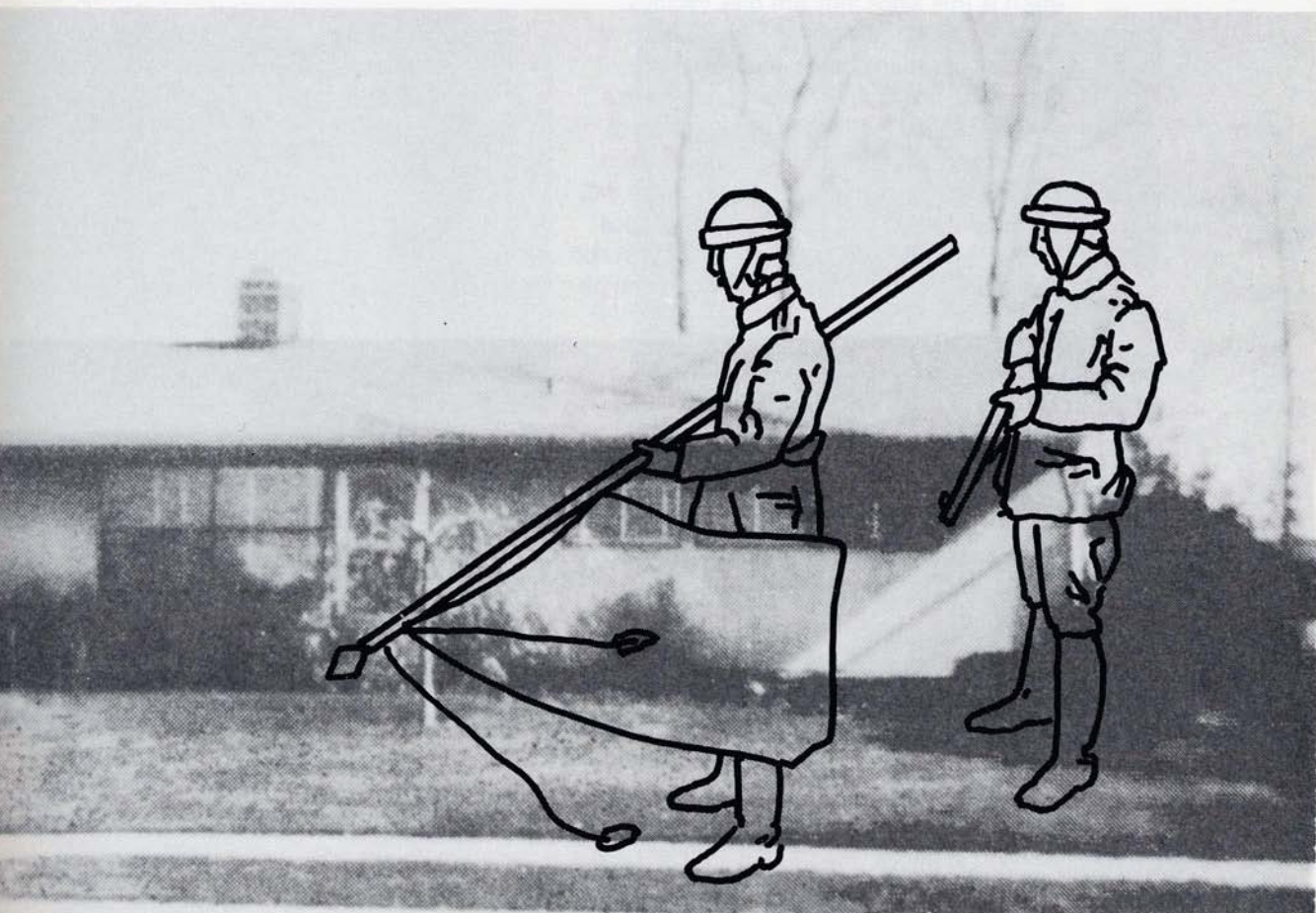
not a cul-de-sac for Ashford, for he intends to partake and determine at least a part of his destinies and ultimately improve the chances for escaping the usual responses to the malady. Any strategy which seems to work, he will take up.

Ashford's street theatre was one dynamic measure to draw the public. It took the shape of a carnivalesque army draft promotion which sold its idea with explicit samplings of the military's victims. Coney Island was the location for his socio-specific staging. Sixties artistic statements were more abstract compared to this rigorous contextualization.

