

O U T O F T O W N:
the Williamsburg Paradigm

an exhibition curated by
Jonathan Fineberg

Krannert Art Museum
and Kinkead Pavilion
University of Illinois
at Urbana-Champaign

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introduction

In addition to the principal obligations of collecting and preserving works of art for future generations, university museums develop exhibitions that have particular importance for education. This exhibition, centered on artists from the Williamsburg section of Brooklyn continues, albeit quite differently, underlying themes about urban life that previous generations of artists have used as a source for expression. In other ways, this exhibition shows how divergent views about the nature of art can coexist successfully. As we study these powerfully active works of art, we will note that they represent a qualitative change in how artists perceive contemporary life in the urban environment. On behalf of the Krannert Art Museum staff and Professor Jonathan Fineberg, the curator for this exhibiton, we are pleased to present this exhibition to our public.

Theodore Zernich, *Interim Director*

acknowledgements

It was my wife Marianne who pointed me to a report on Williamsburg in *New York Magazine* in June of 1992 and said "you ought to go out there." She is often a step ahead of me, and I am, as always, most of all grateful to her. I also want to acknowledge years of conversation with my friend John Carlin; those exchanges have profoundly enhanced my understanding of contemporary culture. Thanks to Philip Graham and Alma Gottlieb for helping me work through some of the key issues in the text. I am grateful to Ted Zernich who had no idea what he was getting me or himself into and nevertheless trusted me and stood by this project to the end, to Katherine Manthorne, to Maarten van de Guchte, to Marnie Coleman, Raymie Yamauchi, Paula Curran, and Mysoon Rizk who cheerfully dropped what they were doing to jump on various last minute crises, to the staff of the Krannert Art Museum (especially the exhibition design staff: Eric Lemme, Viktoria Ford, and Mark Warwick), to Kathryn Martin who is the patron of productivity in this college, to Mariano for an artist's banquet at Comfort Zone I will never forget, and to Annie Herron who willingly volunteered so much energy and the resources of her gallery to make this really happen. There is a place in heaven reserved for Kathleen Jones who patiently put up with all the eccentricities of this project and its curator to make it go smoothly regardless. Nan Goggin gets the chair next to Kathleen's for seeing the design of this book through on an impossible schedule with a remarkable combination of creativity, skill, good nature, and enthusiasm. Thanks also to Karl Newton and to Good Vibes Sound of Champaign for a generous loan of high tech equipment for the exhibition, to Andromeda Printing for a donation of labor which - together with a gift of paper from Shaughnessy-Kniep-Hawe (SKH) made a catalogue of this quality possible. Finally, my heartfelt and deepest thanks to the artists in this show who warmly undertook my education and opened my eyes to something really wonderful. Tim Spelios and Morgan Garwood were particularly generous with their time in helping this project along; and I am especially grateful to Kit Blake and Ebon Fisher who helped me understand how we have entered a new era in which no one and everyone is "out of town."

Jonathan Fineberg, *Professor of Art History*

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Artists

«

KIT BLAKE

LUISA CALDWELL

JAMES O. CLARK

CAROLINE COX

RICHARD EDELMAN

EBON FISHER

MATTHEW FREEDMAN

MORGAN GARWOOD

YVETTE HELIN

DAVID JON LINDBERG

SEIKO MIKAMI

JESSICA NISSEN

OUTPOST

{ AL ARTHUR,
RUTH KAHN,
D.CARLTON BRIGHT

ROXY PAINE

GARY PANTER

BRUCE PEARSON

ROBIN PERL

GENE POOL

DAVID SHAPIRO

TIM SPELIOS

LAUREN SZOLD

MARY TRAYNOR

DAVID WEINSTEIN

SUE WILLIAMS

"A long time ago in a galaxy far, far away . . ."

Star Wars (George Lukas, 1977) sets the fictive present in the distant past with futuristic technology that is disorientingly decrepit with age. Lukas jars loose our fixed points of reference in time, foreshadowing a sensibility that has evolved over the intervening years into a dominant cultural mode. Computers, television, and video recorders have unhinged time for people today - yesterday's news happens before your eyes (on the vcr) after this morning's events, then you can fast forward through highlights of

[First Essay: Jonathan Fineberg]

the ball game. This creates the "schizophrenic time" which postmodernist criticism has ascribed to contemporary culture. The French psychoanalyst Jacques Lacan speculated that the schizophrenic's inability to develop a stable identity undermines a sense of continuous time. Fredric Jameson described the experience of time in art today as a discontinuous "series of perpetual presents."¹

1 Fredric Jameson, "Postmodernism and Consumer Society," in Hal Foster, ed., *The Anti-Aesthetic* (Port Townsend, Washington: Bay Press, 1983), 125.

2 e.e. cummings, "Chansons Innocentes, I," in e.e. cummings, *Poems 1923-54* (Harcourt, Brace, and World: New York, 1954), 21.

3 William Gibson, *Neuromancer* (Ace Books: New York, 1984), 3.

4 See Jean Baudrillard, "Simulacra and Simulations," translated by Paul Fross, Paul Patton, and Philip Beitchman, in Mark Poster, ed., *Jean Baudrillard: Selected Writings* (Stanford: Stanford University Press, 1988), 166-184.

5 Gary Panter, *Jimbo: Adventures in Paradise* (Pantheon: New York, 1988), n.p.

Human psychology itself has been profoundly rerouted by this chronological instability and by the emphasis on the surface of the screen of shifting planes on which events take place. Gone from daily life is the "mud-luscious" and "puddle-wonderful" spring of e. e. cummings² in favor of William Gibson's 1984 "cyberpunk" vision in *Neuromancer*, which opens with an allusion to the new realism of TV: "The sky above the port was the color of television, tuned to a dead channel."³ TV, where everything is experienced in simulation⁴, has replaced "nature" as the contemporary point of reference, making a fresh variety of "alternative" realities palpably plausible. In *Who Framed Roger Rabbit* (Robert Zemeckis, 1988), cartoon characters interact in a convincing fiction of real time and space with actors, seamlessly fusing the "natural" order with a disconcertingly "real" rendering of the world of "Toontown."

Gary Panter's underground comic character "Jimbo" is a pioneer cyberpunk hero who has been wandering this future world of decaying science fiction and disoriented time since the late 1970s. In one strip, an eyeball on a flexible shaft pops out of the counter in a seemingly empty "Feedomat" hamburger joint and tells Jimbo to: "Please think me your desire."⁵ Human parts are recycled and the mind is entered directly by the computer in cyberpunk fantasies of the future: "Don't worry I won't hurt you," the robotic voice pleads in Prince's (1982) pop track "1999", "I only want you to have some fun . . ."

OUT OF TOWN: the Williamsburg Paradigm is an exhibition focused on a vibrant community of artists who are building a new paradigm for the relation of art to culture in response to the evolving realities of information implosion, of the growing semiotic complexity to our experience of daily events, and of a novel sense of the



At the intersection of Lorimer and Jackson Streets, 1992, photo by Richard Edelman.

aging of high technology. After twenty-five years of a language-based focus to the art world - hand in hand with the demise of confidence in the ability of "vanguard" artists to affect culture by showing radical work in SoHo galleries (much less ones in Kreuzberg or the Marais) - many artists today are returning to immediate experience, to the body, and to a neighborhood cultural interaction. As Ebon Fisher, a key figure on the Williamsburg scene recently told me, "we're not making art out here, we're creating culture." He and others look for models in the wide dissemination and accessibility of pop culture, especially rock music, and concern themselves little with making permanent objects.

The ubiquitous detritus of industrial production - broken machinery, pollution, "raw materials" that have already cycled through industrial use and disuse - figure importantly in the art of these Williamsburg artists. The sculpture of found elements off the streets by Mary Traynor and Jim Clark include an old TV, a metal chair, a deer's foot, fluorescent lights, and a fragment of rubber tire. Luisa Caldwell makes sculpture from food by-products (the house of coffee grounds) and shredded \$20 bills (discarded misprints from the Treasury) that came to her as "a revelation in the use of waste as material." Tim Spelios recycles the past into the present in collages from old *National Geographic* magazines and vintage tool catalogues. David Shapiro finds revealing "evidence" in minute vestiges of refuse on the ground, like the survivor of a science fiction apocalypse investigating the artifacts of a lost civilization.

The old motor oil dripping down between the layers of Kit Blake's *Oil Curtain* and the strange oozing substances in Lauren Szold's drips and pours on the floor also evoke the ominous undertone of North Brooklyn, one of the most polluted pieces of real estate in America (where there is a toxic waste site and a lead level in the soil that exceeds by 500 times the acceptable standard). Bruce Pearson's painting seems like a colony of some strange mutant organism growing off the wall in this environment where the more normal species can't survive.

An artist like Ebon Fisher sees himself not as part of the art world but as part of something both much larger (the social, economic, political, ecological whole world) and more intimate (namely day-to-day existence in the neighborhood). His art expresses personality and emotion and yet he also seeks to transcend the insular topos of the bohemian artist through collaborative projects and community involvement. This is another of the ways in which rock music has become so important to these artists: rock is rooted in African-American blues and jazz which opens European musical form to individual improvisation, integrating the uniqueness of the individual into the collective whole of the overarching structure.

This overlay of multiple frames of reference into a richer, more dynamically interacting whole is mirrored in the geography of Brooklyn itself. The city evolved from a sprinkling of small villages, each with its own grid, gradually growing together to the point that neighborhoods like Williamsburg today are defined by the unpredictable crashing together and overlapping of these different physical and cultural matrices. Polish, African-American,



The Williamsburg Savings Bank building, 1992, photo by Richard Edelman.

Italian, Puerto Rican, Hasidic communities interface and infiltrate one another. Then there are the disparities of occupation and life style - the young artists, the blue collar workers, the hookers and addicts, the employees in the industrial plants, and the gay scene - but which is David Lindberg's "extra chromosome"?

The recourse to biological metaphors (in Jessica Nissen's x-ray installations, Robin Perl's organisms, Fisher's paintings of human viscera) expresses a preoccupation with finding metaphors in immediate body experience. Lauren Szold's strange spills and pours of flour, water, dyes and organic materials transform "a few of those things you might find around the house" (pancake batter, cleaning solutions, and the fluids you associate to "the materiality of the body"), exploring feminist themes. African-American music is also centered on the body (it is made to be danced, not listened to passively); it emphasizes feeling, expression, and immediate experience, rather than detachment and in this sense too it is central to this new synthesis of intimacy with the technology of our global mass culture.

Just "fill out this form," the coupon says, and fax it to the WORM magazine "Fax network museum" in Williamsburg, Brooklyn, to receive your work by Seiko Mikami (a Tokyo artist living in Manhattan); You can be in "the center" whether you live in Oklahoma, Hong Kong, or the Isle of Wight. These North Brooklyn artists are busy organizing local political campaigns with their neighbors (networking on "phone trees" - each person calls two more), planning multi-media arts events in abandoned warehouses on the waterfront (Cat's Head and The Fly Trap) or on the walkways of the



- 1] site of Human Fest (S. 11th)
- 2] The Lizard's Tail Cafe/Bar Performance
- 3] Epoche Art/Performance (Wythe)
- 4] El Sens-Orium Nightclub (S. 6th)
- 5] El Puente Arts & Community Center (S. 4th)
- 6] El Centro Political Action Center
- 7] Brand Name Damages Art/Performance Space
- 8] The Bog Nightclub (Grand Street)
- 9] Minor Injury Gallery/Performance Space

Williamsburg Bridge. They meet at the Ship's Mast Pub on North Fifth Street and get together on stoops or in studios for eager conversation about what they see and hear and read. They are like so many other close communities of artists living on the fringes of the art world in big cities around the globe - although bigger, more complex, closer to the machinery of "the mainstream" in New York.

"Location is just a...node" Kit Blake writes in his essay on the "Metaculture." He and his friends are constantly reaching out to other communities - within Brooklyn itself, in Wicker Park (Chicago), in 's-Hertogenbosch (Holland), in Tokyo - with fax machines, video, e(lectronic)-mail, over the phone lines and air waves through modems and computers. Suddenly, the phenomenon isn't so local any more.

The Williamsburg paradigm is not about another isolated "Bohemia" but about the electronic manipulation of information, about networking, and about the new engagement of artists in the panoply of issues that face human society at the end of the 20th century. These artists and their colleagues on the edges of the art world elsewhere learned from poststructuralism about empowering the margins and about the complex multilayering of culture. They also feel the need to address human issues more directly than minimalism and deconstruction have done; and they are wary of keeping a formal distance from experience.



- 10] Room Temperature
Nightclub
- 11] The Waterfront Festival
- 12] The Weird Thing Zone
- 13] The Green Room
Performance Space
- 14] The Motorcycle Shop
- 15] The Ship's Mast Pub
- 16] Cafe L
- 17] Kashia's Polish Restaurant
- 18] Keep Refrigerated
Nightclub
- 19] Cat's Head II
(same as Flytrap)
- 20] The Flytrap, huge warehouse,
multimedia interactive event/party
- 21] Herron Test-Site
(N. 1st)
- 22] Gargoyle Mechanique Laboratory
Multimedia space (spiritually

Residence, Metropolitan
Avenue, 1992, photo by
Richard Edelman.

Metaculture

Over the last decade a transformation has taken place in alternative arts communities which is fundamentally affecting the artistic product. Two forces are shaping this shift. One, real estate development, is a local economic factor, a problem endemic to urban life and the evolution of cultural centers. The other is a worldwide phenomenon of technological innovation engendering social change.

[Second Essay: Kit Blake]

In the eighties, major cities such as New York and London seemed to ride the crest of the art world, the business world, the media. Mainstream culture collected in and emanated from these centers. Yet during that same period, the political and social arenas were simultaneously fragmenting and linking. The fragmentation has been geographic, even as national and cultural borders are continuing to become less apparent, being blurred by growing economic ties - Europe's Common Market and the North American Free Trade Agreement are indicators of this trend. Electronic connections, providing worldwide links and free access to information, have diminished the importance of physical location. Open communication channels facilitated the fall of the Iron Curtain and disintegration of the East Bloc. Corporations, once national entities, are now multinationals, no longer residing in one cultural base. The conception of earth as a Global Village and the eco-think of the Gaia hypothesis¹ - earth as a giant living organism - have recently pervaded mainstream thought and political discourse.

New cultural networks have evolved out of new media and communication tools. Mini-magazine/cassette networks, mail art, small presses, fax networks, the 40,000 computer bulletin boards - these are all indicators of linking and decentralization. Principal cities no longer lead cultural trends because the center is everywhere. Place is not important. Access is.

Consider this essay. Raw material was generated in a series of conversations, most of which took place electronically. Sending ideas back and forth by phone and fax created a temporary community extending for thousands of miles. Feedback was instant and unencumbered by any distance factor. Those involved communicated in English, but were citizens of an information nation.

Life in a center like Williamsburg, or Mitte in East Berlin, or Wicker Park in Chicago, or any other concentration of activity, is now fundamentally different. Such a location is just a hub, a node, a crossing in a networked constellation of centers and sub-centers. This realization is creating a different mindset, one further affected by the local issue of real estate.

¹ Lawrence E. Joseph, *Gaia: The Growth of an Idea* (New York: St. Martin's Press, 1990).

Arts neighborhoods often follow a cycle of development. Usually they are undesirable locales occupied by artists because of the low rents. Frequently industrial, filled with dilapidated loft buildings and vacant storefronts, the areas provide ideal situations for studios and alternative spaces. Flourishing cultural activity imparts a certain cachet. Commercial galleries and stores soon appear, followed by developers who build and renovate steadily more expensive residential units. Eventually the inflated market forces artists out of the area, and they move on to the next most convenient low-rent district. These locations have gradually become more and more removed from the urban core, far enough away to create a sense of separateness, a mental distance from the center city.

When new artistic residents occupy a neighborhood, usually an indigenous ethnic population is already in place. Artists and disenfranchised minorities share the same economic needs. Initially communication between the two groups is halting, but their proximity and cautious integration have contributed to the other aspect of new thinking in arts communities - an increased awareness of the "other," which might be a class, an ethnic group, gender or political persuasion.

This empathy is combining with social change propagated by the new communication mediums to create a different attitude. It's now, in the '90s, essential to be socially aware, to update and inform your work, whether it's business or art, with new developments occurring elsewhere. A macro-perspective has developed, with a larger world view and a receptive social consciousness. This change is affecting the artistic output.

Raw Material

The predominant characteristic which distinguishes work in *Out of Town: the Williamsburg Paradigm* is that the artists extensively utilize hardware. Nuts and bolts, motors, picture tubes from televisions, steel, plastic, medical X-rays - these components are intermediary materials, refined and processed but not finished consumer products. Many of them have a domestic, manufacturing, or scientific application. Others have cycled through the consumer market and recycled to a reverted state. These acquired objects (not "found," in the Duchampian sense) are the art supplies of this show.

The foremost property which characterizes hardware is that it has no cultural coding. Besides being from a manufacturing society, its origin is unknown. A circuit board, or rubber, or bottles, could be from Thailand, France, New York, anywhere in the world. The same goes for the art. Predominantly using such components contrasts with earlier periods when artists drew upon natural or cultural objects and subjects. For example, in the postmodernist era one of the buzzwords was appropriation, referring to the mimetic lifting of articles and images from pre-existing styles - the software of cultural history - and recontextualizing them into iconic elements. It was similitude and collage as opposed to a conformative synthesis. The commentative tone of the work was frequently ironic and self-referential. It was also insular. To appreciate these pieces, a viewer required both a Western art

historical education and familiarity with recent, related work.

The art shown in *Out of Town* is generic. By collecting ubiquitous materials and using the same tools as industry, the artists are pointedly creating works which do not carry a cultural derivation or require a certain background to viscerally enjoy. The work here - the hardware and the software - is not grounded in geographical place or ethno-national heritage. These pieces are products of a global metaculture.

