

ART ^{on} the EDGE

17 CONTEMPORARY AMERICAN ARTISTS



P R E F A C E

This book presents a cutting-edge slice of works by the upcoming generation of visual artists working in the United States. Its purpose is, in a modest way, to help increase international understanding. In a nutshell, we believe that those who view this sampling of American art today will experience certain of this nation's fundamental values – innovation, diversity, freedom, individualism, competitive excellence – in ways that go well beyond words.

According to the U.S. Labor Department, 149,000 people currently make their living as “artists” in the United States. Since this number includes graphic designers and illustrators, one may assume that the pool of fine artists is considerably smaller, though still well up in the thousands, far too great a number to contemplate for the pages of a single book. In choosing artists for inclusion, then, we relied not only on artistic quality but on what critic Stephen Henry Madoff calls the democratic notion of representation – “the one who reflects the many, or the many who reflect the many more.”

This is a joint publication of the State Department's ART in Embassies Program and the Bureau of International Information Programs. All the artists here have made their work available through the ART in Embassies Program for exhibit in the public rooms of U.S. diplomatic residences around the world. Now in its 40th year, ART in Embassies has served as a kind of global museum for the best in American art. Program curators work directly with new U.S. ambassadors, collaborating on potential themes for the exhibitions. The curators are then responsible for proposing artists and specific works and for negotiating loans for each exhibition. The vast majority of works in these exhibitions are generously loaned by artists, galleries, museums, private collectors, and corporate collections. In making the selection of particular artists for this book, curator Virginia Shore of the Art in Embassies Program has sought to convey the considerable range of artists and diversity of media currently on display in U.S. diplomatic residences.

Here are 17 American artists then. It's difficult to generalize about them as a group beyond saying that most are on the youthful side of age 40 and that their work as a collection reflects the great imaginative variety of the current American art scene. We offer them to you in the same spirit that Wallace Stevens once wrote a poem titled “Thirteen Ways of Looking at a Blackbird.” The number is arbitrary; the possibilities are infinite.

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LIGHTING OUT FOR THE TERRITORY

BY STEVEN HENRY MADOFF

Think of this book as a map. The land is vast and tumultuous – a big, complicated country with jostling values, and always captivated by the glint of the new. The stakeholders here, as it happens, are American artists, and the language of contemporary art, like the country itself, is polyglot, alive to the influence of its immigrant voices.

For all of those voices there is an idea residing at the heart of the country: the idea of the representative, the one who reflects the many, or the many who reflect the many more. The word shares its root with a crucial art term, *representation*, which, in a general way, means a picture that captures, if only for a moment, the essence of a thing. That is what this map of American art means to be: a representative survey that somehow summarizes this teeming, ceaselessly shifting landscape of artists. “Among democratic nations new families are constantly springing up, others are constantly falling away, and all that remain change their condition,” Alexis de Tocqueville wrote 170 years ago in *Democracy in America*. He could just as well have been talking about art in America today.

Of course, it is a generalization to say that this constant need to reinvent ourselves is as much in the marrow of our art as it is in the marrow of American life – and generalizations bite back. Yet this same likeness is reflected in another pairing: the ideal of equality and the astonishing variety of art-making now. That ideal replaces fixity and hierarchy with fluidity and diversity, and no words better suit contemporary art.

Some recent history: In postwar America, the critic Clement Greenberg was the titan who ruled the art world. He had an explanation, a theory by which he could champion the abstract painting he admired. As he put it in his landmark

essay “Modernist Painting” from 1960, “visual art should confine itself exclusively to what is given in visual experience, and make no reference to anything given in any other order of experience.” In fact, it was more than an explanation; it was a command.

The only art that could be of real value and matter (at least to him) would exclude everything but its own devices, its own materials. No references to the world, no figures in a landscape. Nothing but paint and canvas whose subject was paint and canvas, so that the art object would be acknowledged as the purest of things. For a time, Greenberg’s proscriptions held sway. Abstract Expressionism and its direct descendants were the triumph of this view. And while succeeding generations thumbed their noses at his decree to exclude the world from their work, the idea that art was pulled away from the world, floating in its unique individuality, was irrefutably seductive. Like Tocqueville’s prophetic sense of Americans’ restless drive, Greenberg’s art objects, freed from any restraints but their self-imposed rules, were a declaration of independence, a license to roam.

The art that you see in these pages, in its eclectic range, is the flowering from these seeds. Consider the array: from Gregroy Crewdson’s fantastical photographs of Hopperesque women and Spielberg-inspired scenes to the raucous scrawl of Trenton Doyle Hancock’s stories and cartoonish imagery of a protean, prehistoric ape-man whose obsession is nature’s beauty; from the coolly calibrated geometries of Benjamin Edwards’ schematic paintings of layered cityscapes to the richly drawn though entirely austere nature studies in pencil and graphite by Valerie Demianchuk; from the domestic voyeurism of Nicole Cohen’s ghostly videos, which inhabit suburban interiors with a dream world of speculations about daily life, to the sandblasted stone and glass of Stacy Levy’s

memorial art, whose task is to celebrate and mourn the ecology of the industrial landscape, still gleaming here and there with magic pockets of the unspoiled. And so on.

Paintings, photographs, installations, sculptures, videos, textiles, assembled or sumptuous blown glass, the individuality and pluralism on view here is a representation of the great sprawl of sensibilities that coexist within the boundaries of American art and beyond them. This is the great flattening, the creation of a maximal equality among mediums, approaches, styles, traditions, technologies, means of construction, and methods of display. At least across the art world, this is the practice of tolerance with or without consensus. The vista of art in our times is, if anything, like cyberspace: a massively distributed network that exalts in its mutability and carries no single identity. And at its heart, if you can say that something so sprawling has a heart, is a loneliness, an immigrant's loneliness, exuberant in the freedom of the new, and yet always, somehow, looking for home.

Consider the photographs by Crewdson. In some images, there is a sense of anomie, of longing or alienation – what are these blank-faced women staring at from their suburban windows as night comes down? In other pictures (and they are gorgeous, big photographs, the size of heroic paintings), you sense a yearning for childhood's iridescent openness of imagination; the chance that anything can be, that the laws that come with adulthood don't yet apply as we ponder a brilliant blue cloud of butterflies or the feverish creation of a mysterious flower totem, the way that the actor Richard Dreyfuss in Stephen Spielberg's film *Close Encounters of the Third Kind* built a mountain shape from dirt in his backyard, not knowing why.

But we know why. Because these pictures, like the Dreyfuss character, are after something only glimpsed in the back of the mind: a hankering

for community, a need to belong. True, as in so many fairy tales, there is a hint of darkness that all isn't right. Yet the pictures tender no endings. They are like the story that your father has left off reading at bedtime. Now you must close your eyes and imagine the rest.

The images in this book reveal something else. The special effects and easy glide between the fantastic and mundane, the large scale that seeks to turn every picture into a spectacle, the interest in pop culture, and the fluent use of technology are essential to so much of this art. The mass media – television, movies, pop music and videos, the Internet, video games, and commercial graphics – are the air in which contemporary art breathes, the mirror in which artists see themselves, the filter through which their objects pass. For the artists on these pages, it is unlikely that the lessons of art history or of their own craft have had any greater influence on them than the last 30 years of film and TV.

In essence, what this comes down to is their relationship to the slipperiness of fact. Of course, artists have always moved between the real and the imaginary. But the speed, the fluidity, the sense of weightlessness with which one image is morphed into another, and the saturation of these mass-media effects have rendered the whole atmosphere of the visual as unstable as quicksilver. In this these artists are also the heirs of Greenberg, creating new rules that lift their works free from the laws of the daily world. And while they do not ignore the world, they engage it by making images that always seem to have some aspect of *watching*, of reflecting on the act of looking, of being the spectator. What could be more natural for the generations grown up as consumers of the mass media?

Whether it is Matt Saunders' superimposition of empathy and private feeling on scenes and faces grabbed from the cinema or Santiago Cucullu's collapse of private narratives and historical ones in a jigsaw-puzzle art of compressed spaces or Amy Wheeler's psychologically freighted compositions of shimmering urban lights seen from a hovering viewpoint, and always from the outside looking in, there is a simultaneous feeling of nearness and remoteness, of that slipperiness once again in which everything – the private and the public, the personal and the historical, the internal and the external – is mutable, locked down for no more than an instant.

These are some of the contemporary markers on Tocqueville's map of the American character, so quick to form new families, with others constantly falling away and changing. For all of the media-savvy self-consciousness on view here, there is the counterpoint of work that attunes itself to more purely optical and tactile pleasures. Dante Marioni's blown-glass vessels, for example, or Hillary Steel's weavings. But whatever side of the Continental Divide of conceptually-based art you're on is blurred again and again in the ceaseless rush forward. On the flood plain of art today, diversity is an expression of an infinitely horizontal momentum – an equality in all things, a mobility that holds invention dearer than history. This is the impetuous drive that Tocqueville noted, when he wrote about the new Americans, "Those who went before are soon forgotten; of those who will come after, no one has any idea."

That is the inherent sadness of our Yankee practicality, always bent on rushing ahead, and it is also our inherent optimism. It is our sense of what Tocqueville called "the indefinite perfectibility of man." Americans are perpetually after the next thing, the better thing, the renovation and

reinvention of ourselves despite, even in light of, our moral dilemmas. Nostalgia for the past is like Will Cotton's candy landscapes, bright and sweet and yet everywhere tinged with a cloying sense of the molten danger of looking backward. We have replaced innocence with innovation, which can leave us a little naïve in our hopefulness, though alive with energy.

For all its polish and sophistication, there are still those qualities of the raw and wide open in our art, not wanting to be too constant, too fixed. And so I amend what I said at the beginning of this essay. This book is an *animated map*, charting a place continually in flux. The lonesomeness and kick of always looking forward are there, of wanting to find something but not getting stuck. It is what Huck Finn, says, with his wandering spelling and punctuation that only affirm his ways, outward and onward at the end of Mark Twain's novel *Adventures of Huckleberry Finn*: "But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before."

STEVEN HENRY MADOFF was formerly Executive Editor of *ARTnews* magazine and an art critic for *Time* magazine. He is currently a Contributing Editor at *ARTnews* and writes about art for *The New York Times* and *Artforum* magazine. He is the editor of *Pop Art: A Critical History* in the "Documents of Twentieth-Century Art" series, published by the University of California Press. His book *Christopher Wilmarth: Light and Gravity* was published in 2004 by Princeton University Press. The book *Rebecca Horn: Moon Mirror*, of which he is a coauthor, was published in 2004 by German publisher Hatje Cantz.

PHILIP ARGENT

PHILIP ARGENT (b. 1962, Southend-on-Sea, Essex, England) attended the University of Nevada, Las Vegas (MFA 1994); the University of Idaho (MA 1990); and the Cheltenham School of Art, England (BA 1985). He has had solo exhibitions at Shoshana Wayne Gallery, Santa Monica, California (2002, 2001); Galerie Jette Rudolph, Berlin, Germany (2002); Tate, New York City (1999); and Post, Los Angeles, California (1999). His work has been shown internationally at venues in Düsseldorf, Germany (2003); Kwangju, Korea (2002); Graz, Austria (2001); Tenerife, Canary Islands (2000); Turin, Italy (1999); and Zurich, Switzerland (1999). Argent lives and works in Santa Barbara, California.

“Although the influence of virtual/digital technology and design is often cited as the source for these works (apparent in the way the visual information is superimposed in successive layers, windows or screens, for example), my process also involves the arranging and reconfiguring of a variety of observable and physical phenomena, including commercial signage and graphics, and landscape and architectural references.

These elements are configured to emphasize certain spatial relationships or qualities while a sense of the painting as an abstract surface of graphic form, color, and pattern is retained. I’m interested in showing (within certain formal limitations), how particular combinations of color or surface texture will create these different spatial or optical effects; or how, for instance, a section of implied depth may appear initially as a decorative element or embellishment. This use of formal relationships is both playful and analytical and leads to the depiction of an environment which synthesizes the real and the imaginary.”



Philip Argent
Window Drop #1,
2000
Acrylic and diamond
dust on canvas
42 x 60 in. (106.7 x
152.4 cm)
Courtesy of the artist
and Shoshana Wayne
Gallery, Santa Monica,
California





Philip Argent
 PHC4, 2001
 Acrylic on canvas
 50 x 70 in. (127 x 177.8 cm)
 Courtesy of the artist and
 Shoshana Wayne Gallery,
 Santa Monica, California



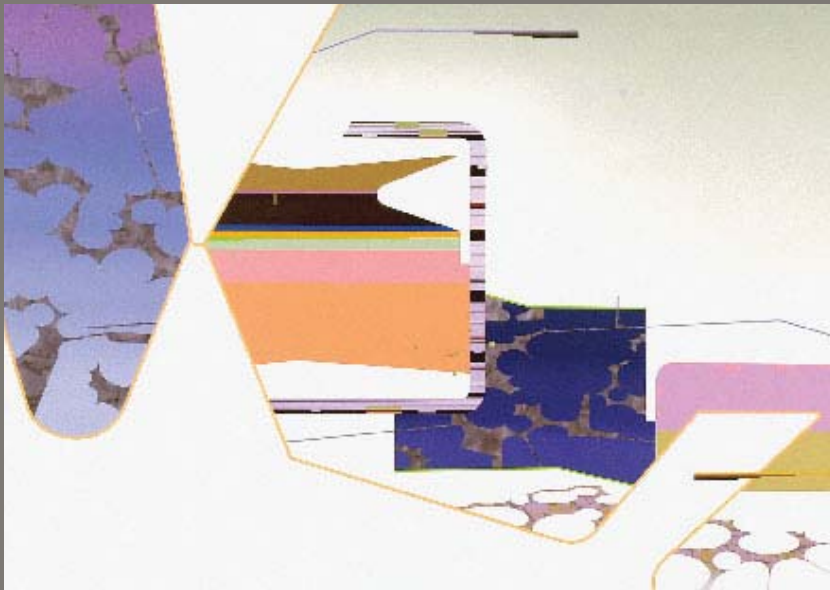
Philip Argent
 Space Debris, 2000-2001
 Acrylic on canvas
 50 x 70 in. (127 x 177.8 cm)
 Courtesy of the artist and
 Shoshana Wayne Gallery,
 Santa Monica, California



Philip Argent
Untitled (Scoop), 2002
Acrylic on canvas
85 x 85 in. (215.9 x 215.9 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Philip Argent
Untitled (Retrofit), 2001
Acrylic on canvas
38 x 52 in. (96.5 x 132.1 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Philip Argent
Untitled (Incline), 2002
Acrylic on canvas
60 x 84 in. (152.4 x 213.4 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Philip Argent
Untitled 4.8, 2001
Acrylic and diamond dust
on canvas
68 x 68 in. (172.7 x 172.7 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California

GRAHAM CALDWELL

GRAHAM CALDWELL (b. 1973, Washington, D.C.) studied glass making at the Rhode Island School of Design, Providence (BFA 1998); the Haystack Mountain School of Crafts, Deer Isle, Maine (1998); the Studio of the Corning Museum of Glass, Corning, New York (1998); Umeleckprumyslova (School of Applied Arts) in Prague, Czech Republic; Pilchuk Glass School, Stanwood, Washington (1997); and Parsons School of Design, New York City (1992-1995). After completing his studies, Caldwell returned to live and work in Washington, D.C., where his sculptural installations have been on view at Addison/Ripley Fine Art (2003); the Corcoran Gallery of Art (2003); the Millennium Art Center (2001); and the Octagon Museum of the American Architectural Association (2001).