The projects of such artists as Ashford and Rupp intend to function for a particular situation, they reflect a social contact and its circumstances. So-called commodity-oriented art is a hostage to the artworld by its self-conscious choice, whereas these artists prefer to be conscious. Just that, at any lack of price. Ashford and others would rather focus on the conditions of their quotations *in their milieus*. They are intent on emphasizing that images endure a circulation in culture and become laden with meanings which were not originally part of their intended content. Representation preceeds perception. The cultural agglutination of images and the *doxas* embedded in discourse enter into a tug-of-war as in Ashford's street sequence of images facing one direction and a sequence of words in the other. The spectator is thus forced to approach it from the opposite side, so that the equivalence between image and word becomes a retrospective construction.

Ashford establishes correspondences and sequences between different systems, be they words or images. If he shows a conversion of signs into other signs then the spectator is also led to an understanding of what signs society converts into its values. The images are as impersonal and mechanical as possible: as if he did not do them,





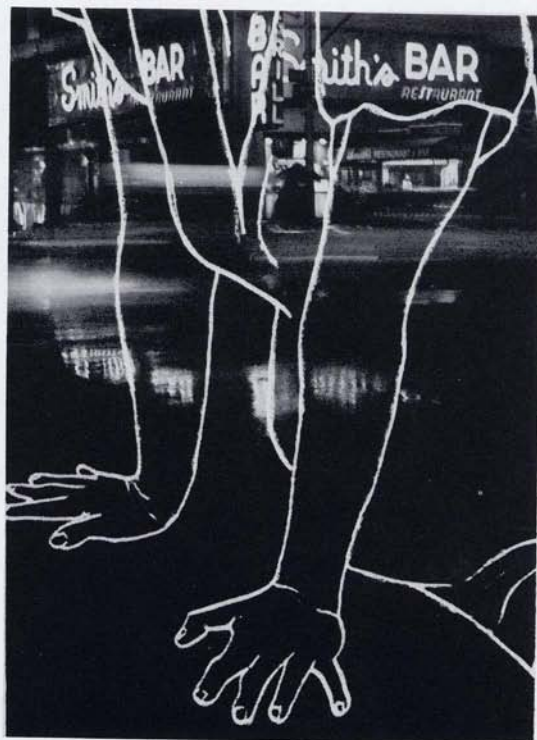
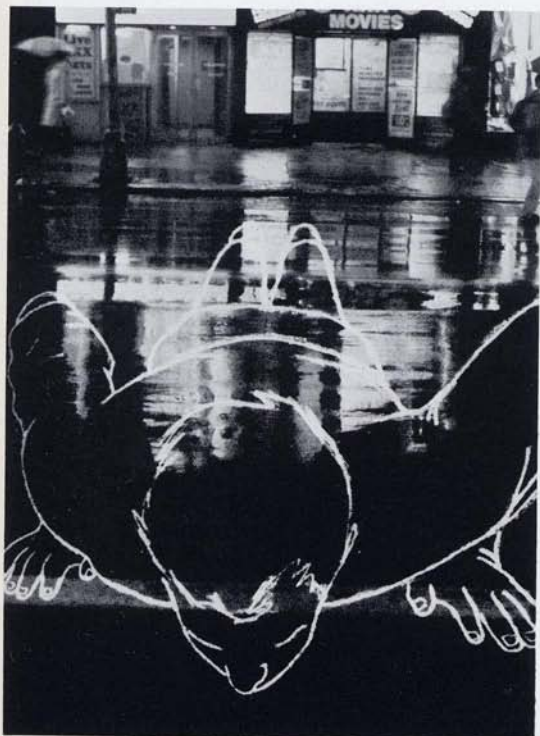
Doug Ashford
Our Modern Town, 1984
dimensions variable
enamel on photograph

which is true since they are only tracings. Ashford has a personally collated lexicon of images from which he makes his own conversion tables never indulging in private reverie. He, and the others, to the extent of their capacities, intervene for us to see our complicity with the mythologies and tools that oppress us. Who cares if art thinks that this complicity is beneath itself, maybe it's just not the right tool. These artists believe art can be the tool for exposing that complicity.