Processing

From new tools comes new art. As artists have increasingly applied the tools of industry and media to art-making, a similar expansion has taken place on a conceptual level. Artistic inquiry is broadening and creating links with larger arenas. The work here is informed by social issues, human interaction and the body, medical research, science, politics and commerce. Artists, once specialists in their craft, are now assuming a broader role with a socio-political objective. Exploring the root functions of mass cultural creation, they are attempting to seize and reify the mediums of manufacture and communication.

An evolutionary adjustment has occurred, concurrently with the geographic fragmentation and media linking. The new mindset is adapted to information overload, at ease with filtering the media blitz, and comfortable handling modern technology. Eschewing the role of an indifferent or passive target, these artists are moving into a position of control - of the process, of the mediums, of the production. Inherent in the work is an element of critique oriented towards the future. Despite a sometimes dark and portentous assessment, it is not complaining - it's analyzing, and in some cases, envisioning and suggesting. This macro-perspective is an ongoing adaptation to a rapidly changing world.

Media Input/Output

The continuing innovations of xerographic machines, camcorders, audio systems and, linking them all, computers, has generated a phase change in art-making. Recently affordable, these tools have narrowed the gap between major and minor media. Individuals and groups can now take the responsibility of creating their own public image, making the representation a media construct of their own design. (The microcosm of the Williamsburg node exemplifies this desire. The neighborhood has full video editing facilities, a number of recording studios and MIDI systems, a weekly newsletter, a monthly magazine, a quarterly magazine, several small publishing houses, and more computers than blenders.)

As a result of these new mediums, self-promotion has fused with the artistic effort. Posters, invitation cards, and handouts spread information on a local level and press releases get mailed or faxed to radio stations and the video and print media. The scale of saturation and coverage has never been so large, nor have production values been so high. It's now possible to enjoy a self-generating subculture which is not dependent on a commercial vehicle to draw an audience. This has brought a new independence and freedom to experiment in a more inclusive, accessible situation.

At the other end of the art-making process is documentation. Performers routinely ensure that their acts are videotaped. Art openings and warehouse events are covered both on video and in print. Portfolios are frequently videos rather than slide sheets. All aspects of the artistic effort can now be created and documented with the same quality of production enjoyed by the major media.

The linking of fabrication, promotion, and documentation is a multiplexic integration. The new media tools have induced a feedback loop between creation and research, opening multiple avenues to explore and providing a vast source of potential inputs for art-making. A basic computer and modem can tap into a live conversation with people all over the world who are interested in a certain subject. It can access libraries of information, databases of images and research, print out graphic elements of the next piece, or in some cases, be cannibalized and physically integrated into the work. Other mediums are evolving which exist only on a computer, taking the form of interactive databases or Virtual Reality.

In this information age, artists have become aware that most of their audience experiences art not firsthand, but transmuted through a communication medium. When a physical or experiential art form is depicted, it is disseminated with an overlay, an additional frame of information provided by the media context. The production of such representation is linking with the process of artistic creation because the impression of the work itself is modified by the medium. Artists are thus seeking to control the transmission of their work and simultaneously direct and increase its social application.

End Product

The variety of inquiries in *Out of Town* is its most salient characteristic. All the subjects that are touched upon - social roles, interpersonal relationships, the human body, medicine, science and technology, the media - are political issues of the '90s. One generality which can be defined is that the work is attempting to communicate, and not only to an educated few. These pieces are products which aim to carry on a continuing process. They're intended to play a role, be active voices, function by making contact. Linking with a larger world, they're actively trying to provoke its evolution.

Kit Blake's studio on Grand Street, 1992.



Quivering Amidst the Cultural Organisms of Our Own Construction

The world is a snarl of tissue, nerves, wires, and notions. In such a dense tangle how am I supposed to sense the edges of anything? And now that I've been asked to measure that slippery ganglion, the Williamsburg creative scene, where can I possibly begin? Everywhere I turn in this youthful neighborhood I find a different web of impressions, each a cluster of neurons knotting into a world. What spin should I put on our little bubble of houses and factories ~ our piggledy perambulator humming on its base of toxins along the stinking shore of the East River? Which of the countless telephone lines holds the true buzz of North Brooklyn, the buzz of our gumption, the plop of our deep-fried Brooklyn humility? Which of the subway lines is the critical link to Manhattan? Is Grand Street the true pregnant pause, or is Bedford Avenue the multi-ethnic mix-master?

[Third Essay: Ebon Fisher]

And whose scene is the scene here anyway? Is it Polish, Latino, Gringo, Korean, Hasidic, or Italian? What about all the Germans on their travel grants? And what about Fort Green? Isn't there an African American cultural storm just south of here? Ask Spike Lee. Ask Betty Carter. Who are we to claim Williamsburg as the imagination's ground zero?

A couple years ago a reporter from the New York press pulled me aside at an opening at Minor Injury, a cultural space in the heart of Williamsburg. He seemed to be under some uncanny pressure to encapsulate the creative activity here. I told him, look, I don't know. Go ask that hive of artists over by the keg. *No, I want it now.* Ask Kevin Pyle, he's the Zen director of this gallery - he always has something to say. *Give it up, jack.* All right, here's a hunch: Two or three thousand expressive souls have attempted a landing in Manhattan, slipped off its greasy mountains of expensive real estate, fell into the L train, slid under the East River, and come up for air in Williamsburg. And what all us pseudo-Brooklynites are discovering is that there's a peculiar kind of life out here after all. We're impressed by how neat it is to bump into our friends on the street and say hello. *That's the Williamsburg Style?* Yeah. Hello! Small town stuff. We're peeling off all that art-school dead skin and finding out what our neighbors knew all along. *But aren't you worshipping at the altar of middle-class American values?*

Abstractions put some people at ease, so I squinted my eyes and gave the reporter a few wobbly words: Linkage, Interaction, Integration - those are the mechanisms, stranger. It's a jig of cultural organisms co-habiting in a hostile environment. It's crucial to be friendly, to interact with your surroundings. It's a socio-ecological thing. We're all immersed in a local matrix of transmissions, feed-back loops, community meetings, parties, love



Dance piece at the "The Flytrap", photo by Brian Dorfmann.

affairs, more feedback loops. In the midst of this industrial wasteland we're beginning to create our own communications infrastructure. Besides, during a recession bartering and cooperating become necessary again. At least for the majority. It's the nature of living fully somewhere. You're inside the beast, not on top of it with a good view. You're surrounded by a fantastic reticulum of political, technological, and psychological tissue. You can be oblivious to it, or you can sink right down into it.

What does any of this have to do with "art"? It doesn't. Many artists are trying to get away from that sort of vocabulary. We're just making things and doing things. We suck up materials from the surrounding plasm of abandoned cars and factories, trigger numerous networks of telephones, hook up some gas-powered generators, TVs, sirens, microphones - and integrate it all with our tenderest of feelings. Boom! The Flytrap is born: A burned-out, 20,000 square foot warehouse turns into a seething cultural hydra. Thousands of people, interactive machines, border-free performers, and live music all percolating on a hypnotic hot-plate of poverty-induced goodwill in the summer of 1991. Like any interactive ritual the days of preparation keyed up our emotions until there was nothing to do but uncoil in a nightlong delirium.

A few days later we watch the whole thing on Hi-8 video and party again. Rolf Carl, Mick Henry, and Anna Hurwitz haul out their spinning projection systems and we're on the verge of a second climax. For months afterwards Gallagher's Ship's Mast Pub is electrified by newly bonded strangers. Rube Fenwick, a producer of performance events at the Mast, moves through the throng with his superfluent grin, toasting in every direction. Medea de Vyse has teamed up with Adil Kureshi, the de facto neighborhood shrink, and is kissing anyone who's name she can remember. A week later the local "fanzine", *Waterfront Week*, appears with its unflappable cartoon by Tony Millionaire depicting all the antics of the week before. Adil makes an appearance as a huge, celestial potato.

So many parties with monstrous, tilting, interactive installations. So many incredible murals painted by the students at El Puente. So many odd gatherings down by the waterfront to push the debris around and make stuff. So many scrap-metal scarecrows built to ward off real estate developers. Anna West campaigns with the Latino and Hasidic communities to rebuild the walkway on the Williamsburg Bridge, and a few months later she and Luisa Caldwell celebrate the opening with a festival: smoking kielbasa and children's art clamoring along the fence; artists in every direction open their studios to the public; Stavit Allweis revs up her nine pinkoid dancers who ooze through the teeming strollers like slugs on a mission; Yvette Helin's speechless, jet-black "Pedestrians" roll by on bicycles; children, cars, and the J train squeal in unison; a video tape of the event is played back at Stavit's studio and she and her dancers discuss the fine points of performance on dilapidated bridges.

In Williamsburg we have so many overlapping fields of involvement the density of curiosity and interaction is astounding. Looking back over the last four years of cultural activity I can see that the same spirit of participation infused the Sex Salon at Epoché; open mike nights at the Lizard's Tail and The Ship's Mast; the



phenomenal Cat's Head warehouse parties; the outdoor rap orgy, Human Fest; the group shows at Minor Injury; Brand Name Damages; and Four Walls; there was Kit Blake's and Roxy Paine's *Tweeking the Human* show, an incendiary hive of interactive machines and humans spread between Minor Injury and Brand Name Damages. The night clubs which have emerged here recently have also invited a kind of unslick, multimedia involvement - The Bog, Keep Refrigerated, Arcadia, Quiet Life, Room Temperature, El Sensorium, The Green Room. The dancing has been strangely genuine - a marvel in an area as viscerally competitive as New York.

It goes without saying that the Latino, Italian, Polish, and Hasidic cultures in Williamsburg have not needed lifestyle guidance from the recent influx of creative professionals. On every block there are very active restaurants, clubs, churches, and synagogues punctuating the sidewalks like sizzling circuit boxes. The Grand Street Waterfront Festival, an annual Latino gathering, has encouraged artists to dive into the fiesta with our Weird Thing Zones, face painting, and Weenie Put-Put courses. Medea de Vyse, the crossdressing enigma, was even permitted to dish out her shoeless ode to sexual liberation up on the Latino stage.



Younger Williamsburg
citizens performing at the
Waterfront Festival, 1991
photo by Brian Dorfmann.

Bounded by an expressway, a bridge, and the East River, North Brooklyn has an unusual sense of identity. Community networks weave thickly here. Hanging out on the street with a couple of cold ones and your neighbors is a regular tribal custom: children are always included. Take Filmore Place, the total hang-out-and-play zone. It hasn't changed a bit since the 1950's, when Henry Miller called it the perfect American street. Neighborhood associations have planted trees, rebuilt sidewalks, and paved lumpy roads. Coalitions of unlikely ethnic mixes have formed and a lot of low-income housing has been built. Activists have temporarily shut down the Brooklyn-Queens Expressway and personally blocked a fire truck from abandoning the area. This year as the New York Marathon came panting down Bedford Avenue, a hundred Williamsburgers were there dressed up in white sanitation suits to challenge the city's incinerator proposal. Protest here is a very dramatic enterprise.

This place has character, and by bullet-ridden necessity that character is progressive. This is the Wild West in the age of the computer, the video camera, and the fax machine. Ask the People's Firehouse, El Puente, or the Southside Political Action Committee. In the last couple of years Williamsburg residents have elected a progressive judge and one of the country's first Latino members of the House of Representatives, Nydia Velazquez - a woman with a clear mandate to change the status quo. Holding a recent fundraiser at Test-Site, a Williamsburg art gallery, Velazquez is no stranger to the creative impulse.

Many artists I've met here have acknowledged the inter-relations between art, technology, the environment, and politics. Many have entered into the stream of community meetings, skills exchange networks, recycling systems, and park creation. They've built strange alliances with firemen, bakeries, and pubs. Rather than taking an oppositional, elitist stance towards their neighbors, a far more convivial sensibility has emerged - at least with some of the artists. On the heels of the cynical, disingenuous art culture

of the 1980's, this inversion of orientation comes as a relief. Out of the stultifying, expensive, sanctimonious mausoleum of a SoHo-centered cultural order we are thrown into the turmoil of local adventure and multivalent connection. New cultural organisms are forming here and their catalyst, thank the universe, is emphatically not the solipsistic "art world." The catalyst is the entire world as we find it churning here on these Williamsburg streets.

Just in case that world has already twisted out of my verbal net, I decided to stroll down to the end of Grand Street where the Waterfront Festival was in full salsa swing. I asked everyone I bumped into what they thought of our community:

Daniel Maisonet: "It's cool. The southside buildings are being renovated. City housing, affordable housing. Williamsburg is probably one of the smallest neighborhoods so there's a lot of unity."

Tawana McNeil: "There's too much shooting, too much drugs. But I like the jams, the block parties."

Mike Rodriguez: "I like the girls, man. They're too fine."

Anita Montanez: "There's too much drugs, shooting. The music - having something like this festival is great."

Kevin Pyle: "I like the anonymity of it. I like the inherent post-industrial romanticism oozing and clanking from the street refuse."

Emily Ortiz: "I love Williamsburg. I love it because I know all the people. It's easy to get along with them. I grew up here. The gun shots don't bother me. In a way it does, but I go to Puerto Rico in the summer, and I don't like it. You need a car to get everywhere. Here the store is right down the street. There's a better chance to get an education, a job."

Robert Elmes: "I like the proximity to Manhattan. Manhattan is like a living, breathing reference library of all forms of human culture. Williamsburg gives me a perspective on all that. It's less intense here."

Ruth Kahn: "There's no fashion pressure."

Roi Babiak: "It's the interactive art community. People are so readily interested in working with each other. I like the cultural diversity. It's the interactive thing. I get the feeling like I'm in a neighborhood."

Al Arthur: "It's a gift."

Keita Whitten dancing at
"The Flytrap", 1991
photo by Brian Dorfmann



"The Williamsburg Show"

Sometimes people ask me to compare Williamsburg with the East Village. I was the director of a gallery there during its most recent "heyday." One thing for sure, even suggesting that there might be some relationship between the two makes most Williamsburgers cringe. Probably partly because of the way the whole thing ended (overnight).

I don't think they have a lot in common, except that they are both "art scenes." The EV really was a thin-as veneer, flash-in-the-pan kind of thing, it was "in" to be a careerist and go after the fast buck, without (huh!) compromising your integrity as an artist (ha!) (not every, single person was like that, though) - whereas Williamsburgers are much more concerned with the quality of their personal lives and the lives of the people around them. It makes me think more of Montmartre during the 20s or Greenwich Village during the "beat era" fifties. Those two things are deeper and vaster and had more of an impact on history, as I think Williamsburg may. (Some of the work being done here is so good, it will simply have to!)

[Fourth Essay: Annie Herron]

Here, there's the dregs (rarified, effete, theoretical) of the 20th century and the beginnings of the 21st century (see Kit's essay). However, I hope there will be a place for object-oriented art in the 21st century. I simply like object-oriented art - not because I don't appreciate how Media has changed (and continues to change) the world, and I love films and video, magazines and literature - I suppose I'm old-fashioned (!) though - I simply like objects. As a matter of fact, if we talk about specific objects, like Mary's "To Taste Recline," or Roxy's "Drone," or David L.'s "little moments," as he calls them, or Lauren's pancakes - I would say I absolutely lovve (sic) objects.

One thing about Williamsburg (really Greenpoint all the way down to Red Hook but, it is densest with artists in Williamsburg) that is unprecedented is that there wasn't even enough room in Montmartre or Greenwich Village to contain the vast numbers of artists (an estimated three to four thousand) that there are here today - they simply weren't big enough. (Consider there are more people in the world.) There's never been a concentration of artists this big before - anywhere, anytime.

Everyone lives closely together - from this physical propinquity results (according to history) a fruitful exchange of ideas, people developing ideas collectively. But unlike the famous historical art communities the Williamsburg artists (because of today's socio-economics) share "materials" found in the same myriad of dumpsters outside of warehouses and the same old factory buildings where as many as fifty artists live and/or have their studios (recycling the buildings and the materials). Williamsburg has that physical contact and exchange of ideas and looking at each other's work and spending time together that occurs around great, big "happenings."

It is here, it is all here, it has all the makings; the work is marvelous, powerful. It comes out of people, not just the artist - you, me, everyone - and, the world she/he lives in, the outer world and the inner, spiritual world where we are all linked - it gives something back to us.

My hope is that now, in our time, everyone will be their best selves, appreciate the moment as we live it, and make something truly, profoundly intelligent, beautiful and humorous.

ARTISTS

KIT BLAKE
LUISA CALDWELL
JAMES O. CLARK
CAROLINE COX
RICHARD EDELMAN
EBON FISHER
MATTHEW FREEDMAN
MORGAN GARWOOD
YVETTE HELIN
DAVID JON LINDBERG
SEIKO MIKAMI
JESSICA NISSEN
OUTPOST { AL ARTHUR,
 { RUTH KAHN,
 { D.CARLTON BRIGHT
ROXY PAINE
GARY PANTER
BRUCE PEARSON
ROBIN PERL
GENE POOL
DAVID SHAPIRO
TIM SPELIOS
LAUREN SZOLD
MARY TRAYNOR
DAVID WEINSTEIN
SUE WILLIAMS

K I T B L A K E

Kit Blake is a media artist living in

Williamsburg. He was born September 25,

ARTIST'S STATEMENT:

1958 and attended the Pratt Institute

School of Architecture. His sculptural
Communiculture
work, primarily installations, carries

on an examination of the juncture

The recent preoccupation of my work has been to focus on
between art and media. It focuses on the
media and the cultural role they play. Most people experi-
information technologies - satellites,
ence popular culture through an indirect channel - trans-
computers, lasers, etc. - and the social
mitted by television, printed in a magazine, played on some
transformation they engender.

audio format. This condition creates an overlay, adding
Periodically he curates, one of his
information to the source. Regardless of the medium in
recent projects being a thirty artist
which that source is created (sculpture, performance,
group show of interactive work, *Tweeking*
etc.), by the time it reaches an audience, its form has
the Human, co-curated with Roxy

changed. Media are filters, coloring and transforming an
(Middqendorf) Paine. He is also the
original intention. In the worst case, media function as
editor/publisher of *WORM*, a bi-monthly
manipulative control mechanisms. But in all cases, some
magazine of cultural observation and
modification occurs. The nature of this mutation is the

media commentary.
investigation of my work.





top , *Oil Curtain*, 1989, vinyl, steel, motor oil, pump,
108 x 44 x 12", photo by Eric Baum.



left, *Geostationary Orbit: Friends and Enemies*
Couldn't Be Closer, 1992, plexiglas, laser, power supply, mineral oil, 144 x 108 x 108", photo by Seth Rubin.

bottom, *Title on Newspaper*, 1987, heating elements, steel, wood, newspaper, oxygen, 36 x 7 x 3", 1992 photograph of the work in flames by Seth Rubin.

bottom right, *Title on Newspaper*, 1987, heating elements, steel, wood, newspaper, oxygen, 36 x 7 x 3", 1992 photograph of the piece after burning by Seth Rubin.