"I am interested in the intersection of the organic and the mechanical, as is exemplified by the joints of skeletons, the

bifurcations of plants, or the veinwork of the electrical grid. Joints between parts are important events within individual works, and the concept of connection and interdependence is a central theme. The connections often involve lines which open into volumes or congeal into droplets. My sculptures embody the fluidity of glass and its ability to amass light. The parts are purposefully joined together to structure the amorphousness of their arrangement, and to fasten them to their own weightlessness. They are simultaneously invisible and visible. I am looking for the bones of the invisible."



Graham Caldwell
Entanglement, 1999
Solid and blown glass
58 x 44 x 12 in. (147.3 x
111.8 x 30.5 cm)
Courtesy of the artist
and Addison/Ripley Fine
Art, Washington, DC





Graham Caldwell
Self Propagating Trap,
1998
Solid glass
86 x 54 x 16 in. (218.4 x
137.2 x 40.6 cm)
Courtesy of the artist
and Addison/Ripley
Fine Art, Washington,
DC



Graham Caldwell
 Elizabeth's Tears (detail), 2002
 Glass, steel, water and wood
 96 x 612 x 42 in. (243.8 x 1554.5 x 106.7 cm) overall
 Courtesy of the artist and Addison/Ripley Fine Art,
 Washington, DC

Graham Caldwell
 Untitled, 2003
 Solid glass and steel
 9 x 16 x 6 in. (22.9 x 40.6 x 15.2 cm)
 Courtesy of the artist and Addison/Ripley Fine Art, Washington, DC



Graham Caldwell
 Aquifer, 2003
 Glass, steel, concrete and water
 96 x 26 x 22 in. (243.8 x 66 x 55.9 cm)
 Courtesy of the artist and Addison/Ripley Fine Art,
 Washington, DC



Graham Caldwell
Pillow, 1999
Blown glass
15 x 10 x 2 in. (38.1 x 25.4 x 5.1 cm)
Courtesy of the artist and Addison/Ripley Fine Art,
Washington, DC



Graham Caldwell
Umbilicus II, 1999
Blown glass
12 x 12 x 10 in. (30.5 x 30.5 x 25.4 cm)
Courtesy of the artist and Addison/Ripley Fine Art,
Washington, DC



Graham Caldwell
Extended Conjoined Ring, 2003
Blown glass and steel
13 x 19 x 4 in. (33 x 48.3 x 10.2 cm)
Courtesy of the artist and Addison/Ripley Fine Art,
Washington, DC



Graham Caldwell
Untitled, 2002
Blown glass and steel
32 x 6 x 10 in. (81.3 x
15.2 x 25.4 cm)
Courtesy of the artist
and Addison/Ripley Fine
Art, Washington, DC

L A U R E N C A M P

LAUREN CAMP (b. 1966, New York, New York) attended Emerson College, Boston, Massachusetts (MA 1990), and Cornell University, Ithaca, New York (BS 1988). She is a poet and writer, as well as a visual artist, and often can be found on the airwaves of New Mexico's public radio stations playing jazz music. Her award-winning fiber pieces are housed in many public collections, including St. Vincent Children's Hospital, Indianapolis, Indiana, and the Sherwin Miller Museum of Jewish Art, Tulsa, Oklahoma. Her work has been exhibited in performance spaces, cultural centers, and museums in the United States and Europe, including solo shows at the Rocky Mountain Quilt Museum, Golden, Colorado (2004); the Lensic Performing Arts Center, Santa Fe, New Mexico (2002); and Thirteen Moons Gallery, Santa Fe (1999). Camp lives and works in a small town outside of Santa Fe.

"Why do I make art about jazz? Because I love the way the music makes me feel.

I am intrigued by the complete sound that comes from several instruments collaborating. I love the education I've gotten from listening and reading and looking with a critical ear and eye. When I

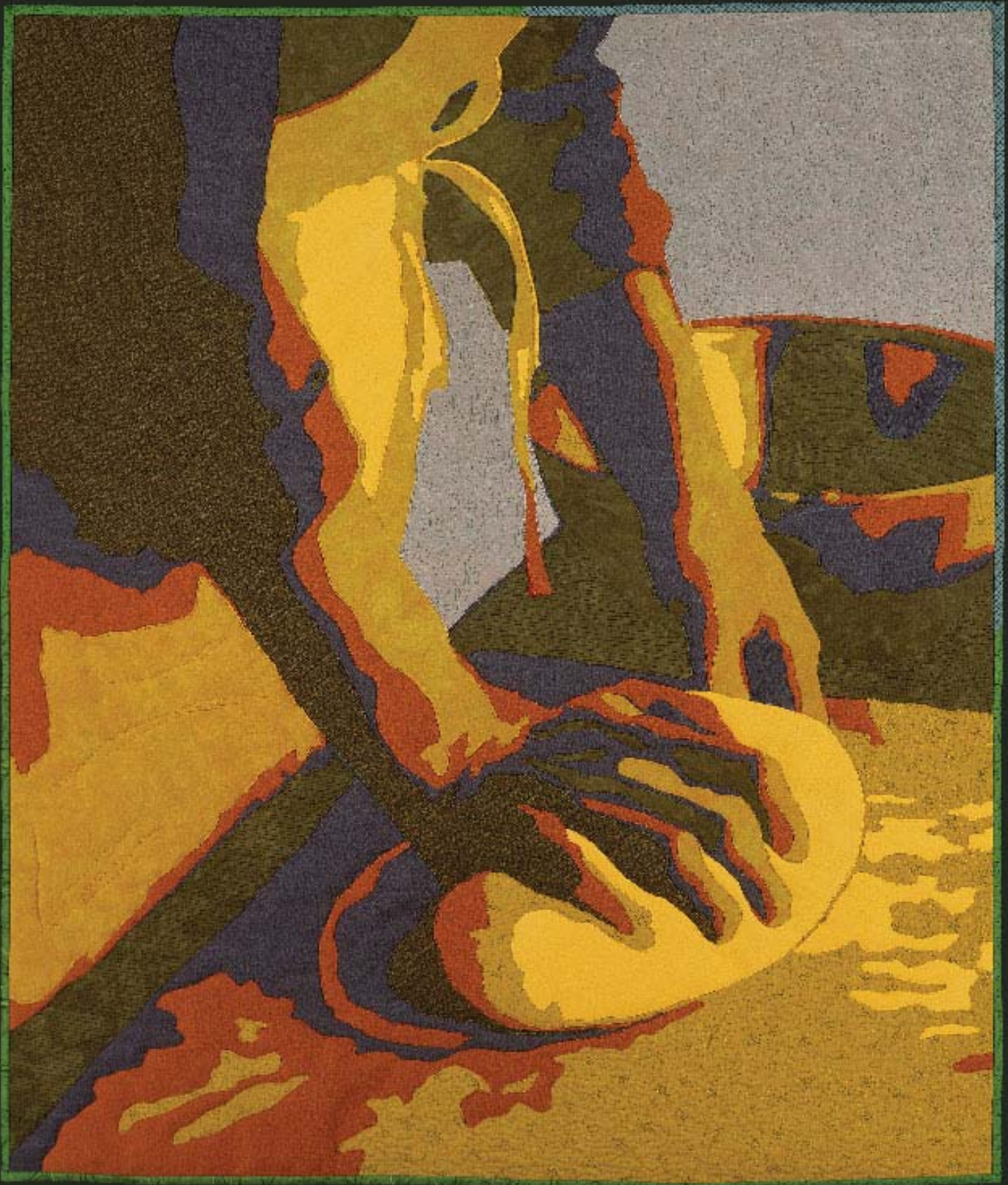
listen, I hear colors and shapes. The sounds I hear are the designs I make with my threadwork. The colors I hear sometimes take my breath away. I like the friction of the colors and the way they sparkle like the music. My art form gives me a way to 'play' what I hear – a chance to doodle and delight.

When you think about it, jazz is just like me – creative, improvisational, sometimes moody, sometimes whimsical, curious, demanding, constantly in motion, roots in the blues but head in the clouds, fearless, fanciful, free."



Lauren Camp
Much, ©2001
Threadwork and laser
toner on dyed and
layered cotton and
other fabric
35 x 46 in.
(88.9 x 116.8 cm)
Courtesy of the artist,
Santa Fe, New Mexico





Lauren Camp
Meditation, ©2001
Threadwork on layered flannel, rayon, cotton and silk
35 x 30 in. (88.9 x 76.2 cm)
Courtesy of the artist, Santa Fe, New Mexico



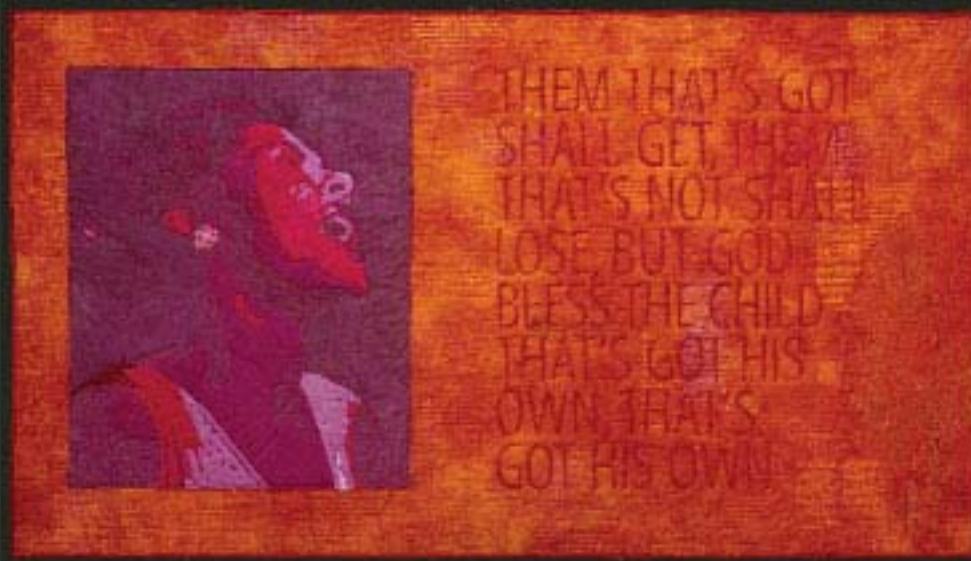
Lauren Camp
Equinox, ©2000
 Threadwork, paint and beads on dyed and layered
 canvas and cotton
 35 x 35 in. (88.9 x 88.9 cm)
 Courtesy of the artist, Santa Fe, New Mexico



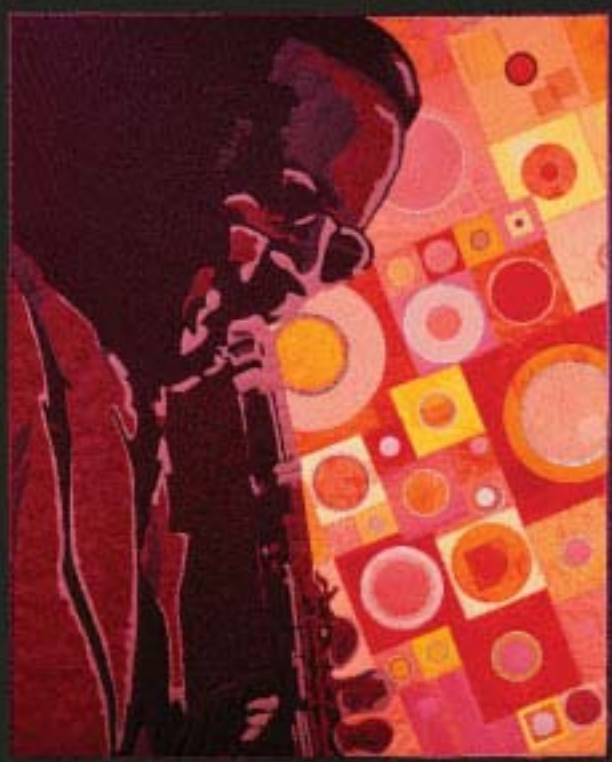
Lauren Camp
Goodbye, ©2002
 Mixed media on dyed and layered cotton, silk
 and other fabric
 38 x 28 in. (96.5 x 71.1 cm)
 Courtesy of the artist, Santa Fe, New Mexico



Lauren Camp
Tres Sambas, ©2001
 Threadwork on layered cotton and silk
 16 x 56 in. (40.6 x 142.2 cm)
 Courtesy of the artist, Santa Fe, New Mexico



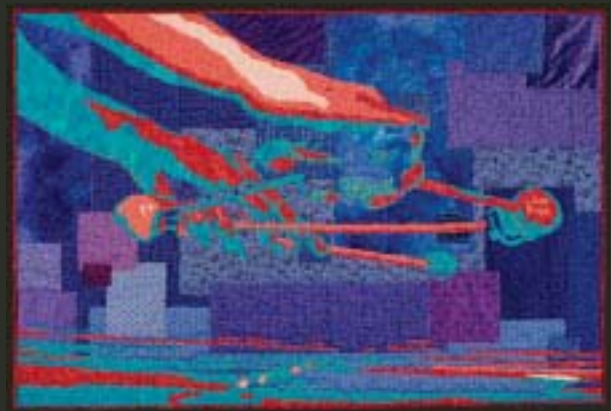
Lauren Camp
 Bless the Child, ©2000
 (based on a photo by William
 Gottlieb ©1979)
 Threadwork and paint on
 dyed and layered cotton
 39 x 70 in. (99.1 x 177.8 cm)
 Courtesy of the artist,
 Santa Fe, New Mexico



Lauren Camp
 Just Swing, © 2001
 Threadwork on dyed and layered silk, cotton,
 lamé and ultrasuede
 50 x 41 in. (127 x 104.1 cm)
 Courtesy of the artist, Santa Fe, New Mexico



Lauren Camp
 In His Own Language, ©1999
 Threadwork and laser toner on silk, cotton and synthetic fabric
 36 x 59 in. (91.4 x 149.9 cm)
 Courtesy of the artist, Santa Fe, New Mexico



Lauren Camp
 Rhythm Sticks, ©2002
 (based on a photo by Francis Wolff ©Mosaic Images)
 Threadwork on dyed and layered cotton and other fabric
 33 x 48 in. (83.8 x 121.9 cm)
 Courtesy of the artist, Santa Fe, New Mexico

N I C O L E C O H E N

NICOLE COHEN (b. 1970, Falmouth, Massachusetts) attended the University of Southern California, Los Angeles (MFA 1999), and Hampshire College, Amherst, Massachusetts (BA 1992). She received an Artist Space Grant from the City of Brooklyn, New York (2000), and a Southern California Worldwide Grant from the University of Southern California, Los Angeles (1999). She has had solo exhibitions at Shoshana Wayne Gallery, Santa Monica (2003, 2000), and her first solo museum show entitled, *My Vie en Rose*, was a video installation at Williams College Museum of Art, Williamstown, Massachusetts (2003-2004). Her work has been included in group shows at the Fabric Workshop and Museum in Philadelphia, Pennsylvania, throughout the United States, and internationally. Cohen lives and works in Los Angeles.