Art has long been aloof of the vastly powerful forces of Life. Kathryn High takes us right into the thick of the American suburbanette. A tape accompanying her domestic installation plunges us into the most traumatic and pressing issues of teenage femininity: bulimia, anorexia nervosa, sexual fantasies. Psychological maladjustment and ego crises of socialization ravage the healthy sexual development of the room's occupant whose only available role models are heroes of the opposite gender. But the voyeur-viewer sees no occupant, merely clues such as a diary, pictures, drawings, furniture, and the ever-evocative pink walls of a girl's bedroom. Loitering in the installation, the intruder only notices lingering traces of a hypothetical occupant. She is a total stand-in, construct, artifice. She is an assemblage from many, many fragments, a composite character. Her absence only excites the voyeurism.

High's brand of voyeurism originates from comic books where women are always more vulnerable in bedrooms and bathrooms than men. Our voyeurism reregisters the voyeurism in graphic pulp. Her provenance is the comic book. Again we come back to the ubiquitous terrain of reproducible imagery with large color blowups of cityscapes superimposed with a line drawing of prototypical heroes, the rock musician, movie star, or athlete.





Kathryn High
Not Black and White, 1983
 detail from installation
 30" x 40"
 color photograph, Ektacolor print

detail from installation
 30" x 40"
 color photograph, Ektacolor print

detail from installation
 30" x 40"
 color photograph, Ektacolor print

Animals have always symbolized exemplary moral and civilized behavior. For example the bee, beaver, ant, and pelican would inspire humans to be diligent or charitable. However, Christy Rupp's animals become ambivalent trophies of our moral corruption. They are not simply lamentations over ecological pollution. In all of her sculpture-situations the human spectators are obliged to reflect on their social ecology. The condition of the striped bass is almost exactly the same as the city's treatment of the homosexual community since both groups suffer from solely flourishing in Manhattan.

Secretaries who work near the United Nations can witness Rupp's public monument *Hire Intelligence* which features bears frolicking on top of a pile of file cabinets. Another work entitled *Food, Farming and Foreign Policy* or *Nature and NATO* looks the way alliteration feels to the ear, a flippancy that is not without its validity.

Rupp's attention-getting device resembles the guerilla tactics the other artists agitate with. Christy Rupp shocked the press when she alerted them to a new race of monkeys who made their nest under the Williamsburg Bridge. No toxic dump escapes publicity especially when an artist such as Rupp installed a toxic waste dump in a lot in San Francisco complete with herds of cement rat multiples and a fluorescent green Godzilla eating its tail. This piece about waste and habitat shared its location with a real-life bum.

With their essentially lumpen source being mechanical reproduction, these artists infiltrate the pores of art and differ from the slogans of specialists whose very specialization automatically precludes them from infiltrating issues. They also differ from the raunchy political stance of irony, negative psychology, and esoteric cliquishness of the

early Colab posturings. One cannot be snide with the vernacular public. The artists exist in complicity with their matter, a superimposition of the supplement to the source.

They are quite like a powder which, once inside the solution, requires agitating the solution for any reaction to take place. In this way, the molecules of the receptive substance juggle, flex and shake. One exists only through the mediation of its other.

They don't create. For them it is not creative intention and authenticity like the primacy of the painterly act. Their intention is validated by their function in a situational view of works and exteriority. They work within a function of art that is based on a practice other than existential ritual. They layer meanings with contiguous meanings and endlessly transgress, copy, trace. Most of the specific effects cannot be or need be specifically located. Illustrating in relation to mechanical reproduction, they speak a *patois* of drawing drawn from these reversals and mergers of copying.

In a world that is the reflection of an order in which all things are representation, endowed with meaning and transparent to the languages that describes them, artistic creation proposes only to describe.—Baudrillard

But with the artists in *MOTIVES* it's the other side of the coin: in a world that is a reflection of a disorder in which all things are evidence of misrepresentation, (i.e. the all-too familiar belief that "presentation" is identical to representation) devoid of meaning, and muddled by a very equivocal language that promotes or obscures them, artistic activity, (not creation) aims to point or clarify this *aporia*.

Edit deAK and Duncan Smith



Christy Rupp *Hire Intelligence* installation Hammar skjold Plaza, January-March 1984, "designcast" and metal file drawers, photo: Peter Bellamy

ARTISTS' BIOGRAPHIES,
EXHIBITIONS
AND BIBLIOGRAPHIES

researched by R.L. Keller

Doug Ashford

Born in Rabat, Morocco, 1958.
Attended The Cooper Union for
the Advancement of Art and
Science, New York (B.F.A. 1976).
Lives in New York City.