ARTIST'S STATEMENT:

I was born in Charleston, West

Virginia, in 1961 of an Italian mother

and an Appalachian father. I was

raised under a variety of influences,

including having lived in Califor-

nia, Iowa, West Virginia, and Italy.

I received a B.A. in art history from

the University of Iowa in 1986 and

continued graduate studies there in

cast metal sculpture. In 1988, after

a couple of years of exploration and

travel, I moved to Williamsburg and

renovated a loft where I have been

making art ever since.

¶ I use direct symbols and simplified representations along with refuse materials (found objects, food by-products, etc.) to express my concerns about the state of

things. *House and Bullets* is an example of the dynamics between symbols. The house finished in coffee grounds is placed at the center of three tight rings of bullet-cast metal sculpture. In 1988, after

¶ I keep to a rigid line here and with all my forms and shapes because of the uncontrollable nature of many of the materials I use. That and the inherent looseness of my hand give the overall appearance an expressive one.

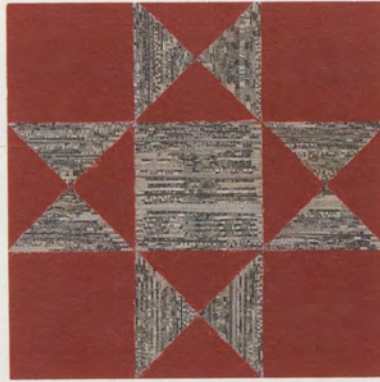
¶ This expressiveness occurs quite obviously in the shredded money collages where I have carefully glued down each individual strip of money to create neat designs.

The money, however, is very textural, the glue leaves a residue and does not cover well, and the coloring itself is somewhat haphazard. The collages are pattern studies for wall pieces and are based on the American quilt.

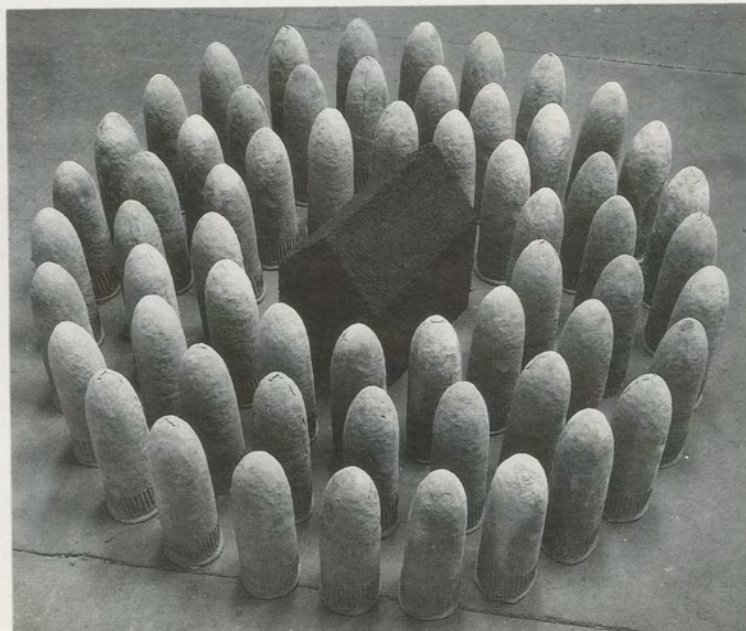
¶ Finding the destroyed money was a revelation in the use of waste as material. Because of its great quantity (literally millions of dollars) I was able to

indulge in its use, sometimes exploiting the money for its content and at other times employing it solely for its physical properties as a medium; I bundle it, weave it, make paste of it, and paper. I've done installations with the money and even curated a show of works made of it by thirty different artists.





Four *Untitled* Collages, June–July 1991, shredded money, conte crayon, and pencil on paper, 9 x 9" on a 14 x 11" sheet each, photo by Seth Rubin.



House and Bullets, May 1992, concrete, coffee-grounds, wood, 17 x 48 x 48", photo by Seth Rubin.

JAMES O. CLARK

James O. Clark was born in Coatesville, Pennsylvania, and received his B.S. at Kutztown State College in Kutztown, Pennsylvania. He has participated in numerous exhibitions,

and has had recent solo shows at Max

ARTIST'S STATEMENT:
Protetch Gallery in New York and in

Tokyo at the Seibu Gallery of

My work is a fragment and reflection of reality at this Contemporary Art. He has been a vis-

moment in time. I am a simple artist. I work with my iting artist at Bennington College in

hands, my eyes and my heart. In life's complexities, I do Vermont and at the Skowhegan School

not feel the search ends. I don't know, I have no answers in Maine. His numerous awards include

- I just have questions. In the labyrinth of creation, I a Guggenheim fellowship. Jim has

am trying, and I feel very fortunate to share these lived in Williamsburg, Brooklyn, for

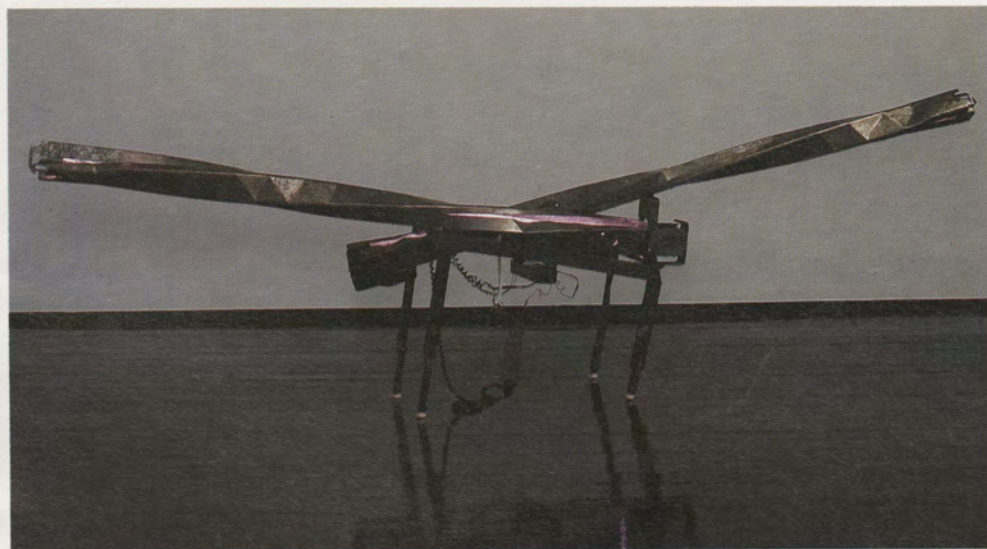
moments of expression.
fifteen years.





above, *Broken Magic*, 1986-89, fluorescent light, plastic, silicone mirror, steel, urethane foam, polyurethane, rubber, glass, 32 x 6 1/2 x 8", photo by Dennis Cowley, courtesy Max Protetch Gallery, N.Y.

below, *Tessalator*, 1991, metal, fluorescent light, rubber, wire and plastic, 41 x 140 x 24", photo by Dennis Cowley, courtesy Max Protetch Gallery, N.Y.



CAROLINE COX

Caroline Cox was born in Reno, Nevada,

in 1952 and earned a B.A. in painting

at Sacramento State University in

California. She has exhibited in New

York at White Columns, Rosa Esman

ARTIST'S STATEMENT:

Gallery, and the Katonah Gallery.

She has been a fellow at Het

Apollohuis in the Netherlands, at the

Edward Albee Foundation in Montauk,

New York, and is the recipient of

individual grants from the Pollock

-Krasner Foundation and from Artists

Space in New York. She currently lives

and works in North Brooklyn.

cloth mesh, glue, lace, wire, graphite, paint, plaster, and

pliable wood strips are molded over parts of previously

built sculptures or found objects, such as pattern maker

forms. Mutated, recombined, almost obliterated, the evolved

components still retain the initial connection to

their source.

Diverse references underlay the curvilinear structures. A

preoccupation with the sphere has spawned an interest in

ceremonial fetishes, Byzantine architecture, industrial

fragments and cosmology. Infusing multiple references into

the sculpture allows associations to overlap in a non-lin-

ear manner and reflects the ambiguous, strangely arbitrary

relationship between cultural constructs and physicality.



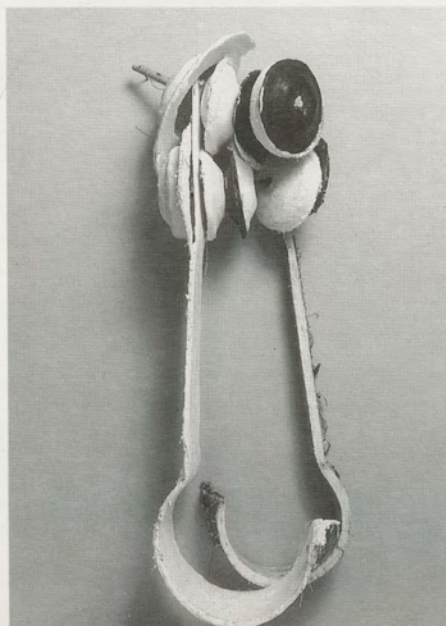


above, *Mingled*, 1992, plaster, graphite, pigment,
20 x 14 x 10", photo by Richard Edelman.



left, *Clapper*, 1992, plaster, wood, pigment, 22 x 8 x 8",
photo by Richard Edelman.

below, *Dangling Seconds*, 1992, plaster impregnated
fabric, pigment, 38 x 12 x 10",
photo by Richard Edelman.



RICHARD EDELMAN

Richard Edelman is an artist and com-

mmercial photographer who lives in

Willow, New York, and New York City.

An M.F.A. graduate of Pratt Institute

ARTIST'S STATEMENT:

in Brooklyn, he has taught photogra-

phy at The New School for Social

Research and The International Center

centrating on certain neighborhoods like Williamsburg. My sense of a
of Photography, both in New York

place is determined by observations of structural details and arrange-
City. His photographs are in numerous

ments of architectural space. Architecture is a legacy of the culture
public collections, including The

which created it, and as a reflection of human events implies the prob-
Metropolitan Museum, the Bibliothèque

able course of the future.

Nationale in Paris, the Canadian

Centre for Architecture in Montreal.

I usually make photographs with a large view camera which, requiring a
and The Brooklyn Museum. He received

tripod, imposes a contemplative approach to image making. In pho-
a New York State CAPS grant in

tographing Williamsburg, however, where so much involves passing
1982-83 and has edited *Space Digest*

through the neighborhood - the highway, the vehicles, the bridge itself
III and *Eye 13* magazines. Born in

- I chose a small hand-held camera and utilized a more spontaneous,
America in 1951, he is married with

rapid approach. Here, due to the low building height, the lack of shade
three children.

trees and the persistence of concrete, the light appears oppressively

bright and ominous. Decorative building detail is minimal; human com-

forts were of subsidiary interest to its architects. Williamsburg seems

an anachronism; at rest in the past, with no force or impulse to

change. The environment is laid waste, replaced with a seemingly end-

less and confusing expanse of buildings housing defunct industries in

the shadow of Manhattan.





Richard Edelman, *Garbage Transfer Station, Brooklyn*, 1992, black and white photograph, 20 x 24".

Richard Edelman, *The Williamsburg Bridge*, 1992, black and white photograph, 20 x 24".



Richard Edelman, *The Holy Trinity Cathedral of the Ukrainian Autocephalic Orthodox Church in Exile, Brooklyn*, 1992, black and white photograph, 20 x 24".

Richard Edelman, *The Williamsburg Bridge, looking southwest from Kent Avenue*, 1992, black and white photograph, 20 x 24".

Richard Edelman, *The Brooklyn-Queens Expressway and Meeker Street*, 1992, black and white photograph, 20 x 24".



Richard Edelman, *Apartment building, Bedford Avenue*, 1992, black and white photograph, 20 x 24".

Richard Edelman, *The T&S Diner, Wythe Avenue*, 1992, black and white, 20 x 24".

Richard Edelman, *The East River, looking northwest from River Street*, 1992, black and white photograph, 20 x 24".



Richard Edelman, *Warehouse, Metropolitan Avenue*, 1992, black and white photograph, 20 x 24".

Richard Edelman, *Apartment buildings and corrugated metal fence, near McCarren Park*, 1992, black and white photograph, 20 x 24".



EBON FISHER

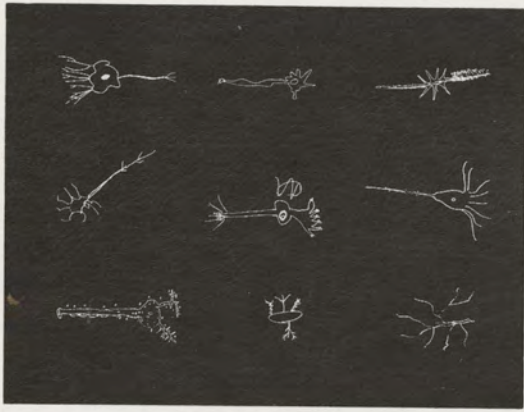
born: I am drawn to that ferocious cultural construction humming at the
August 4, 1959, Harrisburg, nerve center of current civilization: science. Science, like any-
Pennsylvania. thing dreamed up by human beings, is a myth. But it is a huge
B.F.A. myth, a global ideological system coordinating minds, subways,
1982, Carnegie-Mellon University, political campaigns, and wars. But science must be reckoned with,
Pittsburgh, Pennsylvania. not worshipped. As Jürgen Habermas has pointed out, getting past
M.A. our technological fixation on control and towards an innocent,
1986, M.I.T., Cambridge, loving, and open investigation into nature's mysteries is the
Massachusetts. goal. In today's world of fiber optics, genetic engineering, and
computer simulation, the problem is accepting our own scientific
language and institutions, the technosphere, as part of that
domain we call the wild. Working with the language of science in
the context of popular experience has been my way of wrestling
with its strange distracting powers, and positioning myself for
that most precious of emotions: a w e.



In 1981 I asked nine psychologists to draw a diagram of a brain cell. I magnified them and juxtaposed them in a series of photographs to underscore the distinct aesthetic of each of these presumably empirical individuals. This cell fascinated me and I spray-painted it on bridges, golf courses, and abandoned cars. Meanwhile, I posted diagrams of male and female genitalia at a bus-stop and made time-lapse photographs of their decay. I began to study the language of medical illustrators, producing my own series of over-sized, idealized human viscera. These I also removed from their scientific context, experimenting with their presence in rock clubs, a gymnasium, and the Federal Reserve Bank of Boston. I have produced multi-media rock theatre productions on biological evolution, cultural evolution, the cardiovascular system, and directed a series of "Media Compressions," attempting to transform media over-load into a collective "media organism." I've spawned a handful of computer-based media symbions, and launched a series of social programs transmitted via slides, fax, and hard-copy. Most recently I completed a book about bio-cultural integration called *The Howling Node*.

My media experience began at age 13 with a borrowed video camera and pretensions of being the fifth Beatle (I overlaid "Revolution" on footage of myself running out of my house). My media work brought me to MIT where I participated in the birth of the Media Lab, earning a Masters of Science degree and teaching one of the first undergraduate media courses there. After MIT I spent a year as a scientific illustrator for the Eye Research Institute, and directing my multimedia rock ensemble, Nerve Circle. But soon after a performance at the Institute of Contemporary Art, my days in Boston were numbered. Three Boston police officers invaded a midnight loft performance by Nerve Circle, prompting the landlord to evict me from the loft. Without a month's delay, Williamsburg, Brooklyn became my home in 1988 and I've been completely absorbed in its tissue ever since.

After over a decade of investigation into natural science I don't know if I have gotten any closer to the sense of mystery I have yearned for. I have had a few moments, some bordering on the terrifying. But I have surely come a lot closer to an appreciation of life's fragility, and I can say this with some confidence: I am not interested in simulating nature, but in incubating bio-technological processes in an actual media culture. I want to grow things in a petri-dish of living telecommunications. The operation induces presences, not representations: instances of life, not signs of life. I have become enthralled by my own organism's participation in living, evolving interactions - not a thin panoply of surface tensions masked as objectivity or vision. The biotech era is upon us and we must rapidly ooze into it, courageously, and with no pretensions of comprehension - just a deep hunger to nurture whatever it is that's growing before us, and through us.



from top, *Neurons drawn by nine psychologists at Carnegie Mellon University, Pittsburgh, 1981*, photo-silk-screen on paper, 22 x 30", photo by Ebon Fisher.