"I find inspiration in interior designed spaces that seem to have certain personalities and attitudes already set to accommodate a particular room.

Architects and interior designers surely incorporate these behaviors into their own blueprint plans, but then I react and discover possible expectations and set my own stage.

I use pictures of rooms as stages that usually become a screen (the digital print) for the video projection to perform on top of.

As I mostly work with video installation, I aim to experience these ideas and possibilities through performance and by playing them out. This is a way for me to understand how my own views relate to places that are already constructed. Although I use actors in my practice, my work is made personal by using them to collaborate about ideas for the drama or actions that could occur in that location. Part of the motivation stems from feeling pressured to act as prescribed in certain locations and the desire to change that fate."



Nicole Cohen
Taking Notes from
The New York Times,
2000
Video still
Courtesy of the
artist and Shoshana
Wayne Gallery,
Santa Monica, California





Nicole Cohen
The Living Room, 1999
Video still
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Nicole Cohen
The Living Room, 2001
Video still
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Nicole Cohen
Sunday Morning, 2000
Video still
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California

Nicole Cohen
My Vie en Rose, 2003
Video installation
Collection of Williams
College Museum of
Art, Williamstown,
Massachusetts; courtesy
of Shoshana Wayne
Gallery, Santa Monica,
California





Nicole Cohen
Van Fantasy, 2001
Video still
Courtesy of the artist
and Shoshana Wayne
Gallery, Santa Monica,
California



Nicole Cohen
Advantage Me, 2002
Video still
Courtesy of the artist and Shoshana Wayne Gallery,
Santa Monica, California



Nicole Cohen
Near Future, 2003
Video still
Courtesy of the artist and Shoshana Wayne Gallery,
Santa Monica, California

W I L L C O T T O N

WILL COTTON (b. 1965, Melrose, Massachusetts) attended Cooper Union, New York City (BFA 1987), spending a semester at the École Regionale des Beaux-Arts, Rouen, France. He studied for a year at the New York Academy of Art (1988). His paintings have been included in numerous group shows throughout the United States and Europe, and have been the subject of solo shows at Mary Boone Gallery, New York City (2004, 2000-2002); Jablonka Galerie, Köln, Germany (2001); I-20 Gallery, New York City (1999); and Silverstein Gallery, New York City (1998, 1996, 1995). Cotton lives and works in New York City.

“When I began working with confectionary landscapes as subject matter, I wanted to approach the idea like an explorer in a new and strange place. I always start a painting by first building a maquette in the studio. This allows me to look at the scenery and be

surprised by what I see. Building Candyland is a way of being in it, of making it real for me. The maquettes don’t survive, they melt and deteriorate and rot, so the painting becomes a record of a place which was real but has ceased to exist. Like the mythological ‘land of Cockaigne,’ Candyland is an imagined utopia whose exact geographical location is elusive. It’s the idea of a land of plenty where all is pleasure and there’s no such thing as work. It’s about imagining the possibility of constant indulgence.”



Will Cotton
Brittle House, 2000
Oil on linen
36 x 36 in.
(91.4 x 91.4 cm)
Courtesy of the artist
and Mary Boone Gallery,
New York, New York





Will Cotton
 Flanpond, 2002
 Oil on linen
 71 x 71 in. (180.3 x 180.3 cm)
 Courtesy of the artist and
 Mary Boone Gallery,
 New York, New York



Will Cotton
 Love Me, 1999-2000
 Oil on linen
 96 x 120 in. (243.8 x 304.8 cm)
 Courtesy of the artist and
 Mary Boone Gallery,
 New York, New York



Will Cotton
 Falls, 2002
 Oil on linen
 75 x 100 in. (190.5 x 254 cm)
 Courtesy of the artist and
 Mary Boone Gallery,
 New York, New York



Will Cotton
Chocolate Thaw, 2001
Oil on linen
75 x 100 in. (190.5 x 254 cm)
Courtesy of the artist and
Mary Boone Gallery,
New York, New York



Will Cotton
Torrone Mountain, 2002
Oil on linen
71 x 79 in. (180.3 x 200.7 cm)
Courtesy of the artist and
Mary Boone Gallery,
New York, New York



Will Cotton
Root Beer Swamp, 2002
Oil on linen
48 x 60 in. (121.9 x 152.4 cm)
Courtesy of the artist and
Mary Boone Gallery,
New York, New York



Will Cotton
Swept Away, 2000
Oil on linen
68 x 80 in. (172.7 x
203.2 cm)
Courtesy of the artist
and Mary Boone Gallery,
New York, New York

G R E G O R Y C R E W D S O N

GREGORY CREWDSON (b. 1962, Brooklyn, New York) attended the Yale School of Art, Yale University, New Haven, Connecticut (MFA 1988), and the State University of New York, Purchase (BA 1985). He has shown his work in numerous group exhibitions both in the United States and internationally, and has had solo shows at Galerie Daniel Templon, Paris, France (2004); John Berggruen Gallery, San Francisco, California (2003); the Aspen Art Museum, Colorado (2002); Gagosian Gallery, Beverly Hills, California (2002); Luhring Augustine Gallery, New York City (2002, 2001, 1997); and SITE Santa Fe, New Mexico (2001). Crewdson's work has been the subject of numerous monographs. Since 1993, he has been on the faculty of the Department of Photography at Yale University; he lives in New York City.

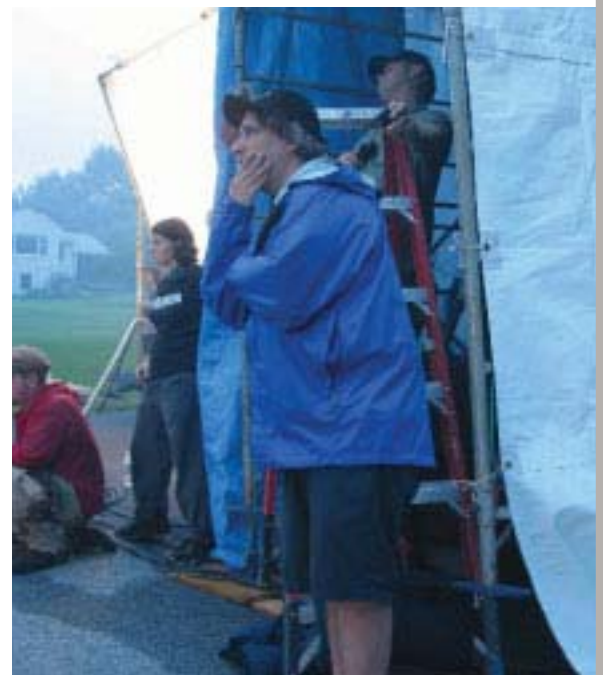
"I'm interested in the question of narrative, how photography is distinct from, but connected to, other narrative forms like

writing and film. This idea of creating a moment that's frozen and mute, that perhaps ultimately asks more questions than it answers, proposes an open-ended and ambiguous narrative that allows the viewer to, in a sense, complete it. Ultimately, I'm interested in this ambiguous moment that draws the viewer in through photographic beauty, through repulsion, through some kind of tension."

Interview. Bradford Morrow - Gregory Crewdson.
Gregory Crewdson: Dream of Life. Spain: Ediciones Universidad de Salamanca, © 1999



Gregory Crewdson
Untitled, 1997
from *The Natural Wonder*
series
C-print, edition of 6
40 x 50 in. (101.6 x 127 cm)
Courtesy of the artist and
Luhring Augustine Gallery,
New York, New York





Gregory Crewdson
Untitled, 2001-2002
from *The Twilight* series
Digital C-print, edition of 10
48 x 60 in. (121.9 x 152.4 cm)
Courtesy of the artist and
Luhring Augustine Gallery,
New York, New York



Gregory Crewdson
Untitled, 1987
from *The Natural Wonder* series
C-print, edition of 3
20 x 24 in. (50.8 x 61 cm)
Courtesy of the artist and
Luhring Augustine Gallery,
New York, New York



Gregory Crewdson
Untitled, 1999
from *The Twilight* series
Laser direct C-print, edition of 10
50 x 60 in. (127 x 152.4 cm)
Courtesy of the artist and
Luhring Augustine Gallery,
New York, New York

Gregory Crewdson
Untitled, 2002
from *The Twilight* series
Digital C-print, edition of 25
11 x 17 in. (27.9 x 43.2 cm)
Courtesy of the artist and
Luhring Augustine Gallery,
New York, New York





Gregory Crewdson
Untitled, 1993
from *The Natural Wonder*
series
C-print, edition of 6
30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist and
Luhring Augustine Gallery,
New York, New York



Gregory Crewdson
Untitled, 1993
from *The Natural Wonder* series
C-print, edition of 6
30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist and Luhring Augustine Gallery,
New York, New York



Gregory Crewdson
Untitled, 1994
from *The Natural Wonder* series
C-print, edition of 6
30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist and Luhring Augustine Gallery,
New York, New York

SANTIAGO CUCULLU

SANTIAGO CUCULLU (b. 1969, Buenos Aires, Argentina) grew up outside of Washington, D.C., but spent time each year visiting Argentina. Cucullu attended the Minneapolis College of Art and Design, Minnesota (MFA 1999), and Hartford Art School, Connecticut (BFA 1992). His awards include residencies at the Glassel Core Program, Houston, Texas (2001-2002), and the Skowhegan School of Painting and Sculpture, Maine (2001-2003), as well as the Jerome Emerging Artist Fellowship, from the Minneapolis College of Art and Design (2000). His work has been exhibited at the Walker Art Center, Minneapolis, Minnesota (2003); and he is currently represented by Julia Friedman Gallery, Chicago, Illinois; Barbara Davis Gallery, Houston, Texas; and Midway Contemporary Arts, St. Paul, Minnesota. Cucullu lives and works in Minneapolis.

"In the past two years I have been concentrating on making large wall pieces, using contact paper to delineate an image,

watercolors, and works that are purely non-figurative using plastic materials from party stores.

Although very different in their underlying structure, all share similar sensibilities in their final forms, and I do not see them as necessarily exclusive of one another. I am interested in the ways in which all these projects can transcend a type of temporality that is inherent in their materials and their display, while they work toward a structure that is grounded in empiricism. The origins of the work are the same and force a memory and intelligence out of themselves."



Santiago Cucullu
Portal in the midst of
Fermin Salvachea's
barricade in Cadiz acts
as a mirror to me now,
2003
Watercolor on watercolor
paper
28 x 21 in. (71.1 x 53.3 cm)
Collection of Burt
Aaron; courtesy of
Julia Friedman Gallery,
Chicago, Illinois





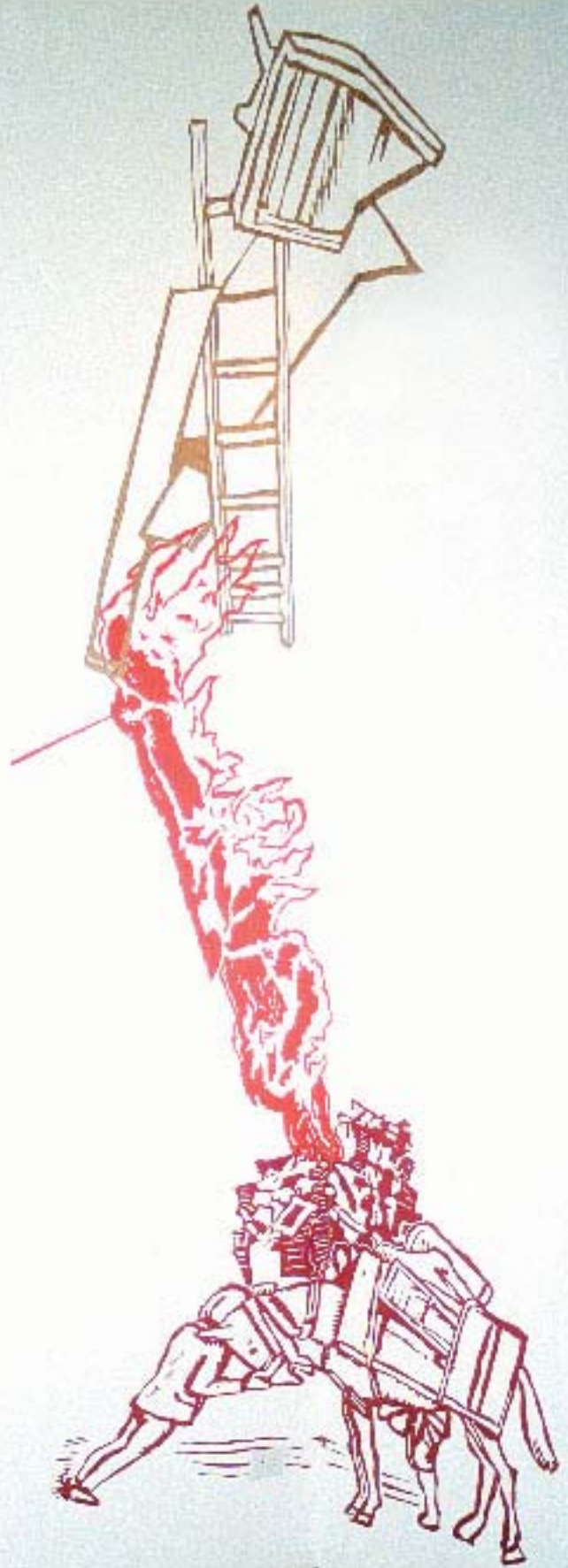
Santiago Cucullu
Lunchtime, the best of times,
2002
Plastic tablecloths and shelf
14 x 7-1/2 x 14 in. (35.6 x 19.1 x
35.6 cm)
Courtesy of the artist, Julia
Friedman Gallery, Chicago,
Illinois and Barbara Davis
Gallery, Houston, Texas