Selected Group Exhibitions

- 1981 *Works on the Streets*, Pearl and Water Street, Brooklyn
Coney Island Show, with Sarah Safford, 10th Street and Boardwalk, Brooklyn
Downtown/Uptown, City Gallery, New York
Fifth Annual Small Works Competition, 80 Washington Square East Galleries, New York University, New York
- 1982 *Carnival Knowledge*, with Sarah Safford, Graduate Center, The New School, New York
LUCHAR!, Taller Latinoamericano, New York
M-5, advertising display areas of M-5 city buses, New York
The Newspaper Show, Group Material, New York
NOT Misinformation, Mason Gross Gallery, Rutgers University, New Brunswick, NJ
Primer, Artists Space, New York
Sarah Safford/Doug Ashford, Plan B, Tokyo (performance)
- 1983 *History Lesson*, Printed Matter, New York (window installation)
Looks at Books, ABC No Rio, New York
Newspace, L.E.S.S., P.S. 122, New York
Not for Sale, El Bohio, New York
Persuasions, The Kitchen Gallery, New York
Preparing for War, Brooklyn Army Terminal, New York
Resistance, Danceteria, New York
Revolutionary Fine Arts, Group Material, New York
- 1984 *ARTISTS CALL Against U.S. Intervention in Central America*, series of exhibitions and events in New York, including *Time Line*, P.S. 1, Institute of Art & Urban Resources, Long Island City, NY (*Time Line* organized by Group Material)

34: 83-84, The Clocktower, Institute for Art & Urban Resources, New York

Curatorial Projects

- 1982-1983 Project Coordinator, Group Material, New York
June 1983 Curator/Organizer, Taller Latinoamericano, New York
1983 Organizer, ARTISTS CALL, New York

Selected Bibliography

- Articles and Reviews
"Exposicion Conjunta," *El Diario*, July 1982.
Hall, Peter. "Interview with Group Material," *Real Life*, Winter 1984.
Lippard, Lucy R. "Revolted Issues," *Village Voice*, July 27, 1982, p. 75.
---. "Too Close to Home," *Village Voice*, June 14, 1983, pp. 94-95.
Zimmer, William. "The Pattern of Little Feats," *Soho News*, February 4, 1981

Jennifer Bolande

Born in Cleveland, Ohio, 1957.
Attended Nova Scotia College of
Art and Design (1975-1979).
Lives in New York City.

Eva Buchmuller

Born in Budapest, Hungary, 1943.
Attended Academy of Fine Arts,
Budapest (1961-1967; diploma).
Lives in New York City.

Selected Solo Exhibition

1982 *Landmarks*, The Kitchen Gallery,
New York

Selected Group Exhibitions

1982 *Victor Alzamora, Jennifer Bolande,
Theresa Hak Kyunh Cha, Steve
Pollack*, Artists Space, New York
Public Vision, White Columns,
New York
Real Life Presents, White Columns,
New York
*Resource Material: Appropriation in
Current Photography*, Proctor Art
Center, Bard College, Annandale-on-
Hudson, NY
YYZ, Toronto
1983 *Benefit Exhibition*, The Kitchen, New
York

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In Today's Photography Imitation Isn't
Always Flattery," *New York Times*, Nov. 14,
1982, Section 2, pp. 31, 39.

Lawson, Thomas. "Reviews; New
York: Jennifer Bolande/Artists Space," *Art-
forum*, vol. 21, Mar. 1983, p. 76.

Linker, Kate. "Reviews; New York:
Public Vision," *Artforum*, vol. 21, Nov. 1982,
pp. 77-78.

Westerbeck, Colin. "Reviews; New
York: Jennifer Bolande," *Artforum*, vol. 20,
Summer 1982, pp. 79-80.

By the Artist

Bolande, Jennifer. "A Mood on the
Rise," *Real Life*, no. 5, Summer 1980,
p. 11.

---"Elk Grazed as if Nothing had
Happened," *Real Life*, no. 7, Autumn 1981,
p. 19.

The artist has designed sets for SQUAT
Theatre since 1976. After leaving Hungary
in 1976 for Rotterdam, Holland, the
company settled in New York in 1977. In
addition to the productions presented in
their storefront space on west 23rd Street
in New York, the group has traveled widely,
including the following festivals.