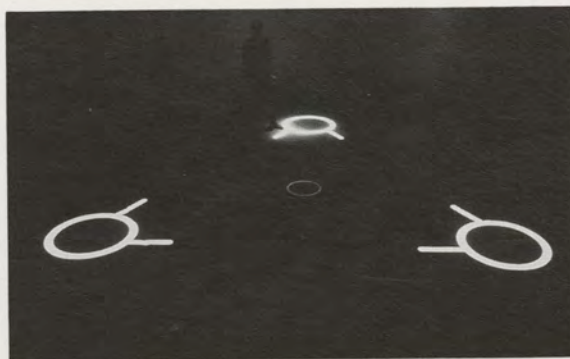
Neuron on Car, Boundary Street, Pittsburgh, 1981, photo by Ebon Fisher.

Neuron in Schenley Park, Pittsburgh, 1981, spray paint, photo by Ebon Fisher.

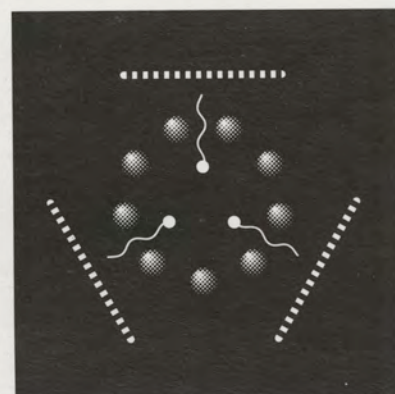
Pancreas, acrylic on canvas with grommets, 4 x 6 ft., 1985, photo by Seth Rubin.



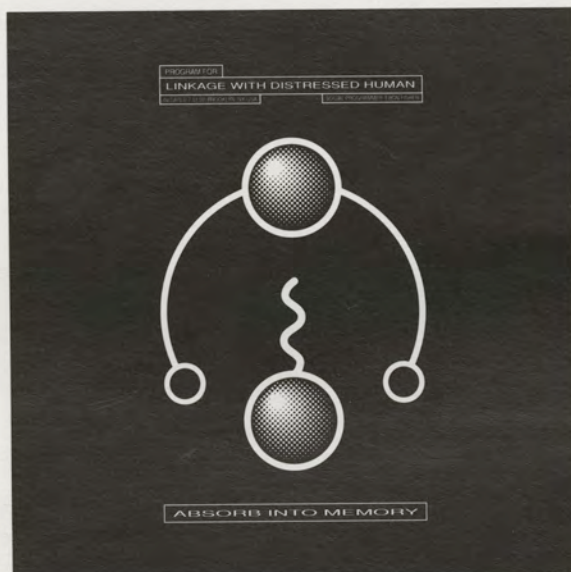
Program for Equalizing Three Humans, projections generated by computer, initiated in Brooklyn 1992, computer generated slide, projector, sound system, in Herron Test Site, photo by Seth Rubin.



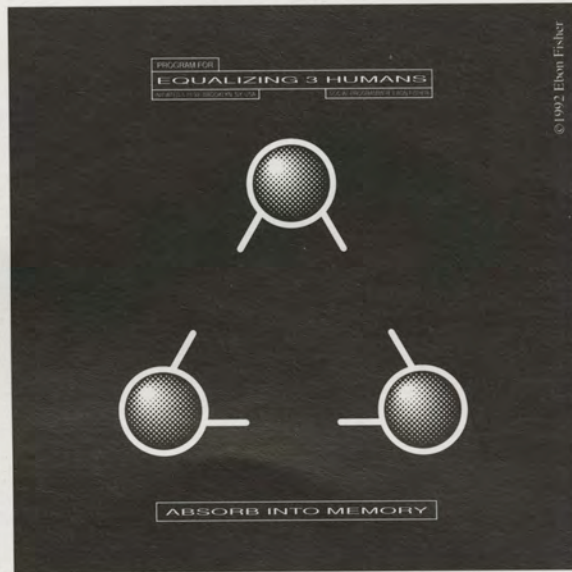
Media Compression, initiated in Brooklyn, 1992, diagram to be realized variously in printed hardcopy, light projection, fax, or video display. A form of interactive theatre, the Media Compressions were first performed in Brooklyn and Manhattan from 1990 to 1991. The diagram to the right indicates the relationships between humans (spheres) and media (dotted lines), and the process of integrating and compressing the media into an organism of collective value.



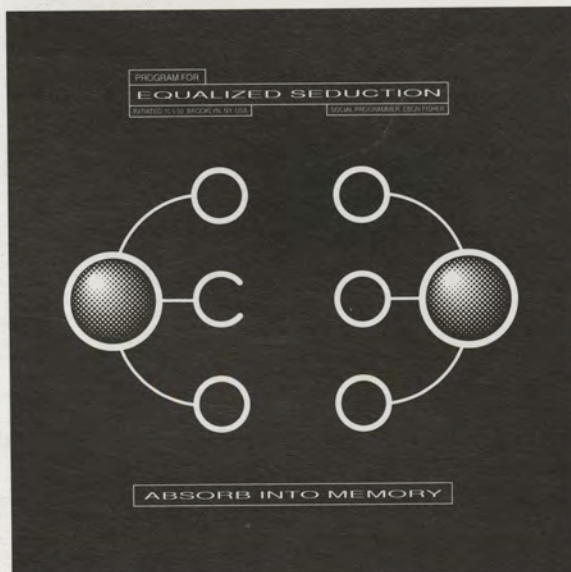
Social Program for Humans: Linkage With Distressed Human, initiated in Brooklyn, 1992, photographic print of computer generated image, a behavioral inducement, to be disseminated via fax, modem, computer disk, hardcopy, slide projection, or video display.



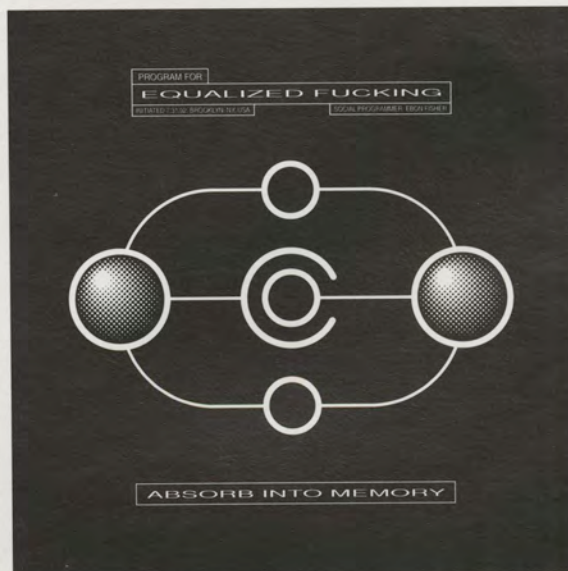
Social Program for Humans: Equalizing Three Humans, initiated in Brooklyn, 1992, photographic print of computer generated image, a behavioral inducement, to be disseminated via fax, modem, computer disk, hardcopy, slide projection, or video display.



Social Program for Humans: Equalized Seduction, initiated in Brooklyn, 1992, photographic print of computer generated image, a behavioral inducement, to be disseminated via fax, modem, computer disk, hardcopy, slide projection, or video display.



Social Program for Humans: Equalized Fucking, initiated in Brooklyn, 1992, photographic print of computer generated image, a behavioral inducement, to be disseminated via fax, modem, computer disk, hardcopy, slide projection, or video display.



MATTHEW FREEDMAN

Matt Freedman received his B.A. in

social anthropology, magna cum laude,

from Harvard University in 1978, and

ARTIST'S STATEMENT

his M.A. and M.F.A. (in sculpture)

I usually sit in a chair to make these small figures. I from the University of Iowa. He has

hold the pieces in my lap or in the cup of my hand as I since won a National Endowment for

model them. Working in this scale in that posture I am as the Arts grant in sculpture, and

close as I can get to reflexive action, almost knitting. I received a public commission for

want to minimize the distinction between myself and the "Watching People," a large outdoor

objects I produce. The figures in my installations are sculpture in Chicago. He was included

crude and rough, almost not even there at all, in spite of in the "Salon of the Mating Spiders"

being present in such great numbers. The significance of exhibition at the Herron Test-Site

each individual piece is diminished in a crowd, but their Gallery in Brooklyn, and recently had

collective power is somehow increased. Duplicating figures a solo show at the Sculpture Center

accelerates the accumulation of a crowd. in New York City.

I took the pants off of the soldiers in *Soldiers Without*

Pants to make sure the title would be accurate. Also

because the soldiers became more human that way. I gave

them their wounds for the same reason.





above, *Soldiers Without Pants*, detail, 1992,
30 Hydrocal soldiers, paint, approximately 9" high
each standing figure, photo by Seth Rubin.

below, *Soldiers Without Pants*, 1992,
30 Hydrocal soldiers, paint, approximately 9" high
each standing figure, photo by Seth Rubin.

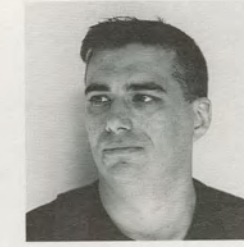
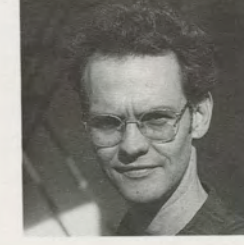
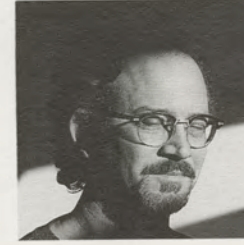
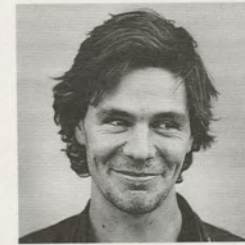
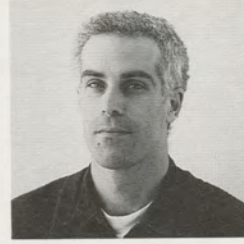


ARTIST'S STATEMENT

I was born somewhere in Texas in 1956.

Art as an organizing principle seems to have expired without anyone
The Sun and Uranus were conjunct in
aware. We are stuck with this philosophical residue embedded in our
stellium. As a result I have tended to
cultural mechanisms that nobody knows what to do with anymore. Mind is
resist definition. My life has been
a lot more central anyway as it is the implicit order in the way you
like a series of different movies
respond to things and life. Whatever your mind is, everything you do
strung together so I ended up feeling
and are will show its fingerprints. Everything you touch, your mind
like a body with a lot of lives
touches. Art is really anything you let your mind work on long enough.
stuffed into it. Vesta was square Sun,
The trouble in our culture is that we don't have much spiritual stami-
which equipped me with a kind of
na, we fatigue before our minds have had a chance to work on life very
eidetic recall and I never had any
deeply. Only when you can work on life deeply will life work on you
interest in scrapbooks or memorabilia
deeply. Superficiality is a kind of walking death that people don't
or anything of the sort. I just carry
object to.
it all around in my head. I suppose
when I get old and my memory fails me
I will cease to exist..





Kit Blake

Luisa Caldwell

Jim Clark

Caroline Cox

Richard Edelman

Ebon Fisher

Matt Freedman

Morgan Garwood

Yvette Helin

David Lindberg

Seiko Mikami

Jessica Nissen

Outpost { Al Arthur,
D. Carlton Bright,
Ruth Kahn

Roxy Paine

Gary Panter

Bruce Pearson

Robin Pearl

Gene Pool

David Shapiro

Tim Spellos

Lauren Szold

Mary Traynor

David Weinstein

Sue Williams

1992, black and white photographs,
10" x 10"

YVETTE HELIN

ARTIST'S STATEMENT

A common thread in my work is the act of assembling -

either physically, mentally, or socially - a project which

Yvette Helin was born in Kansas City Missouri, in

brings people together for an exchange that is honest and

1963. She has lived in Houston, Pittsburgh, and

human. Through the works, I explore the experience of being

Hartford. She received her B.F.A. from the Kansas

a human being in a way that brings a different perception

City Art Institute in 1985. In New York, Ms. Helin

to the everyday experience. *The Pedestrian Project* is per-

has worked extensively in theater and film, con-

formed in public (rather unexpectedly), for that reason. It

structuring and designing costumes, (*Phantom of the*

affects the viewers, but as performers we are also given a

Opera, Cats, Starlight Express, Will Rogers

different viewpoint, as we are temporarily free of any

Follies, Basketcase II, Fool's Fire, Ethan Fromme,

identity and are able to see the world more objectively.

Dracula). Her marionettes have been exhibited at

The marionette projects pull people into a collective con-

Barney's New York, The Public Theater, P.S.1, and

sciousness, allowing individuals to view themselves and

Herron Test Site. She is best known for her ongoing

their part in that consciousness. These two projects recon-

Pedestrian Project, a performance troupe she found-

struct the place we are in, allowing us to stand back and

ed which works mainly in the public arena. The per-

see who we are and how we relate to the people and spaces

formers are costumed to resemble the pedestrian

around us. I have not found a better way to discover than

images seen on traffic signs. Yvette has been a

to create projects in which the outcome is somewhat of

guest artist at Ohio University, Washington Univer-

a surprise.

sity, Webster College, The Fashion Institute of

Technology, and the Kansas City Art Institute. She

has received grants from Franklin Furnace, the

Puffin Foundation and Margolis-Brown. Helin also

runs a performance space in Williamsburg, Brooklyn,

called The Green Room.





The founding concept behind *THE PEDESTRIAN PROJECT* was formulated through a process of physical and psychological observations experienced in urban living. The common mode of transportation particular to New York City - walking - inspired and shaped the project. The street system in New York has proven to be a methodically restrictive structure which forces human beings into a pre-programmed flow. This notion has been translated into the design of

The Pedestrian Project.

I created *The Pedestrian Project* in 1989 in collaboration with nine individual artists. I direct the performances which are designed for a public audience, during normal working hours, in an active urban setting. Some passages of the piece become improvisational interaction with the given environment.

The *Pedestrians* are shadows of human existence. They create pictures which illustrate the effect that city systems have on individuality. Since the *Pedestrian* image represents an "everyman," onlookers can interject their own experiences in the performances, making the project accessible and transcending the hierarchies of education and class. *The Pedestrian Project* fuses conceptual living theater with everyday life.

above, *The Pedestrian Project*, on the steps of Federal Hall, Wall St., New York, March 25, 1992, photo by Andrew Listfield.

far left, *Bla, Bla, Bla*, June 1992, welded steel, TV tube, wood, fish line, video, 10' x 3', photo by Seth Rubin.

ARTIST'S STATEMENT

"...plus one chromosome" refers to the "extra" chromosome that causes Down's Syndrome. There are various patterns to the basic structures making up people. The commonest pattern is not the correct pattern.

There are no good, bad or correct patterns.

David Lindberg was born January 20,

1964 in Des Moines, Iowa. He studied

Often I find new functionings for consumer objects, other than those Fine Arts at the University of

intended by the manufacturer and the public. Hopefully these breaches Minnesota and Environmental Design at

are alluring enough that people will be drawn to register the way I the Parsons School of Design in New

assemble objects (differences) as normalities; as normal processes; as York. He recently assisted Tadashi

some of the endless ways of reality. Depowering "normal."

Kawamata with the *Smallpox Hospital*

Installation on Roosevelt Island in

"...plus one chromosome" is also a kit. A "kit" refers to a set which New York, and exhibits at the Herron

an operation is performed on. The set may be the TRIX cereal package Test Site in Williamsburg.

that is sold in the store - not necessarily only the cereal that is in

the box, but that type of cereal nugget, that type of stay fresh liner

bag and that type of graphic on the box. The set can be that box, a

nugget, or it can encompass a larger mass within the phylum. This TRIX

set is determined for and provided by marketing and manufacturing. But,

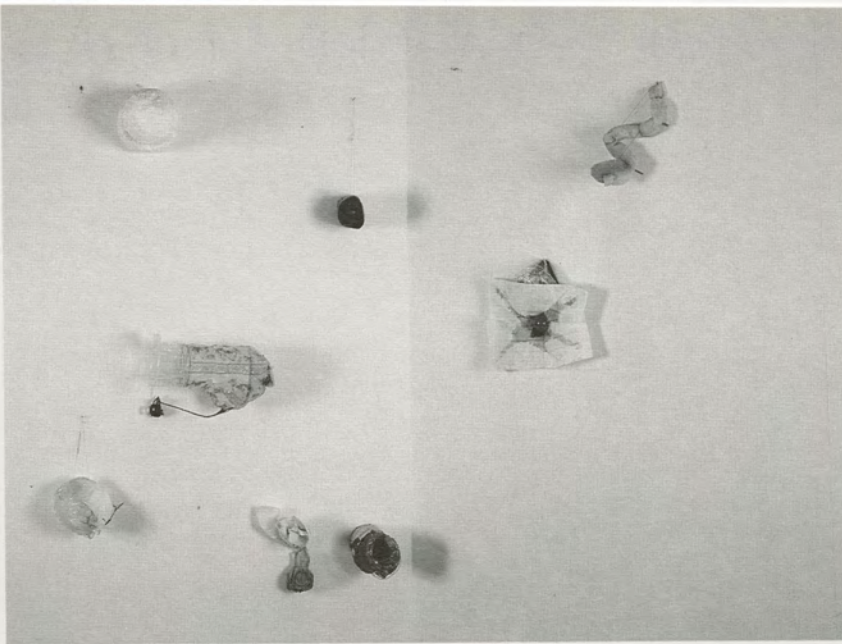
after the corporations determine what can be brought home then the

individual applies any perception upon it - introduces it to their own

environment and wishes. To eat the cereal is only a suggestion. I build

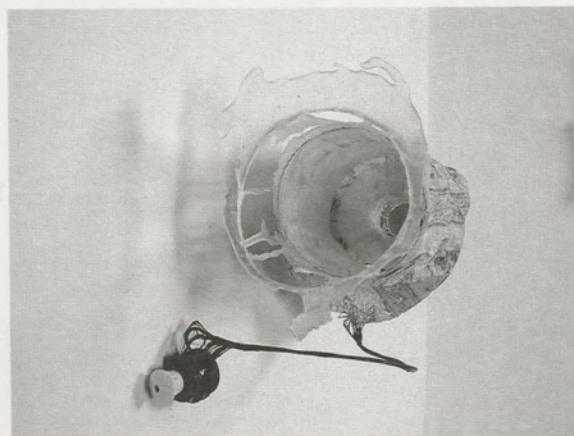
objects from these kits.