Santiago Cucullu
Come to me (detail), 2002
Plastic table skirting
Dimensions variable
Courtesy of the artist, Julia
Friedman Gallery, Chicago,
Illinois and Barbara Davis
Gallery, Houston, Texas



Santiago Cucullu
The thing we do for love, 2001
Contact paper
Dimensions variable
Courtesy of the artist, Julia Friedman Gallery,
Chicago, Illinois and Barbara Davis Gallery,
Houston, Texas



Santiago Cucullu
Tall Fat Hall, 2003
Contact paper on wall
Dimensions variable
Courtesy of the artist and
Julia Friedman Gallery,
Chicago, Illinois



Santiago Cucullu
 Videla sits pretty with the T.O.A.,
 from here on out it's wine women
 and song, 2001
 Watercolor on watercolor paper
 12-3/4 x 19-1/2 in. (31.4 x 49.5 cm)
 Collection of Susan and
 Rob White, Minnetonka,
 Minnesota; courtesy of Midway
 Contemporary Art,
 St. Paul, Minnesota



Santiago Cucullu
 Brothers Karamazov, The Led Zeppelin Saga, 1998
 Latex paint on wall
 96 x 96 in. (243.8 x 243.8 cm)
 Courtesy of the artist, Julia Friedman Gallery,
 Chicago, Illinois and Barbara Davis Gallery,
 Houston, Texas



Santiago Cucullu
 1978 pt2, 1999
 Latex paint on wall
 Dimensions variable
 Courtesy of the
 artist and Midway
 Contemporary Art,
 St. Paul, Minnesota

V A L E R I E D E M I A N C H U K

VALERIE DEMIANCHUK (b. 1972, Kiev, Ukraine) studied at the Pratt Institute, New York City (BFA 1998), and in addition to several grants and scholarships, received a Pratt Circle Award for Outstanding Academic Achievement (1998). She began her studies at Schevchenko Art School in Kiev (1991). Her drawings have been on view at George Adams Gallery, New York City (2001); Arkansas Art Center, Little Rock (2001); Arnot Art Museum, Elmira, New York (2001); and Tatistcheff Gallery, New York City (2000, 1999). Her work is housed in several public collections including those of the Contemporary Museum, Honolulu, Hawaii; and the Greenville County Museum of Art, South Carolina. Demianchuk lives and works in New York City.

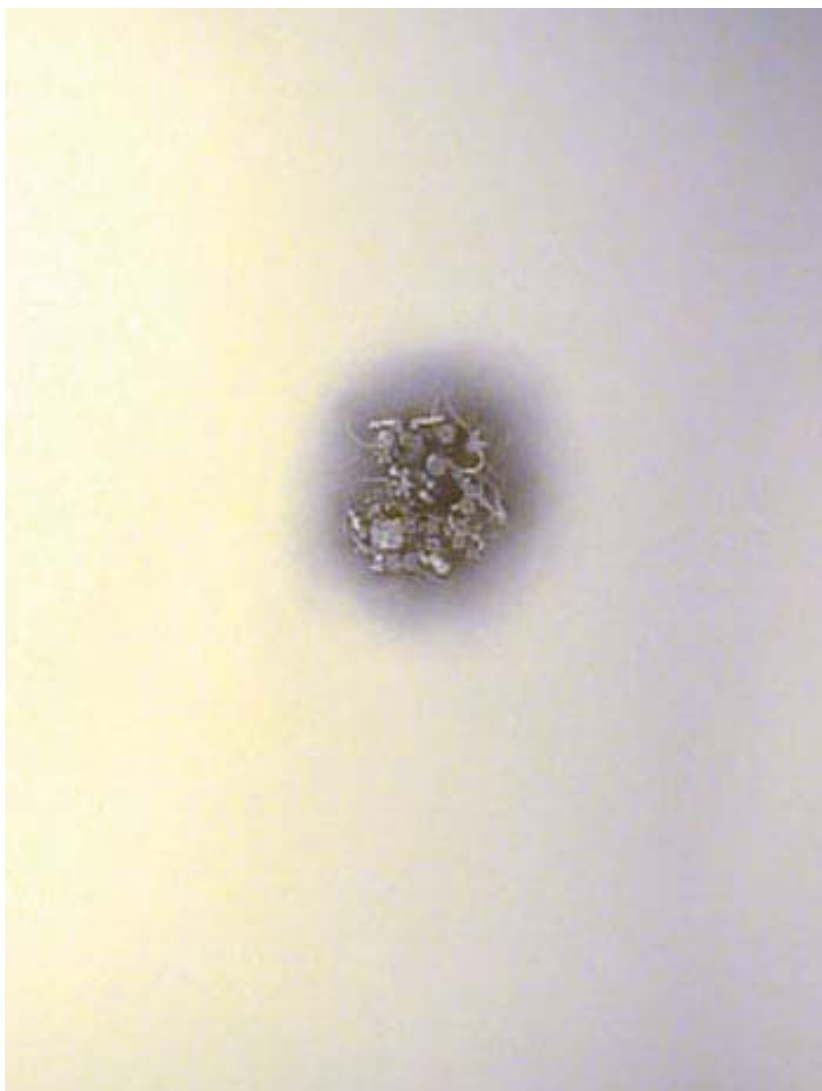
“By stripping the represented object of color, graphite drawing has the advantage of directing the viewer’s attention toward that which is intrinsic to the object itself,

such as its shape or the structural relations among its parts. In my drawings, I intensify this focus on the intrinsic nature of objects by freeing them from the viewer’s prior associations and conceptualizations. I do this by extracting objects from their natural (usual or expected) environments and suspending them in the amorphously open and neutrally white space of the drawing paper. I think of the viewer’s interaction with my objects as a solitary visual journey – a private experience made all the more possible by the intimate scale of graphite drawing and its encouragement of very close visual examination.”

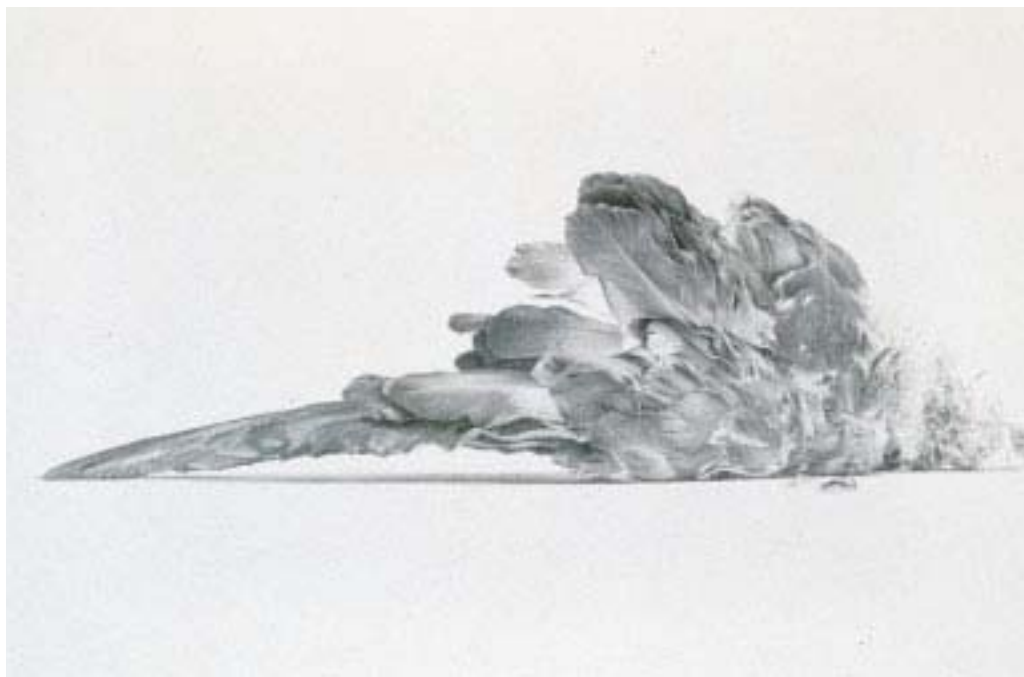


Valerie Demianchuk
Untitled (Cactus) (detail),
2001
Pencil on paper
29 x 23 in. (73.7 x 58.4 cm)
overall
Collection of Morley and
Jane Safer; courtesy of
George Adams Gallery,
New York, New York





Valerie Demianchuk
Self, 2002
Pencil on paper
40 x 30 in. (101.6 x 76.2 cm)
Courtesy of the artist and
George Adams Gallery,
New York, New York



Valerie Demianchuk
Wing (detail), 2000
Pencil on paper
20-1/2 x 29 in. (52.1 x 73.7 cm)
overall
The Contemporary Museum,
Honolulu: Purchased with
funds given by the REC Fund –
Roberta Ching Lee; James
Napier; and funds derived from
a gift from John Young, by
exchange, 2002;
courtesy of George Adams
Gallery, New York, New York



Valerie Demianchuk
Dance, 2002
Graphite on paper
57-1/2 x 45 in. (146.1 x 114.3 cm)
Collection of Mr. James Dyke;
courtesy of George Adams Gallery,
New York, New York



Valerie Demianchuk
Untitled, 2001
Pencil on paper
30 x 38-1/4 (76.2 x 97.2 cm)
Collection of Mr. James Dyke;
courtesy of George Adams Gallery,
New York, New York



Valerie Demianchuk
Terra Firma (Dry Land) (detail), 2001
Pencil on paper
30 x 40 in. (76.2 x 101.6 cm) overall
Private Collection of Brooke
and Daniel Neidich;
courtesy of George Adams Gallery,
New York, New York

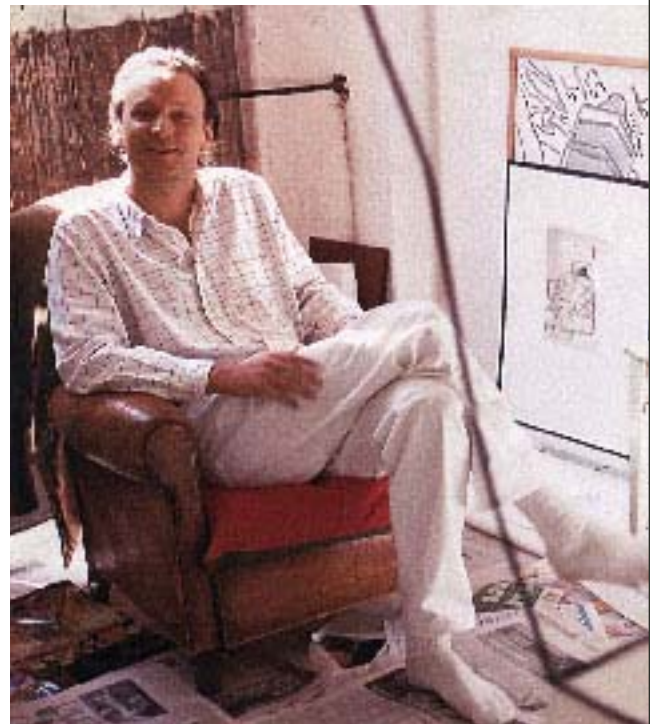
T R I S T A N O D I R O B I L A N T

TRISTANO DI ROBILANT (b. 1964, London, England) works in both sculpture and drawing, using a variety of media from bronze and aluminum to glass. He has shown in various group exhibitions, and has had solo exhibitions at Paolo Curti, Milan, Italy (2001); Annina Nosei Gallery, New York City (2001); Raum für Bilder, Berlin, Germany (1999); and Holly Solomon Gallery, New York City (1995, 1993). Di Robilant lives and works in Rome.

“What I’m attracted to and like to explore is the borderline state, between the domestic – the indoors – and the outside – the larger than life. A sense of awkward scale, but never too far off.”

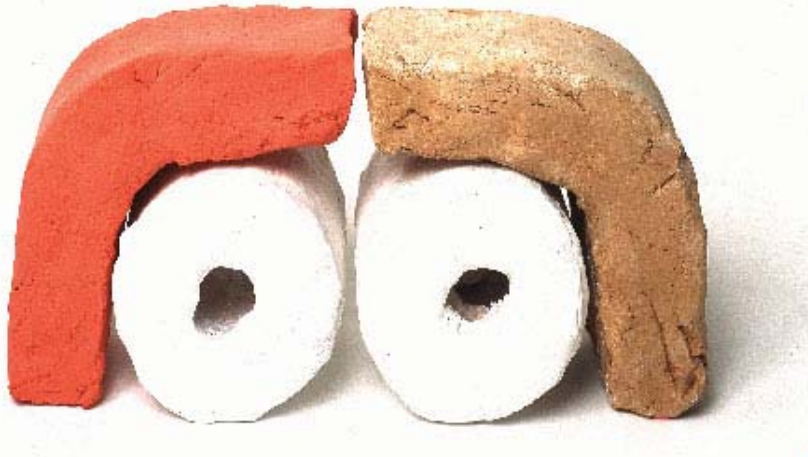


Tristano di Robilant
Untitled, 1995
Bronze
9-7/8 x 15-3/4 x 7-7/8 in.
(25 x 40 x 20 cm)
Courtesy of the artist, Rome, Italy





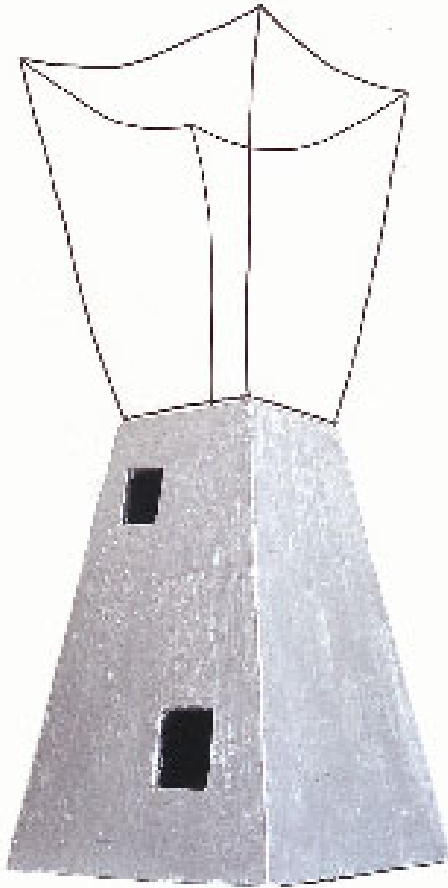
Tristano di Robilant
 Safety for Two
 Generations, 2001
 Silver plated bronze
 Dimensions variable
 Courtesy of the artist,
 Rome, Italy



Tristano di Robilant
 Vista, 1993
 Terracotta and plaster
 6-1/4 x 13-3/8 x 4-3/4 in.
 (16 x 34 x 12 cm)
 Courtesy of the artist,
 Rome, Italy