Selected International Theatre Festivals and Awards

Pig, Child, Fire!

1977 Festival Mondial de Theatre, Nancy,
France

New Theatre Festival, Baltimore

1978 Obie Award for "Outstanding Pro-
duction," New York

1979 *Festival of Nations*, Hamburg, W.
Germany (in conjunction with *Andy
Warhol's Last Love*)

Andy Warhol's Last Love

1979 *Festival of Nations* (in conjunction
with *Pig, Child, Fire!*) Bitez Festival,
Belgrade, Yugoslavia (awarded
Grand Prix) "Best Foreign Theatre
Performance," Italian Theatre Critics

Mr. Dead & Mrs. Free

1981 *Theater der Welt '81*, Cologne,
W. Germany
Obie Award for "Best New American
Play," New York

1983 Obie Award for "Outstanding Artistic
Achievement," New York

Solo Exhibitions

1982 *The Moments Before the Tragedy I,
II, III*; The Kitchen, New York

Group Exhibitions

1982 *Space Invaders*, P.S. 1, Institute for
Art & Urban Resources, Long Island
City, NY (set from *Mr. Dead & Mrs.
Free* for the SQUAT Theatre
installation)

Selected SQUAT Theatre Bibliography

Articles and Reviews

Berc, Shelley. "SQUAT's Cosmic
Comic Confrontation with New York City,"
Villager, Jan. 14-28, 1982.

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or: Death," *Village Voice*, Oct. 21, 1981,
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Explodes Conventions," *New York Times*,
Oct. 17, 1982, Section 2.

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Love' Presented by the Squat Theater
Troupe," *New York Times*, July 1, 1978.

Gussow, Mel. "Stage: Squat Abuses
West 23rd Street," *New York Times*,
Nov. 17, 1977.

Herstatt, Claudia. "Fassbinder fas-
ziniert vom 'Mord' an Warhol," *Express*,
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Sanier, Arthur. "Theater; Fragments
from a Festival," *Village Voice*, June 27,
1977.

Shirley, Don. "Alternate Theater,"
Washington Post, June 13, 1977.

By Squat Theatre

"Answers," *The Drama Review*,
Sept. 1978, pp. 4-10.

Jane Dickson

Born in Chicago, Illinois, 1952.
Attended Harvard University,
Cambridge, Massachusetts
(B.F.A. 1976). Lives in New York
City.

Selected Solo Exhibitions

- 1978 *City Maze*, Fashion Moda, New York
1982 Fun Gallery, New York
1983 Delahunty, New York

Selected Group Exhibitions

- 1979 *Animals Living in Cities*, Fashion
Moda, New York
1980 *Collaborative Projects*, Brooke
Alexander, Inc., New York
Events: Fashion Moda, The New
Museum, New York (exh. cat.; essay
by Lynn Gumpert)
The Real Estate Show, 123 Delancey
Street, New York (organized by
Collaborative Projects [Colab])
Times Square Show, 41st Street &
Seventh Avenue, New York (Colab)
1981 Artists Space, New York
Cave Girls, White Columns,
New York
Forest Avenue Maze, I.S. 184, Bronx,
NY
The Two Suitcase Show, and/or,
Seattle (Colab)
1982 *The Crime Show*, ABC No Rio,
New York
Fast, Alexander F. Milliken Gallery,
New York
London/New York, Lisson Gallery,
London
Messages to the Public, Spectacolor
Computer Light Board, Times
Square, New York (co-sponsored by
Public Art Fund and Spectacolor Inc.)
Paper, Semaphore Gallery, New York
1983 *ABC No Rio: Island of Negative
Utopia*, The Kitchen, New York
Compassionate Images, N.A.M.E.
Gallery, Chicago
Dirty Pictures, Real Art Ways,
Hartford, Conn.
1984: A Preview, Ronald Feldman
Fine Arts, New York
Group Show, Olsen Gallery, New York
State of the Art, Barbara Gladstone
Gallery, New York

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Skoggard, Ross. "Review of Exhibi-
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Space," *Art in America*, Jan. 1982, p. 139.
Tatransky, Valentine. "Reviews; New
York: Group Show," *Arts Magazine*, vol. 56,
Jan. 1982, p. 23.

Kathryn High

Born in Bryn Mawr, Pennsylvania,
1954. Attended Colgate Univer-
sity, Hamilton, NY (B.A. 1977)
and State University of New York
at Buffalo (M.A. 1981). Lives in
New York City.