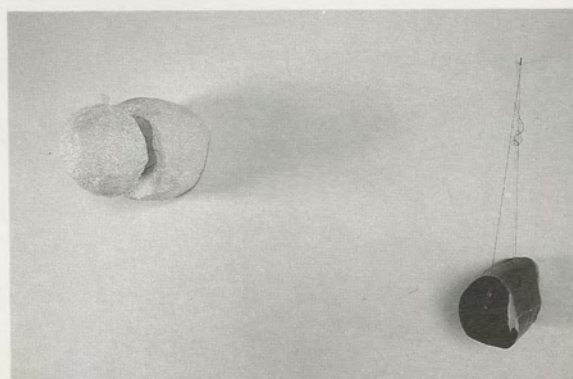
from top, *Plus One Chromosome Series*, 1992, general installation view, (#1, foam, bolts, thread, resin, 6 x 8 x 3"; #2, steel joint, sandpaper and resin, 3" diam. x 7"; #3, steel, five-way joint, wrapped in paper in resin, 9 x 4 x 3"; #4, plastic ball, paper towel, plastic bag, 8 x 11 x 3"; #5, thickened resin dome with gray resin splotch, white foam, ochre foam, 5" diam. x 9"; #6, 6" diam. x 5"; #7, clear plastic bowl squished in yellow towel, 4 1/2" diameter x 6 1/2" deep; #8, paper towel, scope with carbon fibered bottle, 7 x 10 x 6", photo by Seth Rubin.

Plus One Chromosome Series, 1992, #4, photo by Seth Rubin.



Plus One Chromosome Series, 1992, #8, photo by Seth Rubin.

Plus One Chromosome Series, 1992, #2 and #5, photo by Seth Rubin.



ARTIST'S STATEMENT

The *Information Weapons* belonged to an April 1990 installation called *Super Clean Room*, which took place in a real "super clean room" at Tokyo Global Environmental Laboratory. A "clean room" is an artificial air space without any dust or germs - it contains nothing: no contaminants. Such rooms are maintained in several classes, from "ultra clean" (class 1), to Class 1000, and in various sizes ranging from this huge, 5,000 square foot, 30-foot-high space, to bed and mouse-size spaces, which were also used in this installation. Currently the most advanced

Seiko Mikami was born in Japan in 1961 and began technologies, such as the manufacture of computer chips, CDs, microwave food studying mathematics at the University of Tokyo.

But within a year she left the university to make packaging, and cosmetics, as well as many other aspects of daily life like biotechnological research and premature infant care, require clean room art. Mikami moved to the United States in 1991 to environments. More than half of our products are produced in such a delicate, expand her work in a more global direction. She participated in *Tweeking the Human*, an exhibition in Williamsburg organized by Kit Blake and Roxy

Within this context, sixty *Information Weapons* were installed. Some were placed (Middendorf) Paine. *Tweeking the Human* dealt with throughout the space, and others in special isolated rooms such as the bed-size issues that concern Mikami: boundaries and borders

isolator. The missiles were made of four layers: 1) a protective plastic capsule; between the human body and such things as information systems, and the environment and ecological disasters.

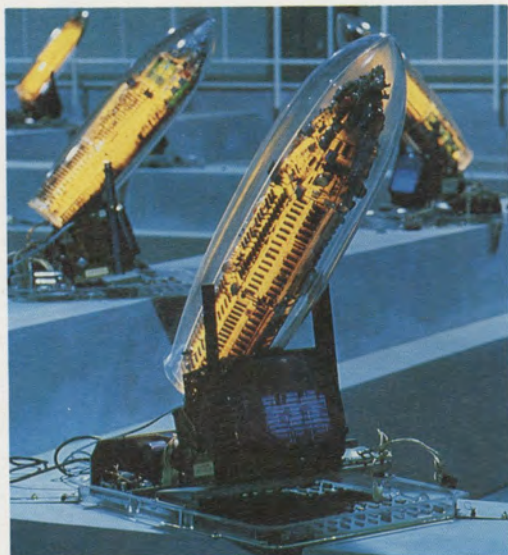
2) class 1 clean air; 3) computer chips, used as a metaphor for information; and 4) geomercorial yellow light - the special light which is used in this environment. The missiles also had "launchers," which were computers that had been disassembled to their basic ingredients. These basic components were reconfigured to form the base/launcher. The monitors reflect the condition of the computers, as each shows the information of the virus-infected memory. All of the computers are useless, but still randomly functioning like human patients in a hospital.

To maintain the purity of the air in the clean room, the audience has to go through an airjet shower to clean off dust and debris, and then put on protective suits, shoes, gloves, and masks to filter breath, sweat, etc. The intention is to experience an environment where the material of the human body is a foreign and

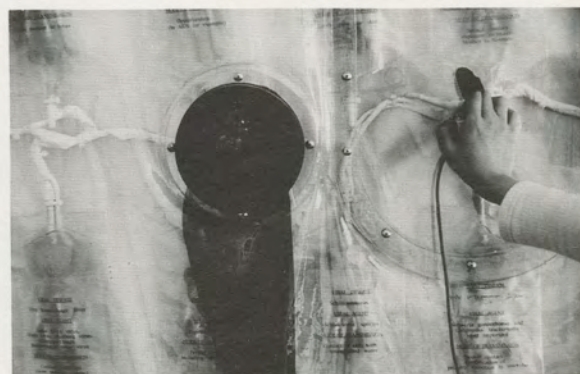
detrimental substance. The brain itself, however, is analogous to the super clean room. It completely rejects what is outside of itself - therefore the clean room is a simulacrum of the brain.

Isolator: Borderless Under the Skin is contained inside of a "Biohazard Tent," or isolation chamber. Inside of the tent are several I.V. drip bags for blood transfusions, delivery of drugs, etc. On the surface of each I.V. drip bag is printed the name of a viral disease, the viral agent for that disease, and the mode of transmission for that virus. Inside of each I.V. drip bag is a surgical glove which has been fitted with L.E.D. wands which are inserted into each finger of the glove. These wands are controlled by external electrical units which are wired in tandem to a main control box. Attached to this control box is a small velcro pouch into which a person can insert their finger. When the velcro pouch senses someone's finger, it sends signals to each of the many wands inside the surgical gloves based on that person's heartbeat. The final effect is all of the wands flashing in unison to the observer's heartbeat.

right, *I C Missiles (Information Weapons in Super Clean Room)*, 1990, Tokyo, circuit plate, CRT monitor, germicidal lamp, plexiglas, each missile: 90 x 50 x 60 cm., photo by Naoya Hatakeyama.



far right, *Borderless Under The Skin*, June 1991, i.v. drip bags, surgical gloves, L.E.D.s, isolation tent, electronic pulse measuring system, 8 x 12 ft., photo by Seiko Mikami.
gloves, L.E.D.s, isolation tent, electronic pulse measuring system, 8 x 12 ft., photo by Seiko Mikami.

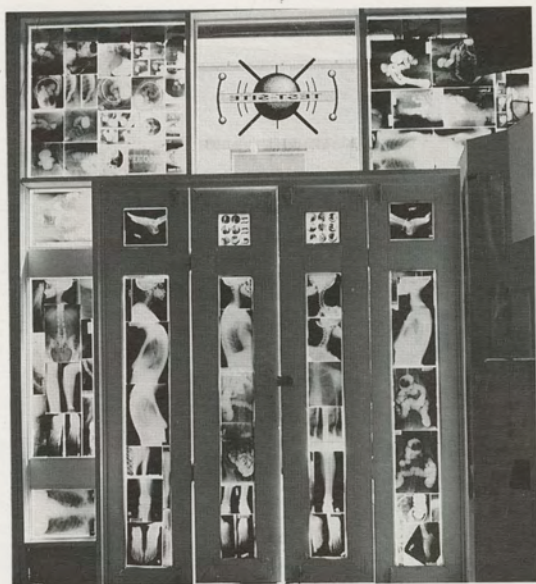


JESSICA NISSEN

Jessica Nissen was born in New York City. She studied at the Rhode Island School of Design and The Tyler School of Art, and received a B.A. cum laude in painting and sculpture from Middlebury College in 1990. She recently had a solo exhibition at the Four Walls Gallery in Brooklyn and participated in a group show at the Cold Fish Gallery and in the "Salon of the Mating Spiders" at the Test Site gallery in Brooklyn. She is also the recipient of a 1991 Transit Authority Project Grant, "Art in the Subway."

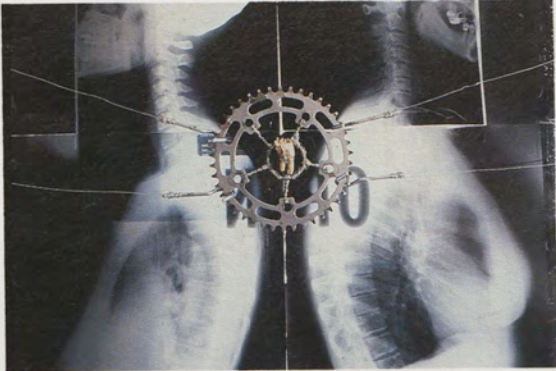


SYMMETRY: splayed. **REFERENCE** - self symmetry/ self reference - internal/ external, voluntary/ involuntary - physical/ psychological, experience/ dream - active/ passive. **INFLUENCED BY:** medical probes and materials X-rays - Rorschach ink blots - associative images - referring to self symmetry - evoking a physical response - hip to hip - skeletal - appendicular - metamorphic. Circuitous systems; both liquid and solid. Dream/ day cycles - dream referring to dream, i.e. floating through a dream, a postcard from the dream I had the night before. **Breathing:** involuntary or voluntary - becoming aware shifts the system. **WORKING:** IN - the confines of the studio - a named, controlled environment, solitary. OUT: a warehouse - the riverside - a rooftop - exposed. Variable, open to a collective or collaborative influence. **PROCESS:** passive and active = symbiotic. Splayed symmetry exposes center - creates vulnerable systems - opened self. Actively revealing an internal landscape (referring to an external landscape) allows us to passively revel in how little we know about either. - Jessica Nissen

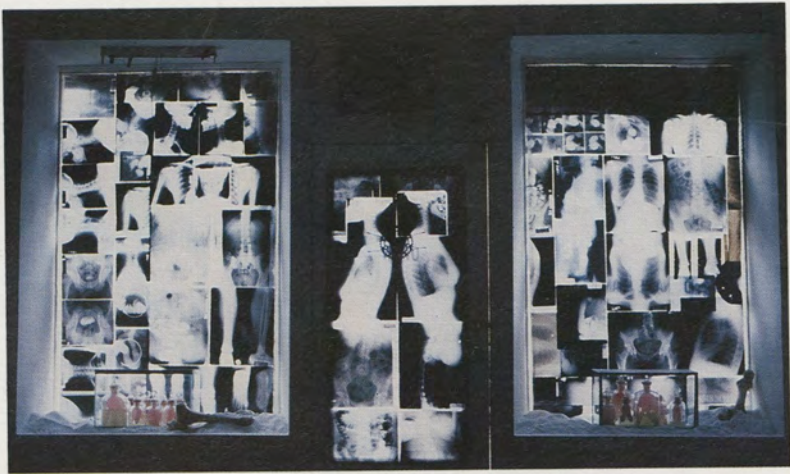


above, *Untitled*, June 1992, temporary installation at
 Test-Site gallery, Brooklyn, x-rays, 9 x 12',
 photo by Jessica Nissen.

right, *Inside Outists*, 1991, window installation, detail,
 photo by Jessica Nissen



below, *Inside Outists*, 1991, window installation,
 x-rays, bottles, gloves, fish tanks, marble dust, cow
 bones, gear, cow tooth, 10 ft. x 16 ft.,
 photo by Jessica Nissen



OUTPOST

{AL ARTHUR, RUTH KAHN, D.CARLTON BRIGHT

Al Arthur is a video artist who has been working in Williamsburg

since 1990. He and his partner Ruth Kahn founded the Outpost

video production studio there in 1991. Their video work has been

seen on DC-TV, on WNBC-NY, nationwide via the Deep Dish Network,

and in the documentaries **NOTES ON RADIAL PROBOSCIS**
State of the Art: Art of the State and

Damned in the U.S.A. (shown at the Museum of Modern Art, New

York on PBS, and in commercial release in New York). Arthur col-

like pods in the desert, awaiting the monsoon of personal video and
laborated on multi-media productions with performance artist

computer technology. It has come at last, soaked through our husks, and
Jessie Allen from 1988 to 1991. As a musician, Arthur performed
sprouted us.

with the Glen Branca ensemble (1980-85) and during the same

period he was actively showing his painting and photography in

The Outpost is a conspiracy of three artists: Al Arthur, D. Carlton
New York at White Columns, Cash Gallery, Phoenix Gallery, and

Bright, and Ruth Kahn. We resemble a band more than any other artistic
Public Illumination.

configuration. Like the invention of the electric guitar, the emergence

of non-linear image retrieval systems, the Video Toaster, and
Ruth Kahn is a video artist and painter based in Williamsburg

ultra-tiny Hi8 cameras brought into being a long-promised new potential
since 1989. A co-founder of the Outpost, her video work with

for hardware-assisted intercourse between bodies and minds. The
partner Al Arthur includes the anti-censorship spot, *Recipe for*

software, boxes, and wires of this equipment are our instru-
Repression, which has been seen at the Museum of Modern Art and

ments. Our "music" is a visual, electronic sauce that flows
on DC-TV, PBS, WNBC-NY and the Deep Dish Network. They also

over the landscape of our subject matter - in this case the activi-
wrote, directed and produced the feature-length, 16mm film *The*

ties of artists in the neighborhood where we live and work. We invite
New Me. Kahn's video works have also been seen at Makom Gallery

the viewer-participant to wriggle through this sauce, sampling, consum-
in Amsterdam and *Metronome* in Barcelona (1985). She collaborates

ing and regurgitating it at will.
with performance artist Jessie Allen on multi-media works, cre-

ating sets, film and video for performance works seen at various

New York venues. Kahn's paintings and drawings have been exhib-

ited in New York at Test Site, Germans Van Eck, the Drawing

Center, and the Clocktower; in Buffalo at Hallwalls. She studied

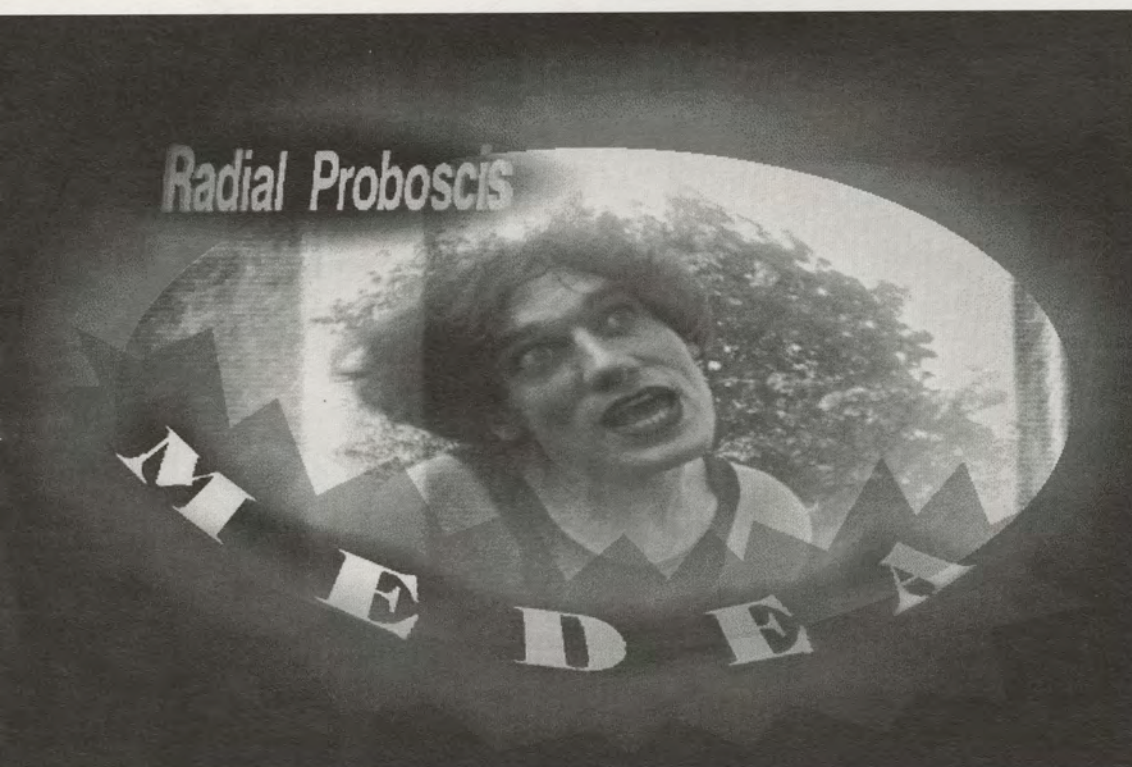
painting at the Gerrit Rietveld Akademie, Amsterdam and at the

San Francisco Art Institute.



Swirling together in this neuroelectronic brew are images, events, and ideas on all different scales - from the microscopically local news of "Medea's Weekend" and the birth of Luisa's kittens to the "larger" issues addressed in the more formal work in the art gallery and performance sections. The mixture continues to evolve through the recombinatory potential of the system itself, which includes the viewers who activate it, select what they want to see, and make their own videotapes of the parts they like.