Tristano di Robilant
 Not Just a Question of Seaside
 Resorts, 2003
 Wood and plaster
 70-7/8 x 15-3/4 x 15-3/4 in.
 (180 x 40 x 40 cm)
 Courtesy of the artist,
 Rome, Italy





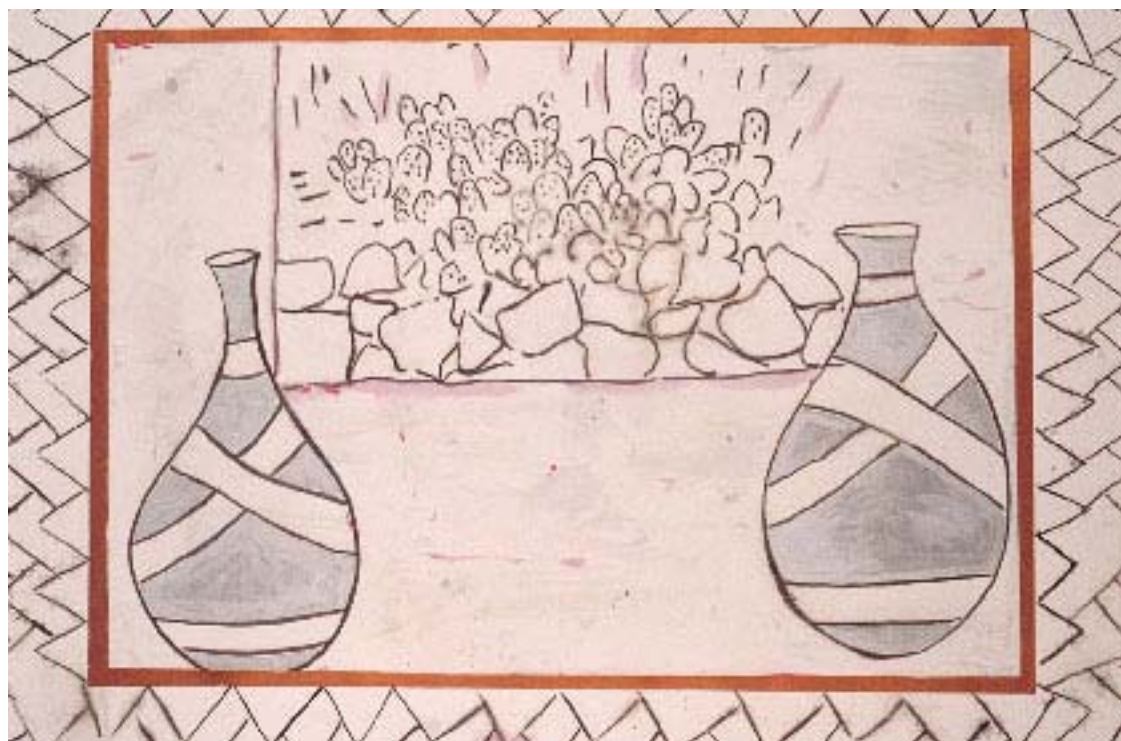
Tristano di Robilant
 Building for Angels, 2002
 Wood, plaster and iron
 57-7/8 x 21-5/8 x 21-5/8 in.
 (147 x 55 x 55 cm)
 Courtesy of the artist,
 Rome, Italy



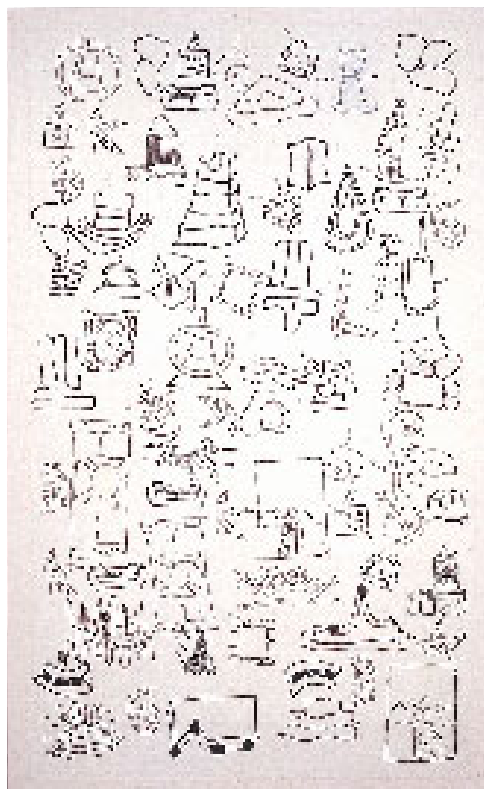
Tristano di Robilant
 Rifle Dance, 1998
 Bronze
 23-5/8 x 31-1/2 x 19-5/8 in.
 (60 x 80 x 50 cm)
 Courtesy of the artist, Rome, Italy



Tristano di Robilant
 Domestic Temple,
 2001
 Gouache on paper
 7-7/8 x 11-3/4 in.
 (20 x 30 cm)
 Courtesy of the artist,
 Rome, Italy

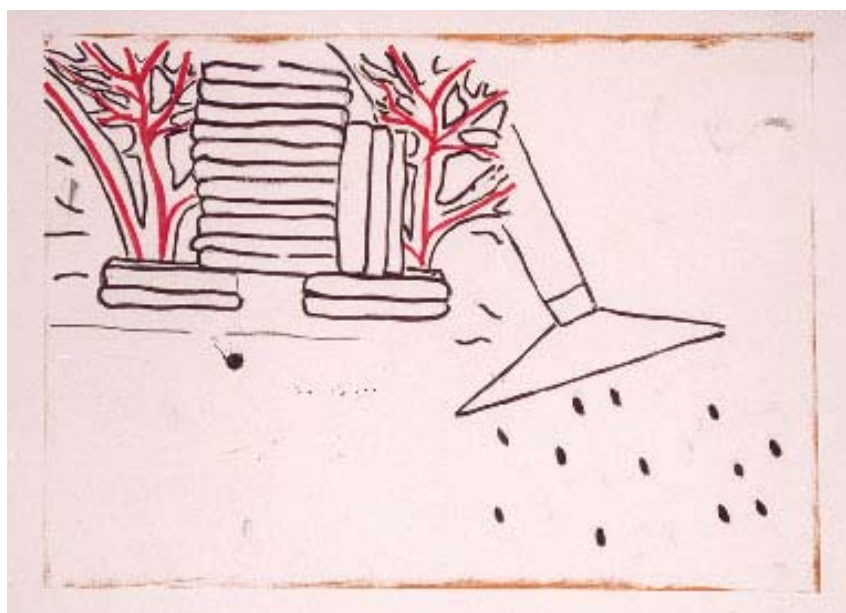


Tristano di Robilant
Two Vases, 2003
Gouache on paper
7-7/8 x 11-3/4 in.
(20 x 30 cm)
Courtesy of the artist,
Rome, Italy



Tristano di Robilant
Inventory, 2001
Gouache on cotton
70-7/8 x 43-1/4 in.
(180 x 110 cm)
Courtesy of the artist,
Rome, Italy

Tristano di Robilant
Rain, 2003
Gouache on paper
7-7/8 x 11-3/4 in. (20 x 30 cm)
Courtesy of the artist,
Rome, Italy



B E N J A M I N E D W A R D S

BENJAMIN EDWARDS (b. 1970, Iowa City, Iowa) attended the Rhode Island School of Design, Providence (MFA 1997); the San Francisco Art Institute's graduate painting program (1992); and the University of California, Los Angeles (BA, 1991). His first two solo exhibitions were at the Artemis Greenberg Van Doren Gallery, New York City (2004, 2001). He participated in the Prague Biennale, in the Czech Republic (2003); and his work has been in numerous group exhibitions in venues such as the Cleveland Museum of Art, Ohio; Kunstmuseum Wolfsburg, Wolfsburg, Germany (2003); Cranbrook Art Museum, Bloomfield Hills, Michigan; Gallerie Faurshou, Copenhagen, Denmark; and P.S.#1/MoMA Center for Contemporary Art, Long Island City, New York. Edwards lives and works in Washington, D.C.

"The initial concept and general visualization for an image always begin for me out of everyday experiences as a consumer, from the subconscious repetition of elements

of the mass-cultural landscape which unavoidably, and relentlessly, fall into my perception like droplets into an ocean. Mixed with aesthetic antennae willfully combing through this junkstream, and a tempered absorption of history and the patterns of past utopias, my hope is that a synthesis greater than the sum emerges, a nostalgically transcendental phenomenon. This new manifestation of previously unrelated and disorganized facts is an attempt to express something about the places we inhabit, the ones we have lost, the places we hoped to make, and the ones we hope to never see."



Benjamin Edwards
The Pusan Experience,
2002
Acrylic and mixed
media on canvas
72-5/8 x 96-5/8 in.
(184.5 x 245.4 cm)
Private Collection,
New York; Courtesy
of Artemis Greenberg
Van Doren Gallery,
New York, New York





Benjamin Edwards
Tabla Rasa: The City Rises,
2003
Iris print, edition of 30
20 x 30 in. (50.8 x 76.2 cm)
Courtesy of the artist and
Artemis Greenberg Van
Doren Gallery, New York,
New York



Benjamin Edwards
Tabla Rasa: We are Building,
2003
Acrylic, mixed media and
landscaping foam on canvas
72 x 108-1/4 in.
(182.9 x 275 cm)
Collection of Ronald K.
Greenberg, St. Louis,
Missouri; Courtesy of
Artemis Greenberg Van
Doren Gallery, New York,
New York



Benjamin Edwards
Decoherence, 2001
Acrylic, mixed media,
landscaping foam,
pencil and spray paint
on canvas
96 x 144 in.
(243.8 x 365.8 cm)
Collection of Nick
Rohatyn and Jeanne
Greenberg Rohatyn,
New York; courtesy of
Artemis Greenberg Van
Doren Gallery, New York,
New York



Benjamin Edwards
Starbucks, Seattle: Compression, 1998
Acrylic and mixed media on canvas
52 x 76 in. (132.1 x 193 cm)
Collection of Kenneth L. Freed, Boston,
Massachusetts; courtesy of Artemis Greenberg
Van Doren Gallery, New York, New York



Benjamin Edwards
Proposal for a Megastructure, 2001
Iris print, edition of 8
28 x 42 in. (71.1 x 106.7 cm)
Courtesy of the artist and Artemis
Greenberg Van Doren Gallery,
New York, New York

J A S O N F A L C H O O K

JASON FALCHOOK (b. 1976, New York, New York) attended the Corcoran College of Art + Design, Washington, D.C. (BFA 1998). Since then, he has exhibited his photographs in the Washington, D.C., area and beyond. He received a grant from the District of Columbia Commission on the Arts and Humanities (2001), and has had solo exhibitions at Fusebox (2002) and Blue Acorn Studio (2000), both in Washington, D.C. He has shown in group exhibitions at Art Basel Miami Beach, in a show organized by the Corcoran Gallery of Art and the U.S. Embassy, Brasilia, Brazil (2002); Signal 66 Art Space, Washington, D.C. (2000); Instituto de Arte Fotografico, Lima, Peru (1999); and the Fort Lauderdale Museum of Art, Florida (1998). Falchook lives and works in Washington, D.C.

"I use photography to investigate the communities we create to observe how we live and work within their parameters. I look at the way our neighborhoods and cities are organized to see how their structure reflects the way we live from day to day.

With my camera I examine the way buildings, homes, and streets are divided up, and how property lines are demarcated, to consider our connection or disconnection to the spaces we occupy. We are surrounded by boundaries that often go undetected. I'm interested in the effects these boundaries have on us – how certain boundaries can impart limitations for some and create opportunities for others. The spaces we inhabit influence the types of relationships we form and the objects we surround ourselves with. My photographs vacillate between presence and absence, light and dark, proximity and distance, and consider the overlap of public and private space."



Jason Falchook
Untitled (Airplane),
2003
Inkjet print
12 x 16 in.
(30.5 x 40.6 cm)
Courtesy of the
artist and Fusebox,
Washington, DC





Jason Falchook
Untitled (Shopping Carts),
2003
Inkjet print
12 x 16 in. (30.5 x 40.6 cm)
Courtesy of the artist and
Fusebox, Washington, DC



Jason Falchook
Untitled (Part), 2003
C-print
20 x 24 in. (50.8 x 61 cm)
Courtesy of the artist and
Fusebox, Washington, DC



Jason Falchook
The Consolidation of
Misgivings (Trespass), 2002
C-print mounted on
Plexiglas, edition of 5
30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist and
Fusebox, Washington, DC

Jason Falchook
Untitled (Grass Swath),
2003
Inkjet print
12 x 16 in. (30.5 x 40.6 cm)
Courtesy of the artist and
Fusebox, Washington, DC





Jason Falchook
Wholeinsky (Opening/Closing), 2002
C-print mounted on Plexiglas, edition of 5
30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist and Fusebox,
Washington, DC

Jason Falchook
Unfurl/Repose, 2002
C-print mounted on Plexiglas, edition of 5
40 x 50 in. (101.6 x 127 cm)
Courtesy of the artist and Fusebox,
Washington, DC



Jason Falchook
Untitled (Bank Reflect),
2003
Inkjet print
8 x 10 in.
(20.3 x 25.4 cm)
Courtesy of the
artist and Fusebox,
Washington, DC

T R E N T O N D O Y L E H A N C O C K

TRENTON DOYLE HANCOCK (b. 1974, Oklahoma City, Oklahoma) studied at the Tyler School of Art, Temple University, Philadelphia, Pennsylvania (MFA 2000), and at Texas A&M University, Commerce (BFA 1997). His many awards include a grant from the Joan Mitchell Foundation, New York City (1999); a Skowhegan Camille Hanks Cosby fellowship for African-American Artists, Maine (1997); and an Arch and Anne Giles Kimbrough Award from the Dallas Museum of Art, Texas. At the age of 25, Hancock became one of the youngest artists to be included in a Whitney Biennial Exhibition, Whitney Museum of American Art, New York City (2000). He has had solo exhibitions at the Museum of Contemporary Art, North Miami, Florida (2003); James Cohan Gallery, New York City (2003); Dunn and Brown Contemporary, Dallas, Texas (2002); and the Contemporary Art Museum, Houston, Texas (2001). Doyle's work has been included in many group exhibitions, and is housed in numerous museum collections including those of the Brooklyn Museum of Art, New York; the Dallas Museum of Art, Texas; the Museum of Fine Arts, Houston, Texas; and the Whitney Museum of American Art. Hancock lives and works in Houston.