Selected Solo Exhibitions

- 1982 *Metro Bus Show*, CEPA, Buffalo
She Dreamed of Families, Matrix
Room, Hallwalls, Buffalo
1983 *Not to Worry*, 911 Seattle window
installation
Sugar and Salt, Media Study/Bufalo

Selected Group Exhibitions

- 1979 *Beau Fleuve*, Media Study/Bufalo
(traveled in France; exh. cat. with
text by Bruce Jenkins [film])
Bufalo Filmmakers, Media Study/
Bufalo
1981 *Members Show*, CEPA Buffalo
*Women in Film/Pennsylvania Festival
of Women in the Arts*, Harrisburg
Art Museum, Harrisburg, Penn.
1982 *Four Filmmakers*, Hallwalls, Buffalo
Macrozoom, Wende Hall, S.U.N.Y.,
Buffalo (sponsored by Center for
Media Studies [film])
Members' Show, Hallwalls, Buffalo
The Taking of Niagara, Butagli/
Castelloni Art Gallery, Niagara Falls,
and Media Study/Bufalo
1983 *Bufalo Films for Detroit Filmmakers*,
Detroit Project for the Arts
The Buffalo Road Show, Focal Point,
Seattle (film)
Hallwalls Presents, "Soho TV," Man-
hattan Cable Television, New York
[cable broadcast]
The Live Show, "Buffalo Arts Profile,"
Cablescope, Inc., Buffalo (Jamie
Davidovich and artist, co-producers
[cable broadcast])
New Filmmakers Showcase, Collective
for Living Cinema, New York
The Theatre of Gesture, Los Angeles
Center for Photographic Studies

Joseph Nechvatal

Born in Chicago, Illinois, 1951.
Attended Southern Illinois
University, Carbondale (B.F.A.
1974). Lives in New York City.

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Articles and Reviews

Bannon, Anthony. "Hallwalls Gallery: Kathryn High Opens Windows On Her World," *Buffalo Evening News*, April 6, 1982.

Howell, George. "Kathryn High: Media Art," *Buffalo Spree*, vol. 17, Summer 1983, pp. 103-108.

Huginin, Jim. "Photography: A Show of Hands," *Artweek*, November 19, 1983.

By the Artist

High, Kathryn and Denson, G. Roger. *Installation: Video*. Buffalo: Hallwalls, 1980. (exh. cat.)

Selected Solo Exhibitions

1979 *Private Parts*, 530 Canal Street, New York (abandoned methadone clinic)

1981 *End of the World*, Real Art Ways, Hartford, CT (mural)

1982 *End of the World*, Desire Productions, Baltimore (mural)
When Things get Rough on Easy Street, The Kitchen, New York (video)

1983 *Isle of Dread*, 71 Broadway and 120 Broadway, New York (sponsored by Lower Manhattan Cultural Council)
Photomontages of the Nazi Period, ABC No Rio, New York

1984 *Joseph Nechvatal*, Nature Morte, New York

Selected Group Exhibitions

1979 *Doctors and Dentist Show*, (Colab) 591 Broadway, New York
Fourth International Drawing Biennale, County of Cleveland Museum, Middlesbrough, England
Manifesto Show, 5 Bleecker St., New York

National Drawing '79, Trenton State College, Trenton, NJ (also 1983)

1980 *Power for Peace: Our Lost Horizon*, White Columns, New York
The Times Square Show, (Colab) Seventh Ave. & 41st St., New York
Various exhibitions at ABC No Rio, New York, including *Internationalist Art and Murder/Suicide/Junk*

1981 *The Doomsday Show*, Artists Space, New York

The Monumental Show, Gowanus Memorial Art Yard, Brooklyn, NY
Selections 15, The Drawing Center, New York
Special Projects, P.S. 1, Institute for Art and Urban Resources, Long Island City, NY

The Two Suitcase Show, (Colab) and/or, Seattle
Various exhibitions at ABC No Rio, New York, including *The Absurdity Show*, *The Inauguration Show*, *The*

Portrait Show, and *The Positive Show*

1982 *Artists on Nuclear War*, Nexus, Atlanta, GA

The Atomic Salon, Ronald Feldman Fine Arts, New York

Paper, Semaphore Gallery, New York

1983 *ABC No Rio: Island of Negative Utopia*, The Kitchen, New York (performance)

Joseph Nechvatal/Not Vital/Robin Weglinski, Nature Morte, New York

COLAB at the Ritz Hotel, Washington, D.C. (sponsored by W.P.A.)