In the future we hope to go even further with the interactive capabilities of this technology, building a system in which the questions of viewers to the artists (or to the subjects) and vice-versa, can be incorporated online or by phone. We want to incite communication around the work's subjects at a primary level, generating viewer-subject -artist dialogues that transmigrate back into the flow of the W.E.B. (Worldwide Experiential Brouhaha).



Radial Proboscis, 1992, command screen with a clip of a performance by Medea de Vyse, round metal table, metal dome, fabric, computer wires, one video monitor, control panel, computer, keyboard, distributor, laser disc player, power supply, 80 x 60 x 60" and 4 substations, each consisting of a video cassette recorder and monitor.

ROXY PAINE

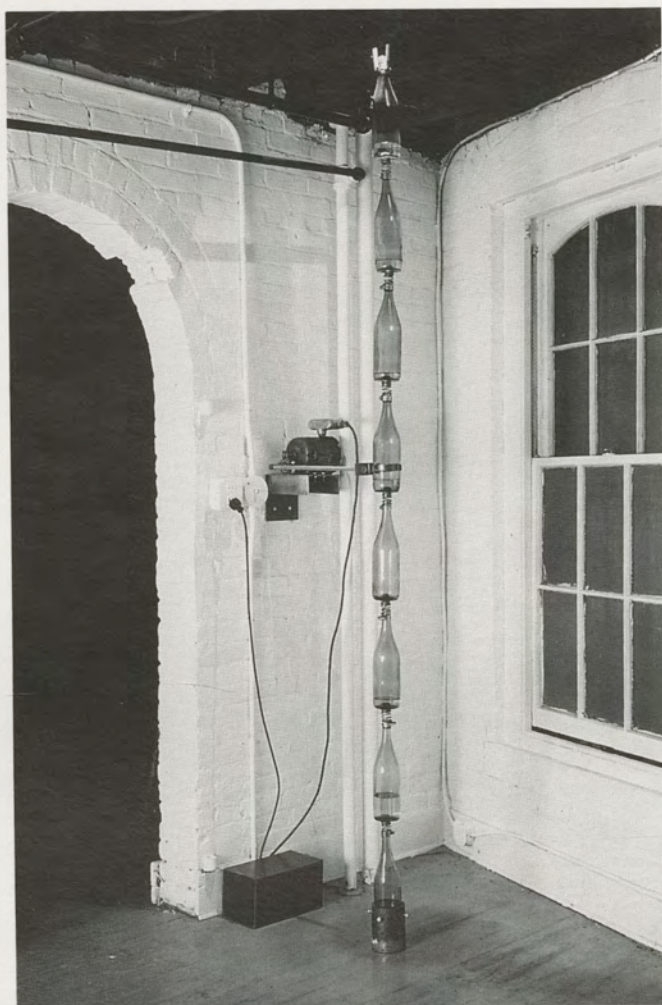
Roxy Paine was born in New York City
in 1966. He attended the Pratt
Institute in Brooklyn and the
University of Sante Fe in New Mexico.
He lives and works in Brooklyn and
has had solo exhibitions at Brand
Name Damages (1990), The Knitting
Factory (1991), and Herron Test-Site
(1992).

ARTIST'S STATEMENT

"I have nothing to offer you but my confusion."

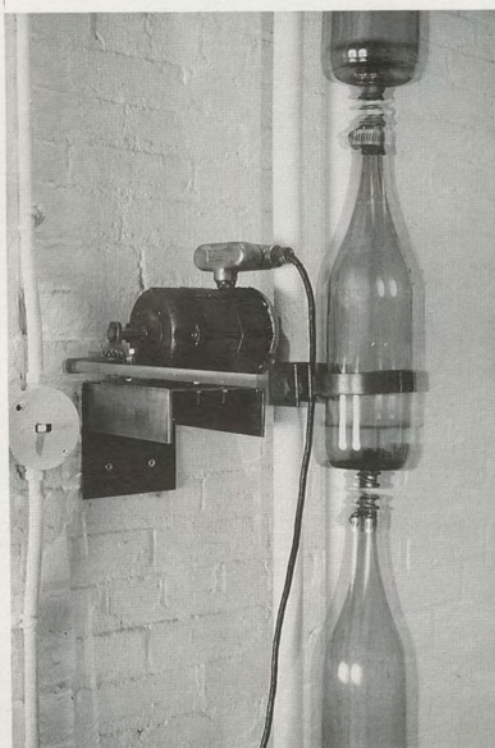
-Jack Kerouac





above, *Quiver*, 1991, wine bottles, springs, motor, steel, 96 x 7 x 23", photo by John Lamke.

Quiver



left, *Untitled (Coal)*, 1991, glass, coal, light bulb, water, 10 1/2 x 6 x 6", photo by John Lamke.



far left, *Untitled (Nipples)*, 1991, glass, rubber nipples, light bulb, water, 10 1/2 x 6 x 6", photo by John Lamke.

GARY PANTER

Gary Panter, *Flash Pot*, September 19, 1990, acrylic on paper, 22 x 30", photo by Wilmer Zehr.

Gary Panter, *Abstraction*, 1989, acrylic on paper, 22 x 30", photo by Wilmer Zehr.

Gary Panter, *Citizen's Arrest*, May 6, 1990, acrylic on paper, 22 x 30", photo by Wilmer Zehr.

Gary Panter, *It Took Two Tries*, November 29, 1989, acrylic on paper, 22 x 30", photo by Wilmer Zehr.



Gary Panter was born in Durant, Oklahoma, and grew up in Brownsville and Sulphur Springs, Texas. A painter, commercial artist, and designer as well as cartoonist, he has been nominated for two Emmy awards for his set designs for *Pee-wee's Playhouse*. His work has been exhibited in Japan, Sweden, Spain, and France and in galleries across America. He was one of the earliest contributors to *Slash*, and his work has appeared in *Time*, *New York*, *Rolling Stone*, *Raw*, *Spin*, and many other newspapers and magazines. He lives in Brooklyn, New York, with his wife, Helene Silverman and their daughter Olive.

10F 2

ATTENTION MR. FINEBURG

SP

A TRY TO
TAKE MIMIC
BAROMETRIC
PRESSURE
READINGS
OF HUMAN KIND

DEAR ~~MR. FINEBURG~~ JOHN,

HERE IS MY ARTIST STATEMENT

~~TO YOU~~ TAKE YOUR PICK

I MAKE VISUAL
SENTENCES OF
NAMED OBJECTS
OFTEN SPEAKING
OF CHILDHOOD;
STEREOTYPICAL ADULT
RELATIONS;
AND DEATH CONTRASTING
EXISTENTIAL EXTREMES,

I AM MODELING A ~~LANDSCAPE~~ ~~LANDSCAPE~~ ~~LANDSCAPE~~

~~ON~~ PORTRAIT OF HUMANITY
ON LANDSCAPE. ^{OFTEN} PEOPLED & PROPPED

WITH IMAGES FROM POP & HISTORICAL
MEDIA; STUFF I FIND ON THE STREET;
VERMACULAR SIGNS & ^{ORIGINAL DRAWING}

TRY TO
I FORCE A OF
READING FROM
VERMACULAR
EPHEMERA & ^{NAMED} OBJECTS
TO GENERATE

~~THESE~~ JUXTA POSING

ELEMENTS TO CREATE SITUATIONS WHICH

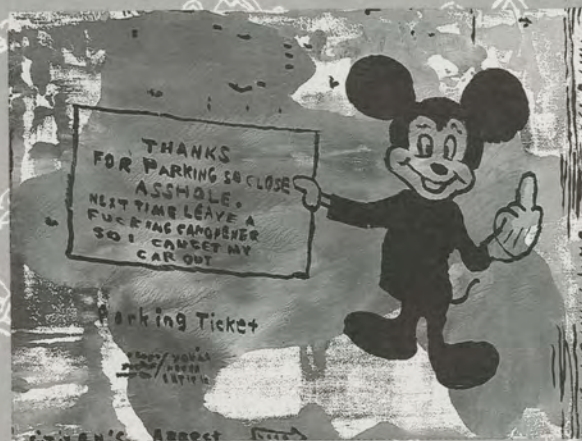
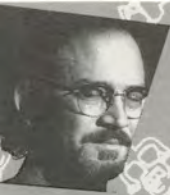
THEN I READ ~~THESE~~ ~~THESE~~ TO

~~THESE~~ DRIVEN
& ~~THESE~~ INFORM FURTHER SENTENCES

OF NAMED ELEMENTS.

ELEMENTS YOUR MIND RECOGNISES
AND AUTOMATICALLY NAMES &
HYPOTHESES MEANING FROM
BECAUSE THEY ARE IN COMBINATION.

PSYCHIC
MESSAGES
FROM
B
E
Y
O
N
D
D,
MESSAGES
FROM
THE MIND.



B R U C E P E A R S O N

In the past two years, Bruce Pearson
has exhibited in numerous exhibitions
in the United States and abroad. In

ARTIST'S STATEMENT

1991 he exhibited in "Speaker

Swinging," a performance with Gordon

I've been trying to write an artist's statement for years,
Monahan at The Kitchen in New York and

but I've never been able to...
in Rotterdam, Holland. In 1992, he

exhibited in "Connecting Things" at

the Kunstverein Heilbronn, in

Heilbronn, Germany, and in "Organic

Robotic" in Karlsruhe, Germany. Bruce

received his B.F.A. at the San

Francisco Art Institute.





Bruce Pearson, *Explicit Standards and Secular
Stresses*, 1992, oil and mixed media, 8 x 5 x 2 ft.,
photo by Jim Lundquist.

ROBIN PERL

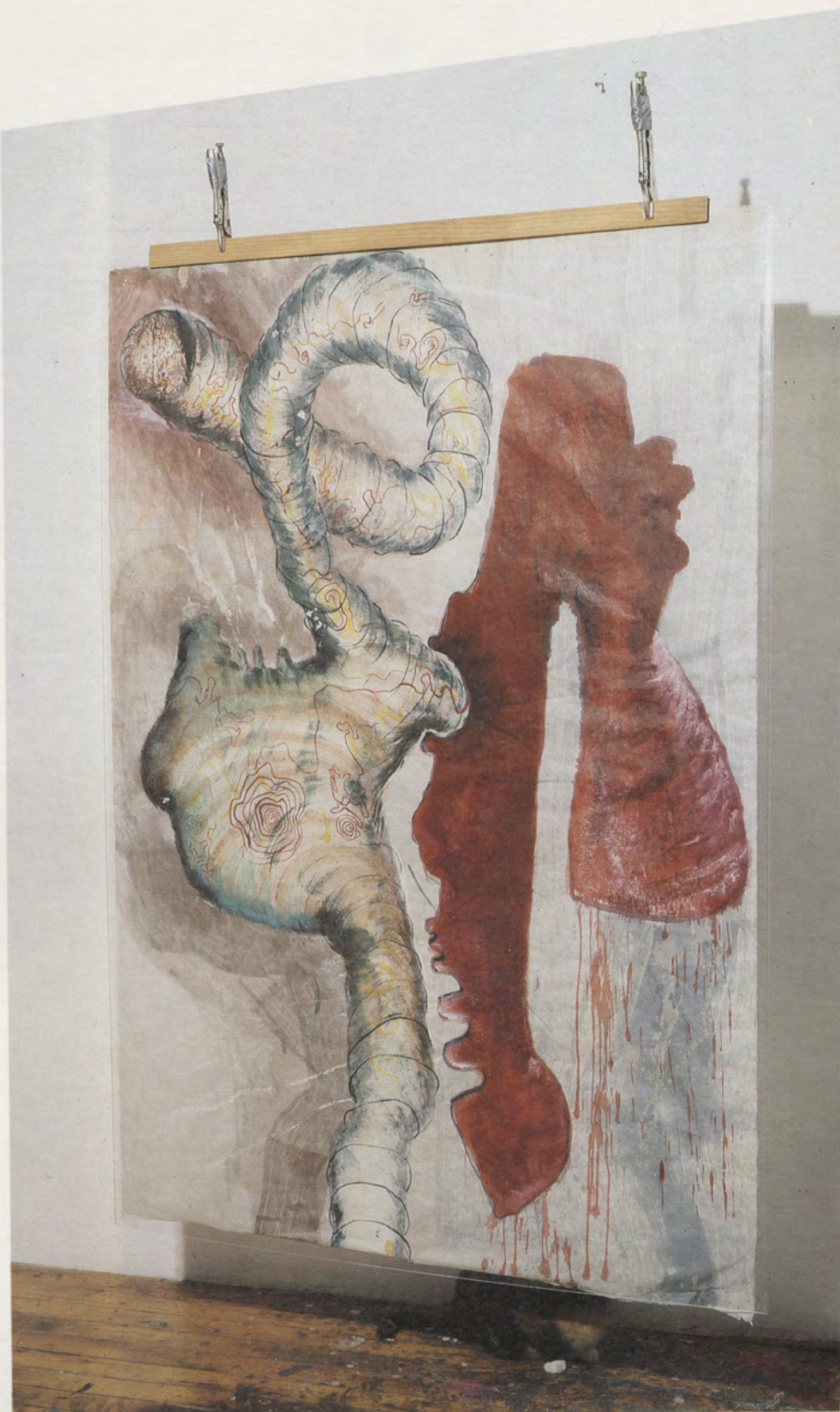
ARTIST'S STATEMENT

[Containment] is an important theme in my work. I am interested in the skins, shells

I was born in Syracuse, New York, in 1954 and studied and husks that encase and protect. A spirit, perhaps a consciousness, is contained
ied at Brown University. Brown was my entrance to
in a body which somehow maintains itself and functions on our planet. I am fasci-
the world. There I studied psychology, history,
nated that such energy and potential can be contained by a finite barrier. Each
literature, art history, sculpture and painting. I
organism, from infinitesimal to massive, exists within its own passionate needs
moved to N.Y.C. in 1976 and Williamsburg in 1977.
and scale of reality. This is a universe with billions of desperate entities,
Since then I have worked as a designer (set design
touching out of desire or necessity; all self-absorbed yet ultimately interdepen-
and 2-D graphic work), carpenter, dancer (as a
dent, vulnerable residents of a delicately balanced system.
stilt dancer and tap dancer on a European tour with

The Beholder's Theatre Co. and as a tap dancer for
In looking at these membranes through my paintings, I look for my place in time
Putnam Performance Group) and teacher to support my
and space. The creatures in my landscapes could be huge or microscopically small.
art career. In 1982 I left N.Y. for two years to
Our own sense of self is equally ambiguous. We are the massive center of our own
get my M.F.A. in painting at Syracuse University
need, yet we occupy a point so tiny it barely exists in the context of eternity
where I received the University Fellowship for out-
(there are 100 billion stars in our galaxy alone, and our galaxy is but a grain of
standing graduate work. For nine years I developed
sand amongst the galaxies that make up the observable universe). My creatures are
and ran art programs for disturbed adults, first at
energy forces contained: some are held tightly, some push out from soft spots,
Riker's Island Prison and more recently at The St.
some hide in loosely woven sheaths. Identifying with the drama of these images is
Francis Residence where I taught art to ex-homeless
a safe way to investigate feelings about our personal vulnerability and frustra-
people with chronic severe psychiatric illness.
tion. They are metaphors for how we fragile humans can allow ourselves to touch
our own world.

The translucent rice paper I work with in this piece is a membrane on the surface
of this universe, allowing a view inside. I want the creatures I paint to populate
a world that exists behind a delicate yet impermeable barrier. The pieces hang
away from the wall, shouldering out to create space for their existence; the plex-
iglas becomes a fixed viewplate to a neighboring world separated dimensionally
from our own.



Robin Perl, *Oviraptor #16*, 1992, paint, ink, graphite
on rice paper, 70 x 47", photo by Peter Muscato.

ARTIST'S STATEMENT:

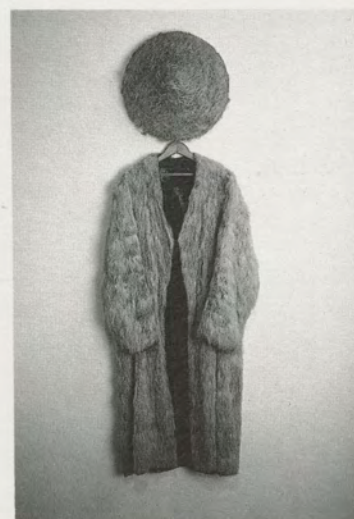
THERE'S A LITTLE GENE POOL IN ALL OF US

Gene Pool is an installation and performance artist
 I establish peculiar characters and place them in an amusing context.
 living and working in Brooklyn since 1989. He
 Improvising on the street allows me to interact with a diverse audi-
 received his B.F.A. at the Kansas City Art
 ence. Wearing a suit of 500 aluminum cans, I see people's startled then
 Institute in 1981. In June of that year, Gene Pool
 smiling faces. Just sitting down on the subway draws laughter. Breaking
 grew live grass on a business suit and wore it
 the continuity of everyday life allows me to cross cultural limita-
 while being chased with a lawn mower. In 1982, he
 tions. The Can Man becomes a gregarious public figure. I want to do for
 grew grass on a 1966 Buick Le Sabre. This led to an
 recycling what Smokey The Bear did for forest fires.
 appearance on "The Tonight Show" where he presented
 Mr. Carson with a jacket and tie covered in living
 Those wacky grass suits:
 grass. *Living Grass Suit* projects occupied Gene
 Soilless. Grows in ten days. Seeds held with glue on a thrift store
 Pool for ten years and over one hundred grass
 robe. Water 3 times a day in an airtight bag. Use only indirect light.
 suits. His other work includes a suit of tin cans.
 The suit I grew for David Byrne's movie lived over a month. Usual life
 a bicycle that plays drums as you ride it, and his
 span is two weeks. Tried to market kits. Tried to sleep in one. The
 performances as the master of ceremonies at The
Living Grass Suit gives you the feeling that you just survived an earth-
 Green Room, a performance space in Williamsburg.
 quake. Some people won't try it on. A suit was stolen in New Orleans.
 In L.A. a car sprouted in under 48 hours. In Japan it took five days.
 Taught me how to work a crowd, manipulate the press and get paid for
 it. Turned me into an activist. Grass clothes are personal, portable
 environments. Changes to the color of hay in 8 months. A celebration of
 the life force. Feels like the womb. Burned the last one I grew.





left, *Living Grass Clothes and Car*, 9/18/92 Kansas City, Mo. Gene Pool pictured with Nancy Stark, color photograph, 20 x 30", photo by Gary Sutton.



below, *Thirty-Seven People in Grass Clothes*, 7/21/85, Grant Park, Chicago, color photograph, 20 x 30", photo by Loren Santow.

above, *Dead Grass Robe*, grown for Earth Day 1990, New York City, Manhattan Rye grass seed, robe, hat, glue, 72 x 30 x 6", photo by Randy Duchaine.