"I get a lot of inspiration from garbage that I find, whether it be tops that I pick up out of the bin at the laundromat, or something that I saw on the side of the road and was so inspired that I had to stop the car and get

it and put it in the trunk. There's something about getting something that is free that is appealing to me, for one. But then the things that people throw away ... oftentimes they throw them away because they're old. I see these objects that have this patina to them, that have this obvious history. It's been loved and hated and loved again, and ultimately discarded. There are so many stories to be told within these objects. And oftentimes once they've been thrown away and you find them in the garbage, they're pale imitations of what they once were. And it's just sometimes very intriguing and exciting to see what these objects have become. And so I set them up and then make up my own stories about them."

Web site: www.pbs.org/art21/artists/hancock/clipt.htm#
"Art:21 – Art in the Twenty-First Century"
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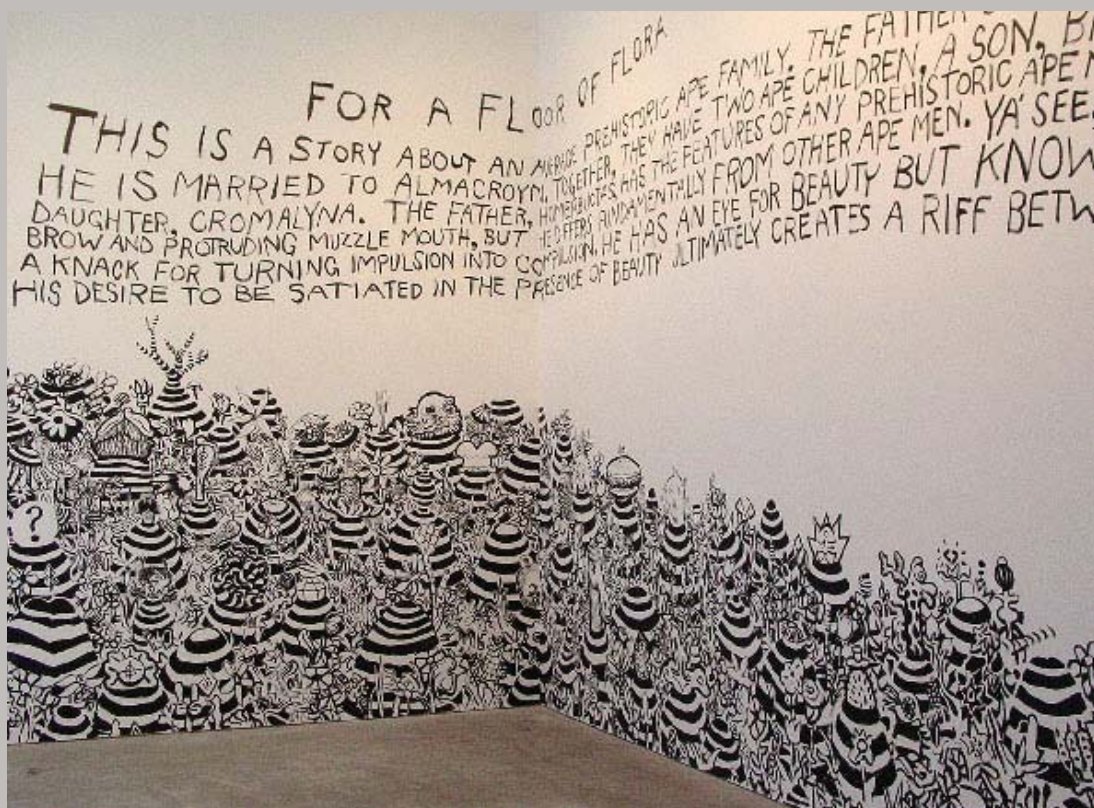


Trenton Doyle Hancock
Choir (detail), 2003
Installation: *For a Floor of Flora*
Mixed media on canvas
97-5/8 x 137-1/2 in. (248 x 349.3 cm) overall
Courtesy of the artist
and Whitney Museum of American Art,
New York, New York;
Purchase, with funds
from the Contemporary
Committee 2003.194

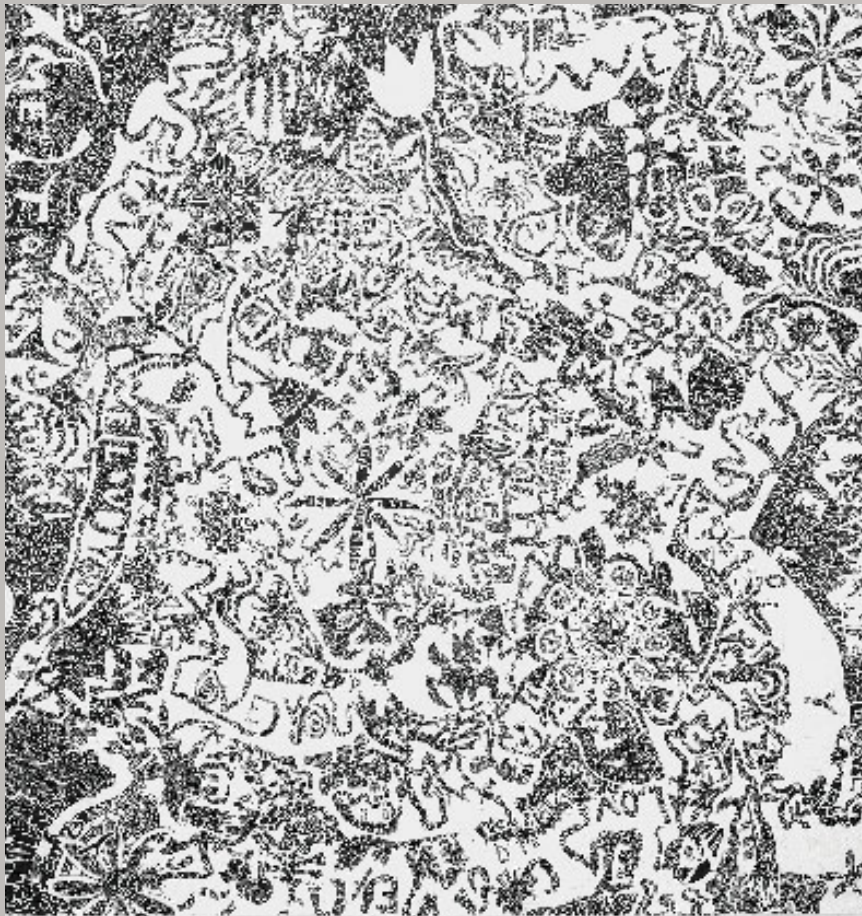




Trenton Doyle Hancock
Choir and Flower Bed, 2003
Installation: *For a Floor of Flora*
Mixed media on canvas and
wallpaper
Dimensions variable
Courtesy of the artist and
James Cohan Gallery,
New York, New York



Trenton Doyle Hancock
Introductory wall drawing,
2003
Installation: *For a Floor of
Flora*
Acrylic black satin house
paint
Dimensions variable
Courtesy of the artist and
James Cohan Gallery,
New York, New York



Trenton Doyle Hancock
We Love You (detail), 2003
Ink, gesso and collage on canvas
68 x 72 in. (172.7 x 182.9 cm) overall
Private Collection, New York,
New York
Courtesy of the artist and Dunn and
Brown Contemporary, Dallas, Texas



Trenton Doyle Hancock
Bye & Bye (Skeletal Remains),
2002
Etching on paper, 1 of 11 parts
22 x 15 in. (55.9 x 38.1 cm)
Courtesy of Dunn and Brown
Contemporary, Dallas, Texas
and James Cohan Gallery,
New York, New York



Trenton Doyle Hancock
Our Lood Stiff (detail), 2002
Mixed media on felt
80-1/2 x 81-3/4 in.
(204.5 x 207.6 cm) overall
Collection of Donald R. Mullins,
Jr., Austin, Texas
Courtesy of the artist
and Dunn and Brown
Contemporary, Dallas, Texas



Trenton Doyle Hancock
 Strudi Flooo (detail), 2002
 Mixed media
 78 x 127 in. (198.1 x 322.6 cm) overall
 Collection of Linda Pace, San Antonio, Texas
 Courtesy of the artist and Dunn and Brown
 Contemporary, Dallas, Texas



Trenton Doyle Hancock
 Bye & Bye (Finale), 2002
 Etching on paper, 1 of 11 parts
 22 x 15 in. (55.9 x 38.1 cm)
 Courtesy of Dunn and Brown
 Contemporary, Dallas, Texas
 and James Cohan Gallery,
 New York, New York

S T A C Y L E V Y

STACY LEVY (b. 1960, Philadelphia, Pennsylvania) attended the Tyler School of Art, Temple University, Philadelphia, Pennsylvania (MFA 1991); Skowhegan School of Painting, Maine (1988); Yale University, New Haven, Connecticut (BA 1984); and the Architectural Association, London, England (1981). Though her degrees are in sculpture, Levy has trained in forestry, environmental science, and landscape architecture. Invited to exhibit at Documenta 11 in Kassel, Germany (2002), she has also received many public art commissions, and has had numerous solo and group exhibitions. Levy lives and works in Philadelphia.

“The 20th century has employed the scientist as the translator of nature. Yet science uses a limited vocabulary to understand the world around us, and it is often in a language of separation rather than integration. It frequently neglects the presence of the viewer in its focus. The very nature of scientific analysis eliminates the subjective experience in favor of objective data. Art has a freer tongue and many languages at its disposal. Without a debt to empirical positivism, art can bind the separate views of science and culture to formulate another way of picturing the earth,

in which the viewers are both seeing the natural world and are aware of their part in it at the same time.

My installations investigate aspects of the natural processes which make each site as we know it. Bringing the wind indoors to blow across a compass of 1,000 flags, mapping a river with waters from its tributaries and collecting the summer’s rainfall are all sculptural inventions which make the invisible forces of nature more salient to the viewer. In my work I attempt to re-explain the scientific explanation of natural systems by redefining their visual components. Meshing the clarity of diagrams and accessibility of maps with the more visceral sense of the site, I try to create an instant of wonder and understanding for the viewer.”

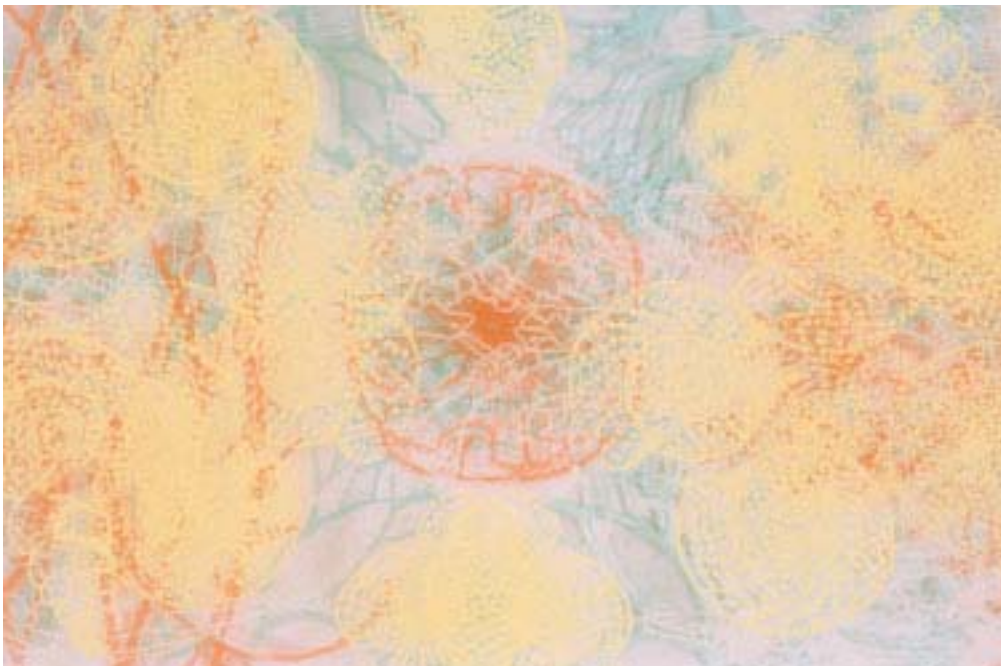


Stacy Levy
Urban Oldfield: Diagram of
a Vacant Lot (detail), 1998
Steel, paper, leather, rubber,
mylar, vinyl, plastic, copper,
bee’s wax, particle board
and sound
Dimensions variable
Courtesy of the artist and
Larry Becker Contemporary
Art, Philadelphia,
Pennsylvania





Stacy Levy
Urban Oldfield: Diagram of a
Vacant Lot, 1998
Steel, paper, leather, rubber, mylar,
vinyl, plastic, copper, bee's wax,
particle board and sound
Dimensions variable
Courtesy of the artist and
Larry Becker Contemporary Art,
Philadelphia, Pennsylvania



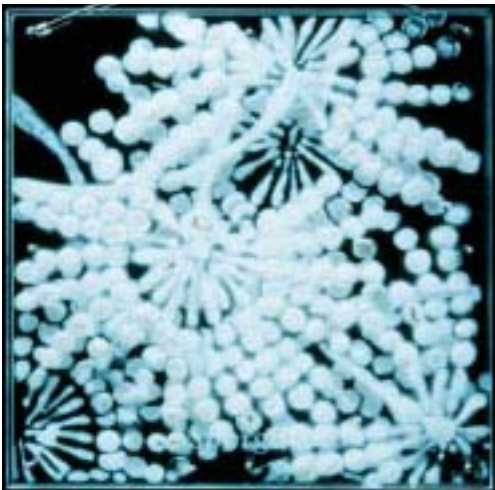
Stacy Levy
Sea Column (detail), 2002
Silkscreen on clear acrylic
Dimensions variable
Courtesy of the artist and
Larry Becker Contemporary Art,
Philadelphia, Pennsylvania