Inaugural Show, Jack Tilton Gallery, New York

Joseph Nechvatal/Cara Perlman, Semaphore Gallery, New York

Joseph Nechvatal/Richard Tobais, Brooke Alexander Gallery, New York

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Fine, Kimberly. "Joseph Nechvatal," *East Village Eye*, Oct. 1983, p. 15.

Goldstein, Richard. "Art Beat," *Village Voice*, Oct. 18, 1983, p. 47.

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McCormick, Carlo. "Art Takes: Joseph Nechvatal," *Art Beat*, Dec. 1983.

Raynor, Vivien. "The Atomic Salon," *New York Times*, June 18, 1982, p. C26.

Russell, John. "Art; New New Museum," *New York Times*, Oct. 7, 1983, p. C29.

Shoenfeld, Ann. "Paper," *Arts Magazine*, vol. 57, Oct. 1982, p. 9.

By the Artist

Nechvatal, Joseph. "Epic Imagery and Contemporary History," *Real Life* (forthcoming).

---. "2000 Wings," *Just Another Asshole*, no. 6, 1983, pp. 109-10.

Christy Rupp

Born in Rochester, New York,
1949. Attended Colgate University,
Hamilton, NY (B.A. 1973); Rhode Island School of Design,
Providence, RI (1974 M.A.T.); Maryland Institute College of Art,
Baltimore, MD (M.F.A. 1977).
Lives in New York City.

Selected Solo Exhibitions

- 1978 Artists Space, New York
Food Chain Piece, Central Park, New York (sponsored by Daniel Wolf Gallery)
Two World Trade Center, New York
1979 *The Rat Patrol*, outdoor sites, New York (posters)
1982 *Food, Farming, & Foreign Policy*, Commodities Exchange, Four World Trade Center, New York (sponsored by Lower Manhattan Cultural Council as part of "Art Lobby")
1984 Hammaraskjold Plaza Sculpture Garden, New York

Selected Group Exhibitions

- 1977 *Artist Immigrants to Washington*, Washington Project for the Arts, Washington, DC
Maryland Biennial, Baltimore Museum of Art
1979 *Animals Living in Cities*, Fashion Moda, New York
The Dog Show, 591 Broadway, New York
Manifesto Show, 5 Bleecker Street, New York
1980 *Animals Living in Cities II*, ABC No Rio, New York (organized by City Wildlife)
19 at 26, 26 Federal Plaza, New York
Public Policy, 626 Broadway, New York
The Real Estate Show, 123 Delancey Street, New York (Colab)
1981 *Artists Make Art*, The Queens Museum, New York
Childsplay: Wit and Whimsy in Contemporary Sculpture, Queens Museum, New York
Events: Fashion Moda, The New Museum, New York (exh. cat.; essay by Lynn Gumpert)
The Suitcase Show, and/or, Seattle (Colab)

- 1982 *Collaborative Projects*, Randolph Street Gallery, Chicago (traveled)
Documenta VII: Fashion Moda Store, Kassel, W. Germany
Fashion Moda, 80 Langdon Street, San Francisco (traveled)
Natural History, Grace Borgenicht Gallery, New York
New York City Wildlife Museum, West 42nd Street, New York (organizer)
Works on Newspaper, Group Material, New York
1983 *ABC No Rio: Island of Negative Utopia*, The Kitchen, New York
COLAB at the Ritz Hotel, Washington, DC (sponsored by W.P.A.)
Los Angeles New York Exchange, Artists Space, New York and Los Angeles Contemporary Exhibitions, Los Angeles (exh. cat.)
New Sculpture: Icon and Environment, traveling exhibition (organized by Independent Curators Incorporated, New York; exh. cat.)
19 from New York, Nina Freudenheim Gallery, New York
1984: A Preview, Ronald Feldman Fine Arts, New York
1984 *ARTISTS CALL Against U.S. Intervention in Central America*, several exhibitions and events throughout New York

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Linker, Kate. "Reviews; New York: Natural History," *Artforum*, vol. 21, Oct. 1982, p. 69.

Preisner, Brenda. "Art," *Buffalo Evening News*, July 8, 1979.

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