DAVID SHAPIRO



David Shapiro was born in New York
City, where he still lives and works.

He received his B.A., magna cum
laude, at the State University of New
York at Albany and completed an

M.F.A. at Hunter College in New York

ARTIST'S STATEMENT

City in 1991. He participated in the

Tweeking the Human exhibition,

Attention to details must be paid. The minutest detail is a microcosm
(curated by Roxy Middqendorf Paine

of information, whether this appears oxidized on a strip, as lipstick
and Kit Blake) at Minor Injury in

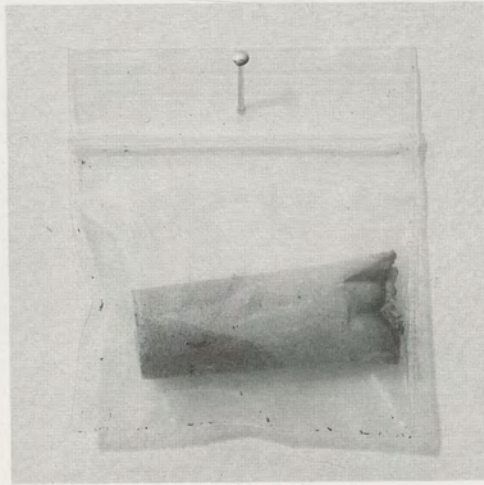
on a cigarette butt, or as teeth marks on a piece of gum. As each
Brooklyn, and has had solo shows at

microcosm uncovers the rituals and processes of the larger whole, the
Momenta Art in Philadelphia and the

picture of the macro slowly rises.
Herron Test Site in Brooklyn.

Losing lottery tickets; broken freshness seals; expired bankcards;
clipped fingernails; dead batteries: I have gathered the evidence. The
empty "dime" bags and artifacts contained within were collected from
the streets of New York City between January 1, 1992 and July 1, 1992.
Taken as a whole, these artifacts offer evidence: of addictions; acci-
dents; routines; stress; indifference; rendez-vous's; consumption;
senility. They provide points of departure for reconstructing narra-
tives and speculating on motives.

As with a jigsaw puzzle, the more pieces interlocked, the clearer the
image becomes, however; these artifacts are interchangeable: the pic-
ture is fit to the pieces.



*New York, October 1991-June 1992, detail,
photo by Seth Rubin.*

*New York, October 1991-June 1992, from the
Evidence series, 27 x 25", photo by Seth Rubin.*



Tim Spelios (born 1954, B.F.A.)

University of Illinois at

Urbana-Champaign 1977) is a photo

collagist, sculptor, and drummer. His

collage is derived from found photo

reproductions. Using woodworking

techniques, his sculpture references

utilitarian objects and the industri-

al wasteland. His work has been

exhibited in the U.S. and Europe at

ARTIST'S STATEMENT

such places as The Drawing Center,

Rosa Esman Gallery, White Columns,

and the Sculpture Center in New York

and subsequent laser copies. The structural grid establish-

and at Apollo House in Eindhoven, the

es a cinematic context in which individual "frames" are

animated. Through cropping and manipulation of size, obvi-

incorporates diverse styles, from

ous images are obscured and hidden ones revealed. Multiple

garage rock to funk and African. He

repetitions of single elements stimulate syncopated

also performs sound pieces using dig-

rhythms, while disparate frames, in interplay with adjacent

ital CD loops in a process analogous

images, flip-flop, focus/blur, ricochet and freeze. Collage

to his visual collaging. His drumming

sources are jumbled - prompting unforeseen combinations of

can be heard on the discs *Spill* by

mechanical and natural phenomena. Rejected (frame) frag-

"No Safety", *Life of Crime* by Chunk,

ments are collected, and often essential to the resolution

and *Live at the Knitting Factory* vol-

of future collage. Unsorted piles are rifled through in

umes 2 and 3 (all on Knitting

search of deadpan and unsettling images for the assembly of

Factory Works).

banal icons.

As shown in fig. 59 theoretically ideal shapes are difficult to manufacture.

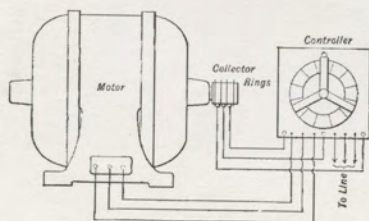


Fig. 59.



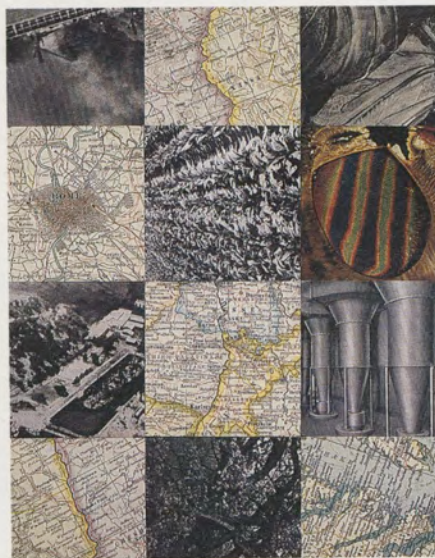
top left, *Scuttle*, 1992, paper collage, 15 x 12", photo by Richard Edelman.

top right, *Wait a Minute*, 1992, paper collage, 19 x 15", photo by Richard Edelman.

bottom left, *Fly Speck*, paper collage, 1992, 12 x 9", photo by Richard Edelman.

bottom middle, *Fractious*, 1992, paper collage, 15 x 12", photo by Richard Edelman.

bottom right, *Jitters*, 1992, paper collage, 16 x 13", photo by Richard Edelman.



ARTIST'S STATEMENT

inasmuch as it is a transformation of a few of those things you might find around the house flour salt egg yolk clothing dye - it is painting and drawing - as drawing relates to sculpture - and sculpture is material and material interacts with a public body - inasmuch as this material invokes materiality - as in the materiality of the body - as in nature as in cycles which reoccur as often as everyday things you might find

Lauren Szold was born in New York

around the house

City in 1957. She studied at the

Rhode Island School of Design and the

which is as much the ritual of preparing food as it is the history of

State University of New York at

women - and as much a ritual of mixing and pouring as it is the process

Potsdam. She has had recent solo

of spilling - and as much the history of women artists as it is the col-

exhibitions at the Herron Test Site

lapse of history and the history of a revolution whose concepts can be

and at 303 Gallery in New York City.

reinverted back to the thing you might find around the house everyday

Lauren Szold lives and works in

Brooklyn.

which never dominates as western tradition reversed can never erase a binary system whose implements could be unhinged by the integration of a thing you might find around the house everyday which could be useful ecologically

as in the possibilities of cloth and grain as in (art) products

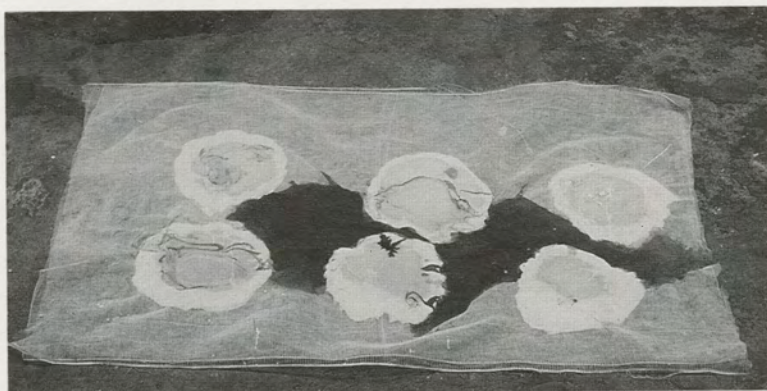
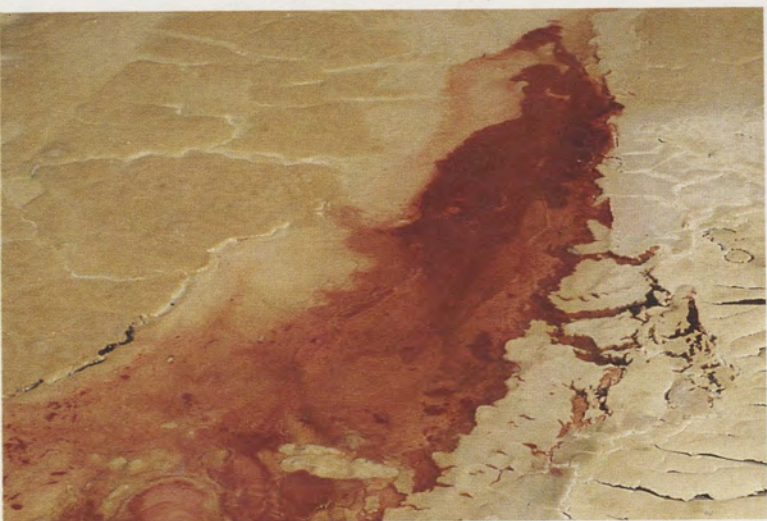
whose questionable determinancy can never be immortal - or specular -

and uncontrollable as wounded signifiers no longer relegated to one - as

in other - which is just too much - of no thing and everything which is

never separate or attached to the everything of the everyday





top, *Flour Spill*, 1992, done at Test-Site, flour, water, salt, egg yolk, vegetable oil, clothing dye, detail, photo by Seth Rubin.

middle, *Flour Spill*, 1992, done at Test-Site, flour, water, salt, egg yolk, vegetable oil, clothing dye, approx. 32 x 24 " (dimensions variable), photo by Seth Rubin.

bottom, *Pancake with Red Stain*, 1991, flour, water, salt, egg yolk, vegetable oil, clothing dye, gauze, 37 1/4 x 59 1/2 x 1-1/2", photo by Seth Rubin.

MARY TRAYNOR

Mary Traynor was born in Alexandria,

Virginia, in 1955. She received her

B.F.A. at the University of North

Carolina at Chapel Hill and her M.F.A.

at Washington University in St. Louis.

She has had solo exhibitions at Herron

ARTIST'S STATEMENT

Test-Site and participated in *Tweeking*

the Human at the Minor Injury Gallery

Make art that is more intimate, more probing, more courageous

in Brooklyn in 1991 as well as in

than you are now.

group shows in Chicago, Boston,

St. Louis, and Buffalo. Mary is a mem-

ber of the Society for Industrial

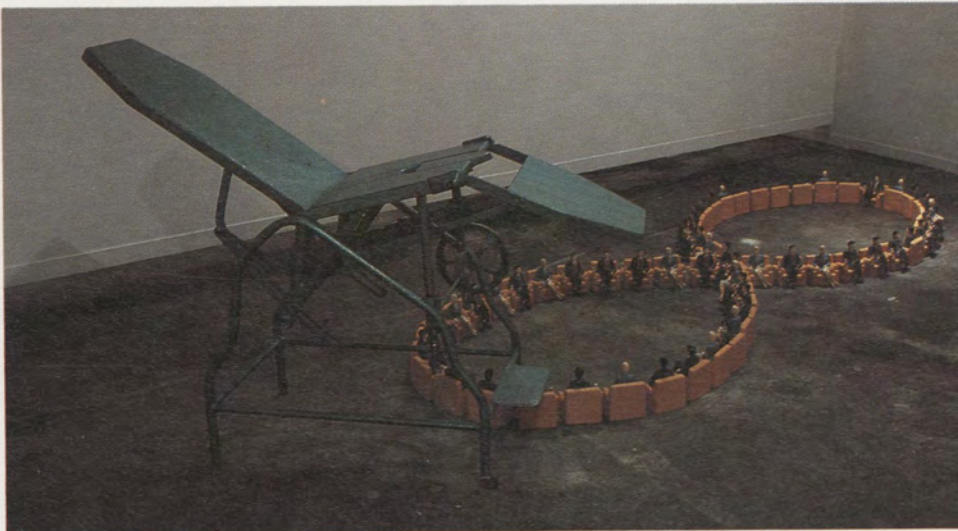
Archaeology, the Society for the

History of Technology, and the

International AIDS Society. She cur-

rently lives and works in Brooklyn.



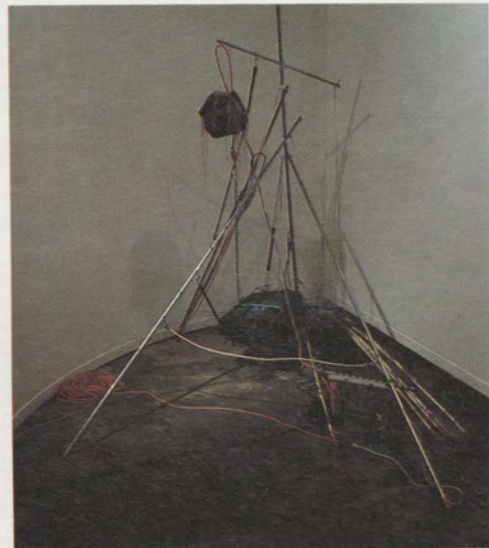


above, *Infinity Sign and Chair*, 1992, painted metal chair, ceramic figures, 47 x 145 x 63", photo by Seth Rubin.

bottom far left, *Horror of Human Need*, 1988, metal, rubber, 14 x 80 x 88", photo by Seth Rubin.

bottom middle, *To Taste Recline*, 1992, wooden chair, canvas, table, tube, wax, blood, 32 x 72 x 23", photo by Seth Rubin.

bottom, right, *Eva the Big TV*, 1992, metal, TVs, electricity, deer's foot, 96 x 137 x 92", photo by Seth Rubin.



DAVID WEINSTEIN

David Weinstein is a composer and installation

artist whose musical and visual works incorporate a

mixture of styles, techniques, and media. As a key-

ARTIST'S STATEMENT

boardist specializing in electronic instruments he

has recorded and performed worldwide with musicians

Bicyclopedia is an audio-visual arrangement employing computer-scram-
including John Zorn, Elliott Sharp, Zeena Parkins,

bled sound effects, randomized music fragments, and triggered audio
Butch Morris, Samm Bennett, Tom Cora, and the

events in a room filled with hundreds of objects and multiples dis-
vocalist Shelley Hirsch with whom he has released a

played on the floor in concrete and discrete arrays, non-patterns,
CD/LP, *Haiku Lingo* (Recommended Records, Germany).

clusters, and disturbances. Collision, stillness, harmony, memory, evi-

He is the founder of Impossible Music, a quintet

dence, sovereignty and unification are the active co-ingredients here.

which uses portable compact disc players as instru-

Geometry as drama; animation by audio; gravity in time. Projection,
ments and he has received two awards from the

progression, obstruction, reaction. Everything is patiently unraveling.

National Endowment for the Arts for his intermedia

Everything is secretly touching. In another version with performer(s),
installation work which has been shown across the

Bicyclopedia Dyslexia, audio and visual information surrounds the per-
USA and Europe. His recent pieces utilize comput-

former/victim/catalyst in an improvised/randomized game of transforming
er-scrambled sound "bites" and hundreds of mundane

orientation. The performance version was designed for the free-associa-
and exotic objects arranged in concrete and dis-

tion talents of New York vocalist Shelley Hirsch.

crete arrays. Weinstein was born in Chicago in 1954

and received his B.M. and M.M. in Music Composition

at the University of Illinois at Urbana-Champaign.

Since 1979 he has lived in New York City where he

is a director of the avant-garde music venue

Roulette and of Einstein Records, a label for

adventurous music.





Bicyclopedia, installation piece, mixed media with
sound, 7 x 15 x 20', photo by Peter Cox.

SUE WILLIAMS

Sue Williams is a painter who lives

and works in Brooklyn.

ARTIST'S STATEMENT

She was born in Chicago Heights,

Illinois, and educated at the

California Institute of the Arts and

To: U of I

Cooper Union. She has participated in

paintings as much as I enjoyed making them.
numerous exhibitions, including

Sometimes the rich symbolism is not as
recent shows in Los Angeles, San

clear as at other times. Artists are like

Francisco, New York, and the

mediums, and, on a cloudy night, the reception

Kunstlerhaus Bethanien in Berlin. Her

can be "tainted." *Better Luck Next Time* is about
art frequently deals with feminist

reincarnation. Like if you were born ugly & poor

and political issues.

you might be bummed. The other

one is about a person who commits suicide and

goes to Hell, *BUT* if he had *WAITED* he would

be killed accidentally or by fate - whatever -

and goes to Heaven for hot nooky.