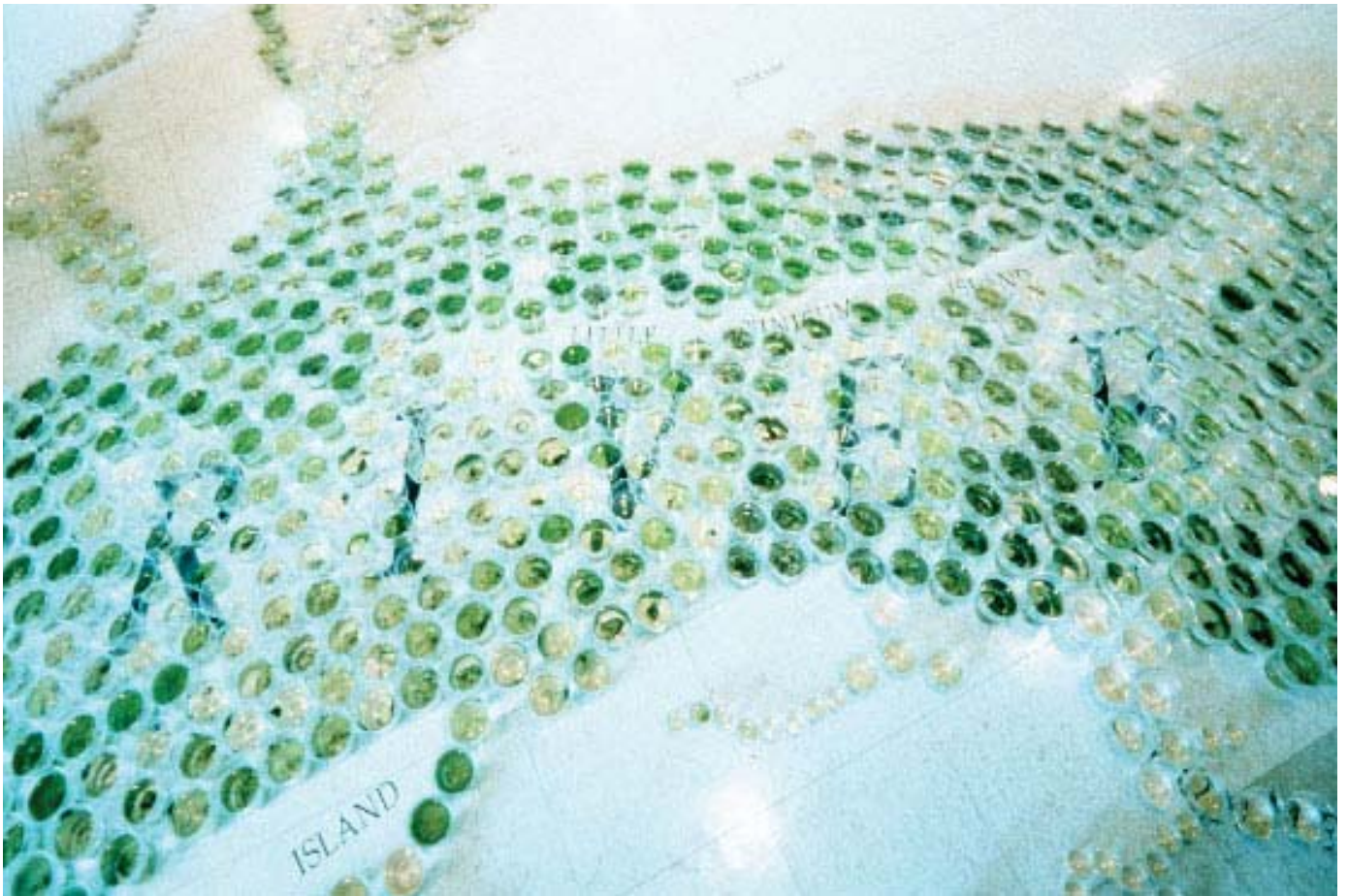
Stacy Levy
 Water Sets (detail decanter for Pond Set), 1996
 Sandblasted glass, steel brackets, glass shelf
 and water
 Dimensions variable
 Courtesy of the artist and Larry Becker
 Contemporary Art, Philadelphia, Pennsylvania



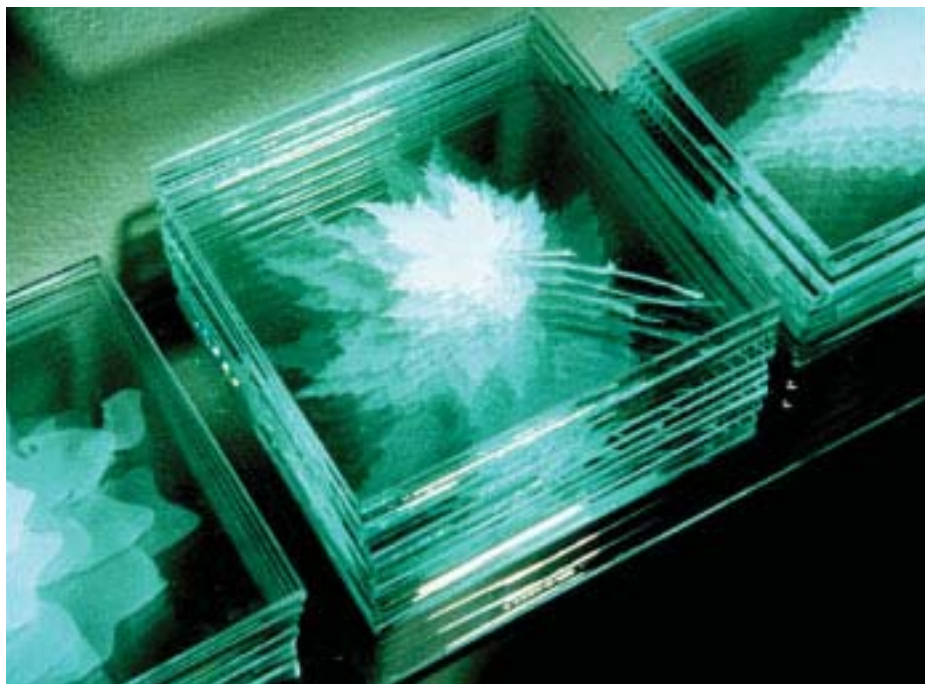
Stacy Levy
 Watermap, 2003
 Sandblasted stone
 Dimensions variable
 Courtesy of the artist and
 Larry Becker Contemporary Art,
 Philadelphia, Pennsylvania



Stacy Levy
 Mold Garden, 1999-2002
 Sandblasted glass, agar and
 mold spores
 Dimensions variable
 Courtesy of the artist and
 Larry Becker Contemporary Art,
 Philadelphia, Pennsylvania



Stacy Levy
Watercourse, 1996
Collected water, plastic cups
and vinyl letters
Dimensions variable
Courtesy of the artist and
Larry Becker Contemporary Art,
Philadelphia, Pennsylvania



Stacy Levy
Leaf Tally, 1994
Sandblasted glass and shelf
with forged-steel brackets
Dimensions variable
Courtesy of the artist and
Larry Becker Contemporary Art,
Philadelphia, Pennsylvania

D A N T E M A R I O N I

DANTE MARIONI (b. 1964, Mill Valley, California) was educated in glass making at Pilchuk Glass School, Stanwood, Washington, and the Penland School of Craft, Penland, North Carolina (1983). His work has been shown widely in both solo and group exhibitions throughout the United States and abroad. His many honors include the Outstanding Achievement in Glass, Urban Glass Award, from the New York Contemporary Glass Center, New York City (1997); the Young Americans Award, from the American Craft Museum, New York City (1988); and the Louis Comfort Tiffany Foundation Award, Oyster Bay, New York (1987). Marioni has taught at numerous academic institutions, and from 1990-2000, at the Pilchuk Glass School. His work is displayed in public collections such as the White House Crafts Collection, Washington, D.C.; the Smithsonian American Art Museum's Renwick Gallery, Washington, D.C.; the Carnegie Museum of Art, Pittsburgh, Pennsylvania; the Japanese National Museum of Craft, Tokyo; the New Zealand National Museum, Auckland; and the National Museum of Stockholm, Sweden. Marioni lives and works in Seattle.

From Dante Marioni's Web site
(<http://www.dantemarioni.com>):

"Ask Dante Marioni what his artwork is about and his answer is immediate: 'It is about glassblowing.'

Marioni has a love and a profound respect for the glassblowing process. For him, making objects is about 'the art of glassblowing rather than the blowing of glass art,' and he is careful to preserve the traditions of the craft as they were passed on to him. His focus and primary interest is the working of glass, and his elegant vessels are the radiant record of his ongoing relationship with the material."

– Tina Oldknow, Art historian specializing in historic and contemporary glass



Dante Marioni
Transparent Leaf Vases,
1998
42 in. greatest height
(106.7 cm)
Courtesy of the artist,
Seattle, Washington





Dante Marioni
Reticello Leaves, 2002
28 in. greatest height (71.1 cm)
Courtesy of the artist,
Seattle, Washington



Dante Marioni
Vase with Ten Handles, 2001
34 x 11 in. (86.4 x 27.9 cm)
Courtesy of the artist,
Seattle, Washington



Dante Marioni
Colored Vessel
Display, 2003
27 x 18-1/2 x 5-1/2 in.
(68.6 x 47 x 14 cm)
Courtesy of the artist,
Seattle,
Washington



Dante Marioni
Black and White
Vessel Display, 2003
27 x 18 x 5 in.
(68.6 x 45.7 x 12.7 cm)
Courtesy of the artist,
Seattle, Washington



Dante Marioni
Mosaic Vase, 2002
39 x 8 in. (99.1 x 20.3 cm)
Courtesy of the artist, Seattle, Washington



Dante Marioni
Blue Pair, 2003
28 in. greatest
height (71.1 cm)
Courtesy of the
artist, Seattle,
Washington



Dante Marioni
Red Trio, 2000
38 in. greatest height
(96.5 cm)
Courtesy of the artist,
Seattle, Washington



Dante Marioni
Black and White Gambo Vase, 2000
40-1/2 x 6 in. (102.9 x 15.2 cm)
Courtesy of the artist,
Seattle, Washington

M A T T S A U N D E R S

MATT SAUNDERS (b. 1975, Tacoma, Washington) attended Yale University School of Art, New Haven, Connecticut (2000, MFA Painting/Printmaking), and Harvard College, Cambridge, Massachusetts (1997, BA Visual and Environmental Studies). He has had solo exhibitions in numerous venues including Lombard-Freid Fine Arts, New York City (2003); Galerie Analix Forever, Geneva, Switzerland (2001); and Holyoke Center, Cambridge, Massachusetts (1999). His awards and honors include a Robert Schoelkopf Fellowship (2001), a Louis Sudler Prize (1997), and a Thomas T. Hoopes Prize (1997). Saunders lives and works in Berlin, Germany.

“Performance and self-consciousness, spectatorship and emulation are, by now, well-worn ideas, and mass cultural models have replaced the individual and family as basic units of philosophy and psychology. The culture market has swollen larger than any language that could describe it. We are, more than ever, finely attuned to the minor movements of things – a hyper-sophisticated, mannered world of virtuosic culture portraying itself. Film, and, in other ways, history are our basic texts – or subtexts. Online and on the streets, we stage elaborate performances of our passions for them. Nevertheless, the



individual film, and the individual viewer, are mostly maudlin. And amazing.

Jack Smith, and, in practice, Warhol, established ways of describing what happens with ‘actors all incandescently amok.’ My work began with an obsession with these recorded, almost intimate moments of performances that break down or never get started, or over-perform. History, too, over-performs (as does painting, usually). As I worked, the play between these found portraits of actors and their publicity stills went more into manner and style, and the amplification historical moments give to them. I work evenly between painting, drawing, and moving image, and I want my work to be specifically referential, extremely personal, and ultimately generalized and moving. Among other things, the work is self-implicating – a diagram of my own preoccupations. Most recently, it’s gone into the romance time in film, as it overlays lives, careers, plots, performances, and my own viewership.”



Matt Saunders
Udo (Egomania), 2001
Oil on linen
39 x 48 in. (99.1 x 121.9 cm)
Courtesy of the artist and
Lombard-Freid Fine Arts,
New York, New York



Matt Saunders
Hairdresser #2 (Udo and Elisabeth), 2003
Oil on linen
44 x 61 in. (111.8 x 154.9 cm)
Courtesy of the artist and Lombard-Freid Fine Arts,
New York, New York

Matt Saunders
Udo and Tilda, 2002
Oil on linen
66 x 108 in. (167.6 x 274.3 cm)
Courtesy of the artist and Lombard-Freid Fine Arts,
New York, New York





Matt Saunders
Kracauer (Old), 2003
Ink on mylar
8 x 6-1/2 in. (20.3 x 16.5 cm)
Courtesy of the artist and Lombard-Freid Fine Arts,
New York, New York



Matt Saunders
Fassbinder as Child, 2002
Ink on mylar
8 x 6 in. (20.3 x 15.2 cm)
Courtesy of the artist and Lombard-Freid Fine Arts,
New York, New York



Matt Saunders
Udo (Egomania) #4, 2001
Oil on linen
39 x 48 in. (99.1 x 121.9 cm)
Courtesy of the artist and
Lombard-Freid Fine Arts,
New York, New York



Matt Saunders
Antlers (Moritzburg) #1, 2002
Ink on mylar
30 x 42 in. (76.2 x 106.7 cm)
Courtesy of the artist and
Lombard-Freid Fine Arts,
New York, New York

Matt Saunders
Warren J. Harding's
Pajamas, 2001
Ink on mylar
42 x 30 in. (106.7 x 76.2 cm)
Courtesy of the artist and
Lombard-Freid Fine Arts,
New York, New York



Matt Saunders
Asta (Young), 2003
Ink on mylar
8 x 6-1/2 in. (20.3 x 16.5 cm)
Courtesy of the artist and
Lombard-Freid Fine Arts,
New York, New York