This is the first time I used

color. These are older works and probably

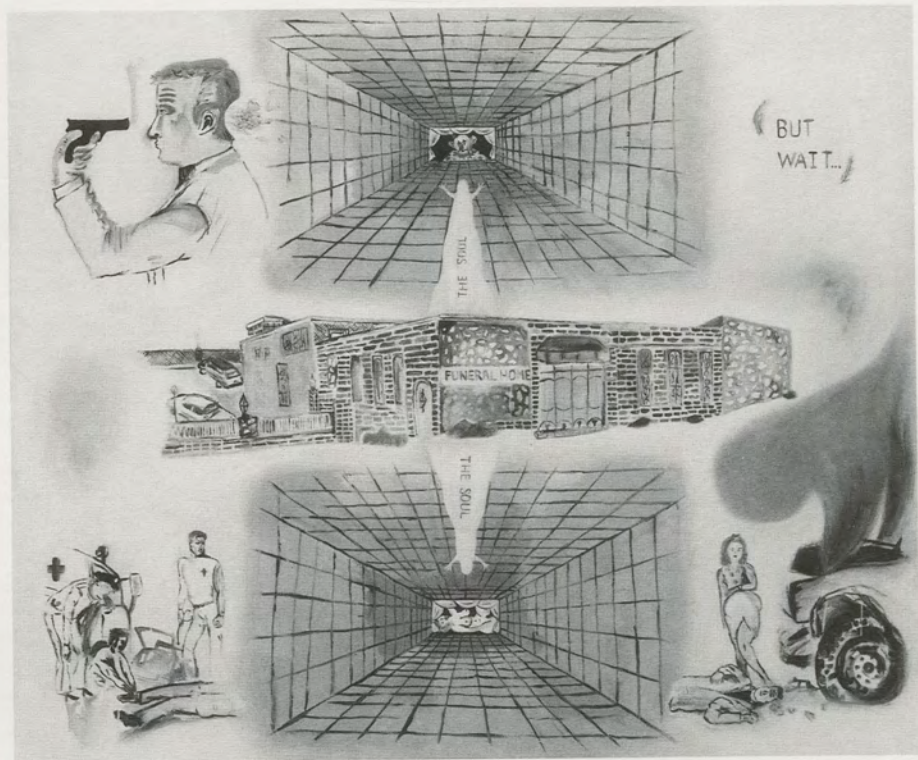
better than the shoddy stuff I whip off now.

P.S. I'm from Illinois too.

Thank you,

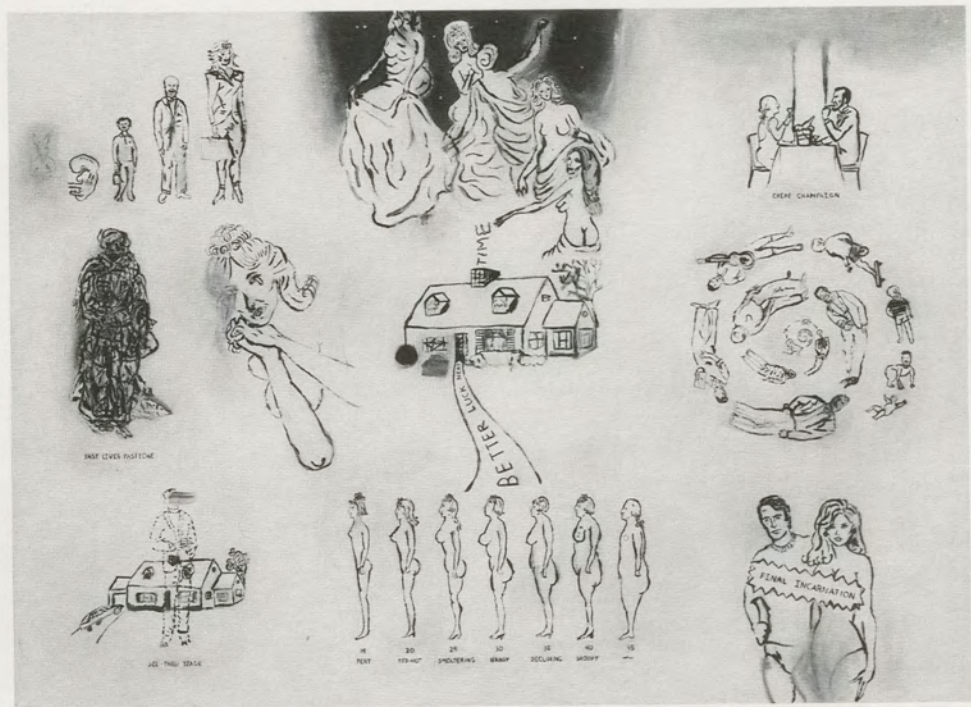
Sue Williams





But Wait, 1989, acrylic on paper on canvas, 58 x 70",
photo by Angela Cumberbirch,
courtesy 303 Gallery, N.Y.

bottom, *Better Luck Next Time*, 1989, acrylic on paper
on canvas, 42 x 58", photo by Angela Cumberbirch,
courtesy 303 Gallery, N.Y.



- CHECKLIST

EXHIBITION CHECKLIST

- 1]Kit Blake, *Title on Newspaper*, 1987
heating elements, steel, wood, newspaper, and oxygen, 36 x 7 x 3".
- 2]Kit Blake, photo of *Title on Newspaper in flames* 8 x 1", photo by Seth Rubin.
- 3]Kit Blake, photo of *Title on Newspaper with embers flying off of it*, 8 x 10", photo by Seth Rubin.
- 4]Kit Blake, *Oil Curtain*, 1989
vinyl, steel, motor oil, pump, 108 x 44 x 12".
- 5]Kit Blake, *Geostationary Orbit: Friends and Enemies Couldn't Be Closer*, laser, plexiglass, power supply, mineral oil
144 x 108 x 108".
- 6]Luisa Caldwell, *House and Bullets*, May 1992
concrete, coffee grounds, wood, 17 x 48" x 48".
- 7]Luisa Caldwell, *Untitled*, June-July 1991
shredded money, conte crayon, and pencil on paper,
9 x 9" on a 14 x 11" sheet.
- 8]Luisa Caldwell, *Untitled*, June-July 1991
shredded money, conte crayon, and pencil on paper,
9 x 9" on a 14 x 11" sheet..
- 9]Luisa Caldwell, *Untitled*, June-July 1991
shredded money, conte crayon, and pencil on paper,
9 x 9" on a 14 x 11" sheet.
- 10]Luisa Caldwell, *Untitled*, June-July 1991
shredded money, conte crayon, and pencil on paper.
- 11]James O. Clark, *Broken Magic*, 1986-89
fluorescent light, plastic, silicone mirror, steel, urethane foam,
polyurethane, rubber, glass, 32 x 6 1/2 x 8".
- 12]James O. Clark, *Tessalator*, 1991
metal, fluorescent light, rubber, wire and plastic,
41 x 140 x 24".
- 13]Caroline Cox, *Dangling Seconds*, 1992
plaster impregnated fabric, pigment, 38 x 12 x 10".
- 14]Caroline Cox, *Clapper*, 1992, plaster, wood, pigment, 22 x 8 x 8".
- 15]Caroline Cox, *Mingled*, 1991, plaster, graphite, pigment,
20 x 14 x 10".
- 16]Richard Edelman, *Garbage Transfer Station*, Brooklyn, 1992
black and white photograph, 20 x 24".
- 17]Richard Edelman, *The Williamsburg Bridge*, 1992
black and white photograph, 20 x 24".
- 18]Richard Edelman, *The Holy Trinity Cathedral of the Ukrainian Autocephalic Orthodox Church in Exile*, Brooklyn, 1992

black and white photograph, 20 x 24".

19]Richard Edelman, *The Williamsburg Bridge, looking southwest from Kent Avenue*, 1992, black and white photograph, 20 x 24".

20]Richard Edelman, *The Brooklyn-Queens Expressway and Meeker Street*, 1992, black and white photograph, 20 x 24".

21]Richard Edelman, *Apartment building, Bedford Avenue*, 1992 black and white photograph, 20 x 24".

22]Richard Edelman, *The T&S Diner, Wythe Avenue*, 1992 black and white photograph, 20 x 24".

23]Richard Edelman, *The East River, looking northwest from River Street*, 1992, black and white photograph, 20 x 24".

24]Richard Edelman, *Warehouse, Metropolitan Avenue*, 1992 black and white photograph, 20 x 24".

25]Richard Edelman, *Apartment buildings and corrugated metal fence, near McCareen Park*, 1992 black and white photograph, 20 x 24".

26]Ebon Fisher, *Social Program for Humans: Linkage With Distressed Humans*, initiated in Brooklyn, 1992 computer generated image, photographic print, 54 x 42".

27]Ebon Fisher, *Social Program for Humans: Equalizing Three Humans*, initiated in Brooklyn, 1992 computer generated image, photographic print, 54 x 42".

28]Ebon Fisher, *Social Program for Humans: Equalized Seduction*, initiated in Brooklyn, 1992 computer generated image, photographic print, 54 x 42".

29]Ebon Fisher, *Social Program for Humans: Equalized Fucking*, (Brooklyn, 1992), computer generated image, photographic print, 54 x 42".

30]Ebon Fisher, *System for Equalizing Heterosexuals, version 2*, (Brooklyn, 1992), installation: projected computer generated slides, sound system, infrared sensors, strobe light, and *Heart*, acrylic on canvas, 4' x 6', in a series of rooms; approx. 11 x 13 x 37' overall.

31]Matt Freedman, *Soldiers Without Pants*, 1992 30 Hydrocal soldiers, paint, approx. 9" high each standing figure.

32]Morgan Garwood, *Kit Blake*, 1992 black and white photograph, 10 x 10".

33]Morgan Garwood, *Luisa Caldwell*, 1992 black and white photograph, 10 x 10".

34]Morgan Garwood, *Jim Clark*, 1992 black and white photograph, 10 x 10".

35]Morgan Garwood, *Caroline Cox*, 1992 black and white photograph, 10 x 10".

36]Morgan Garwood, *Richard Edelman*, 1992 black and white photograph, 10 x 10".

37]Morgan Garwood, *Ebon Fisher*, 1992 black and white photograph, 10 x 10".

38]Morgan Garwood, *Matt Freedman*, 1992 black and white photograph, 10 x 10".

- 39]Morgan Garwood, *Morgan Garwood*, 1992
black and white photograph, 10 x 10".
- 40]Morgan Garwood, *Yvette Helin*, 1992
black and white photograph, 10 x 10".
- 41]Morgan Garwood, *David Lindberg*, 1992
black and white photograph, 10 x 10".
- 42]Morgan Garwood, *Seiko Mikami*, 1992,
black and white photograph, 10 x 10".
- 43]Morgan Garwood, *Jessica Nissen*, 1992
black and white photograph, 10 x 10".
- 44]Morgan Garwood, *Outpost* (Al Arthur, Ruth Kahn, D. Carlton Bright), 1992,
black and white photograph, 10 x 10".
- 45]Morgan Garwood, *Roxy Paine*, 1992
black and white photograph, 10 x 10".
- 46]Morgan Garwood, *Gary Panter*, 1992
black and white photograph, 10 x 10".
- 47]Morgan Garwood, *Robin Perl*, 1992
black and white photograph, 10 x 10".
- 48]Morgan Garwood, *Bruce Pearson*, 1992
black and white photograph, 10 x 10".
- 49]Morgan Garwood, *Gene Pool*, 1992
black and white photograph, 10 x 10".
- 50]Morgan Garwood, *David Shapiro*, 1992
black and white photograph, 10 x 10".
- 51]Morgan Garwood, *Tim Spelios*, 1992
black and white photograph, 10 x 10".
- 52]Morgan Garwood, *Lauren Szold*, 1992
black and white photograph, 10 x 10".
- 53]Morgan Garwood, *Mary Traynor*, 1992
black and white photograph, 10 x 10".
- 54]Morgan Garwood, *David Weinstein*, 1992
black and white photograph, 10 x 10".
- 55]Morgan Garwood, *Sue Williams*, 1992
black and white photograph, 10 x 10".
- 56]Yvette Helin, *Bla, Bla, Bla*, June 1992
welded steel, TV tube, wood, fish line, video, 10' x 3'.
- 57] Yvette Helin, costume for *Pedestrian Project*, March 1992
polyester mesh, polyester bonding, nylon rod, cotton Lycra, latex rubber,
buckram, 5'8" x 24".
- 58]Yvette Helin, video of *Pedestrian Project*, March 1992.
- 59]David Lindberg, *Plus One Chromosome Series*, 1992
#1, foam, bolts, thread, resin, 6 x 8 x 3".
- 60]David Lindberg, *Plus One Chromosome Series*, 1992
#2, steel joint, sandpaper and resin, 3"diam. x 7".
- 61]David Lindberg, *Plus One Chromosome Series*, 1992
#3, steel, five-way joint, wrapped in paper in resin, 9 x 4 x 3".

- 62] David Lindberg, *Plus One Chromosome Series*, 1992
#4, plastic ball, paper towel, plastic bag, 8 x 11 x 3".
- 63] David Lindberg, *Plus One Chromosome Series*, 1992
#5, white foam, ochre foam, 5" diam. x 9".
- 64] David Lindberg, *Plus One Chromosome Series*, 1992
#6, thickened resin dome with gray resin splotch, 6" diameter x 5".
- 65] David Lindberg, *Plus One Chromosome Series*, 1992
#7, clear plastic bowl squished in yellow towel, 4 1/2" diameter x 6 1/2" deep.
- 66] David Lindberg, *Plus One Chromosome Series*, 1992
#8, paper towel, scope with carbon fibered bottle, 7 x 10 x 6".
- 67] Seiko Mikami, *I C Missile (Information Weapon in Super Clean Room)*, 1990, circuit plate, CRT monitor, germicidal lamp, plexi-glas, 90 x 50 x 60 cm..
- 68] Seiko Mikami, *I C Missile (Information Weapon in Super Clean Room)*, 1990, circuit plate, CRT monitor, germicidal lamp, plexi-glas, 90 x 50 x 60 cm..
- 69] Seiko Mikami, *I C Missile (Information Weapon in Super Clean Room)*, 1990, circuit plate, CRT monitor, germicidal lamp, plexi-glas, 90 x 50 x 60 cm.
- 70] Seiko Mikami, *Borderless Under The Skin*, June 1991
i.v. drip bags, surgical gloves, L.E.D.s, Isolation tent, electronic pulse measuring system, 8 x 12 ft.
- 71] Jessica Nissen, *Untitled*,
installation of X-rays on plexiglass and wood walls.
- 72] Outpost (Al Arthur, Ruth Kahn, & D. Carlton Bright), *Radial Proboscis*, 1992, round metal table, metal dome, fabric, computer wires, one video monitor, control panel, computer, keyboard, distributor, laser disc player, power supply, 80 x 60 x 60" and 4 sub-stations, each consisting of a video cassette recorder and monitor.
- 73] Roxy Paine, *Untitled (Coal)*, 1991
glass, coal, light bulb, water, 10 1/2 x 6 x 6".
- 74] Roxy Paine, *Untitled (Nipples)*, 1991
glass, rubber nipples, light bulb, water, 10 1/2 x 6 x 6".
- 75] Roxy Paine, *Quiver*, 1991
wine bottles, springs, motor, steel, 96 x 7 x 23".
- 76] Gary Panter, *Flash Pot*, September 19, 1990
acrylic on paper, 22 x 30".
- 77] Gary Panter, *Abstraction*, 1989
acrylic on paper, 22 x 30".
- 78] Gary Panter, *Citizen's Arrest*, May 6, 1990
acrylic on paper, 22 x 30".
- 79] Gary Panter, *It Took Two Tries*, November 29, 1989
acrylic on paper, 22 x 30".
- 80] Bruce Pearson, *Explicit Standards and Secular Stresses*, 1992
oil and mixed media, 8 x 5 x 2 ft.
- 81] Robin Perl, *Oviraptor #16*, 1992
paint, ink, graphite on rice paper, 70 x 47".

- 82]Gene Pool, photo of *Living Grass Clothes and Car*, 9/18/92
Kansas City, Mo. Gene Pool pictured with Nancy Stark,
20 x 30" photograph, photo by Gary Sutton.
- 83]Gene Pool, *Thirty-Seven People in Grass Clothes*, 7/21/85
Grant Park, Chicago, 20 x 30" photograph, photo by Loren Santow.
- 84]Gene Pool, *Dead Grass Robe*, grown for Earth Day 1990
New York City, Manhattan rye grass seed, robe, hat, glue,
72 x 30 x 6".
- 85]David Shapiro, *New York*, October 1991-June 1992, from the
Evidence series, mixed media, 27 x 25".
- 86]Tim Spelios, *Wait a Minute*, 1992
paper collage, 19 x 15".
- 87]Tim Spelios, *Fly Speck*, 1992
paper collage, 12 x 9".
- 88]Tim Spelios, *Fractious*, 1992
paper collage, 15 x 12".
- 89]Tim Spelios, *Jitters*, 1992
paper collage, 16 x 13".
- 90]Tim Spelios, *Scuttle*, 1992
paper collage, 15 x 12".
- 91]Lauren Szold, *Spill*, 1993
mixed media, done at each venue in varying dimensions.
- 92]Lauren Szold, *Pancake with Red Stain*, 1991
flour, water, salt, egg yolk, vegetable oil, clothing dye, gauze,
37 1/4 x 59 1/2 x 1 1/2".
- 93]Mary Traynor, *Eva the Big TV*, 1992
metal, TVs, electricity, deer's foot, 96 x 137 x 92.
- 94]Mary Traynor, *Infinity Sign and Chair*, 1992
painted metal chair, ceramic figures, 47 x 145 x 63".
- 95]Mary Traynor, *To Taste Recline*, 1992
wooden chair, canvas, table, tube, wax, blood, 32 x 72 x 23".
- 96]Mary Traynor, *Horror of Human Need*, 1988
metal, rubber, 14 x 80 x 88".
- 97]David Weinstein, *Bicyclopedia*, installation piece, mixed media,
with sound, 7h. x 15 x 20ft.
- 98]Sue Williams, *But Wait*, 1989
acrylic on paper on canvas, 58 x 70".
- 99]Sue Williams, *Better Luck Next Time*, 1989
acrylic on paper on canvas, 42 x 58".

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