H I L L A R Y S T E E L

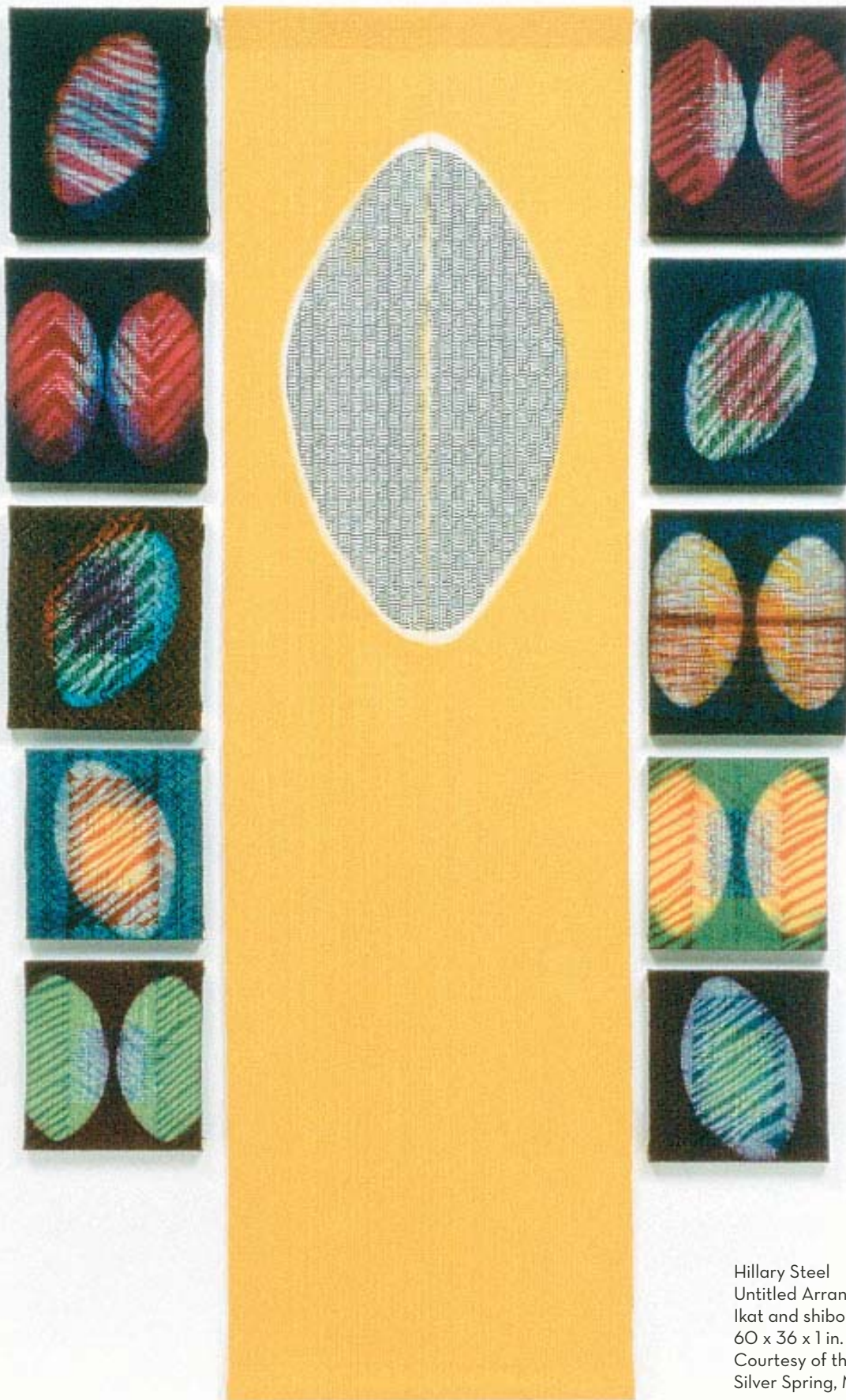
HILLARY STEEL (b. 1959, New York, New York) attended the State University of New York at Buffalo (BA 1980). Since graduation, she has continued her study of textiles through both post-baccalaureate coursework at SUNY, Buffalo (1980-1981 and 1986-1988), and travels to Côte d'Ivoire with Drew University, Madison, New Jersey (1992), and to Peru and Chile (1999). She also studied teaching at the Maryland Institute, College of Art, Baltimore (MA 1997). Her work has been the subject of solo exhibitions at Glenview Mansion Art Gallery, Rockville, Maryland (2002, 1999); Hoyt Institute of Fine Arts, New Castle, Pennsylvania (1995); the Rosewood Centre Arts Gallery, Kettering, Ohio; and has been shown in numerous group exhibitions in such venues as the Artists' Museum, Washington, D.C. (2003), and Snyderman/Works Gallery, Philadelphia, Pennsylvania (2002, 2001, 2000). Her work is also held by several public collections including that of the Smithsonian American Art Museum's Renwick Gallery, Washington, D.C.

"Like any of the communicative arts, textiles reflect aesthetic principles – balance, symmetry, movement, rhythm – which are also common to music and language. Like all cultural expressions, cloth embodies a complex creative process as well as the culmination of generations of dyeing and weaving practices. Consequently, its very structure, in addition to the imagery and color of its surface design, offers a multitude of messages, metaphor and history to its viewer. I have been greatly influenced by these textile traditions, and specifically by the resist dye processes of Asia, the Americas, and Western Africa."



Hillary Steel
A Girl's Spirit Flees...
Returns a Woman's,
1990
Warp ikat, handwoven
cotton, rayon and silk
102 x 102 in.
(259.1 x 259.1 cm)
Courtesy of the artist,
Silver Spring, Maryland





Hillary Steel
Untitled Arrangement, 2000
Ikat and shibori on handwoven cotton
60 x 36 x 1 in. (152.4 x 91.4 x 2.5 cm)
Courtesy of the artist,
Silver Spring, Maryland



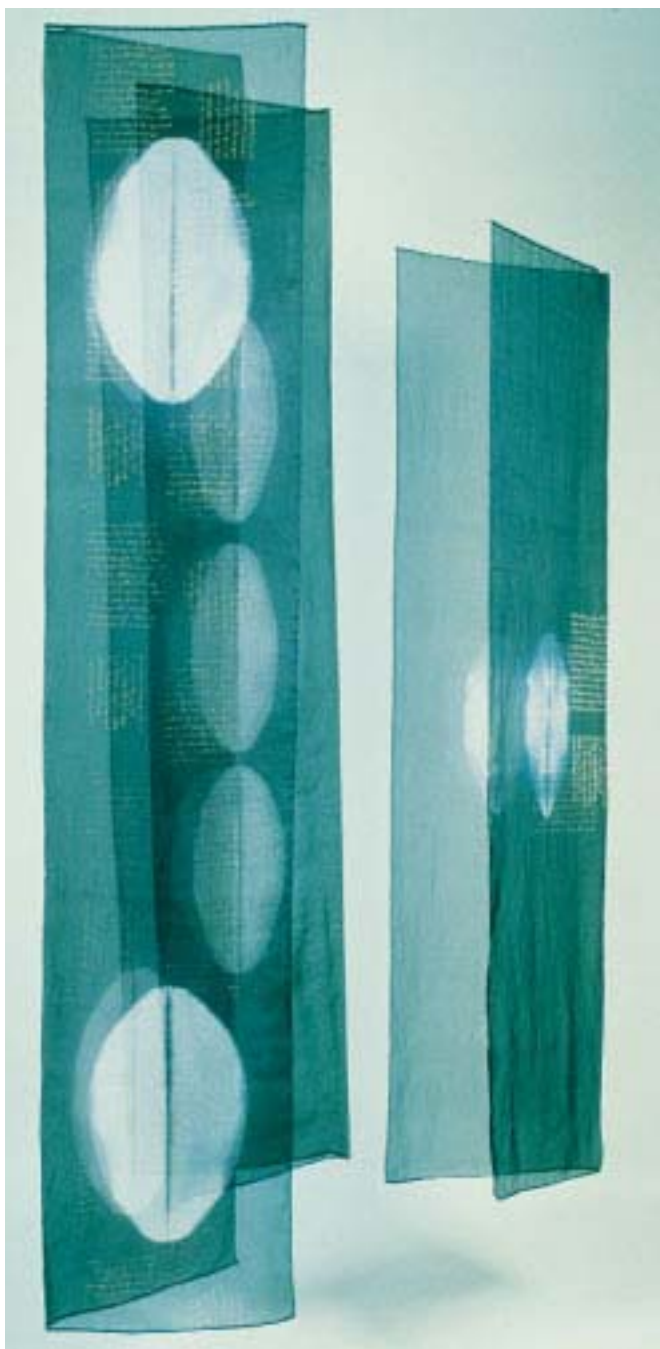
Hillary Steel
 Twelve, 2003
 Ikat and shibori on handwoven cotton
 48 x 33 in. (121.9 x 83.8 cm)
 Courtesy of the artist, Silver Spring, Maryland



Hillary Steel
 Many Moons, 2002
 Ikat and shibori on handwoven cotton
 90 x 80 in. (228.6 x 203.2 cm)
 Courtesy of the artist, Silver Spring, Maryland



Hillary Steel
 Set of Six, 2002
 Ikat and shibori on
 handwoven cotton
 28 x 24 in. (71.1 x 61 cm)
 Courtesy of the artist,
 Silver Spring, Maryland



Hillary Steel
 Maternity, 1998
 Shibori dyeing, silkscreen on silk
 106 x 56 x 24 in. (269.2 x 142.2 x 61 cm)
 Courtesy of the artist,
 Silver Spring, Maryland



Hillary Steel
 Current Events (detail), 2001
 Handwoven newspaper and cotton
 32 x 32 in. (81.3 x 81.3 cm) overall
 Courtesy of the artist, Silver Spring, Maryland



Hillary Steel
 History (detail), 1998
 Silkscreen on dyed silk
 80 x 60 x 12 in. (203.2 x 152.4 x 30.5 cm) overall
 Courtesy of the artist,
 Silver Spring, Maryland

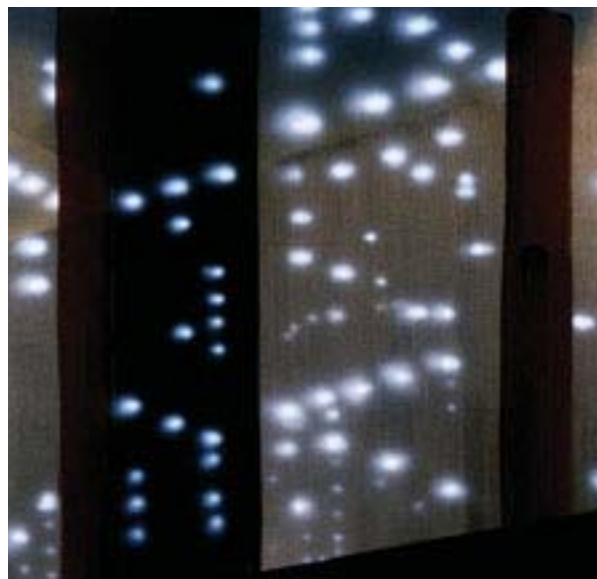
A M Y W H E E L E R

AMY WHEELER (b. 1968, Los Angeles, California) attended Reed College, Portland, Oregon (BA 1991); continued her studies at the Hochschule der Künste, Berlin, Germany (1994); and taught English in Japan for a year before deciding to return to art school at the Art Institute of Chicago, Illinois (MFA 1996). After graduation, she moved to California, where she has taught advanced painting classes at the University of California, Irvine, and currently lives and works in Los Angeles. She has had solo exhibitions at Shoshana Wayne Gallery, Santa Monica, California (2003, 2001); Bruning + Zischke, Düsseldorf, Germany (1999); Post, Los Angeles, California (1999); and Bronwyn Keenan, New York City (1999). Her abstract canvases have been included in numerous group exhibitions in venues such as the Museum of Contemporary Art, Tucson, Arizona (2002); UCLA Hammer Museum, Los Angeles, California (2001); and the Otis Gallery, Los Angeles (2000).

"I call myself an abstract painter despite the fact that many of my images are somewhat representational. I suppose that by calling my work abstract, I want to foreground that PAINT is really important to me. I love paint and the way it works and I want this love to come across in my work. My pieces explore the qualities inherent in paint and

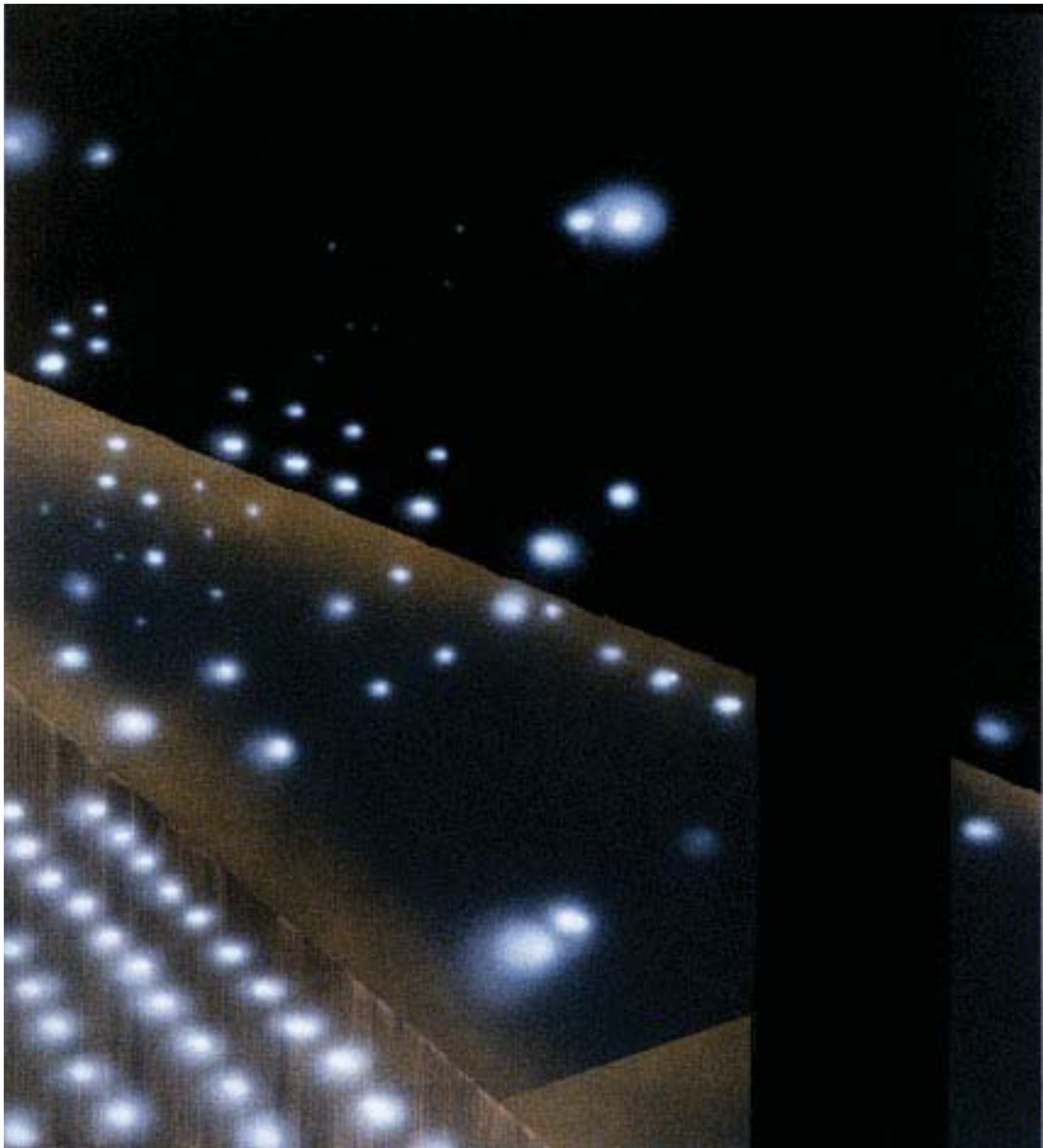
strive to put them to good use – by spraying it with an airbrush, by loading up a big brush and stroking it across the canvas, by dripping it, by diluting it with medium so it becomes transparent. At the same time, I want my paintings to be approachable and so try to use paint in simple, efficient, clear ways. I don't ever want my painting to look like a catalogue of paint 'tricks'. And most importantly, I always want to give equal weight to the image (what I'm depicting with the paint) and the painterliness (how it's painted).

In terms of content, I think of my paintings as being about desire and its frustration. I know those are big, vague words, but I can't really think of a better description. And when I'm working on a painting, it feels pretty simple. My paintings usually depict beautiful, somewhat inaccessible spaces or things. All my paintings somehow depict situations where I literally or figuratively am on the outside looking in."



Amy Wheeler
Los Angeles, 2003
Acrylic on canvas
54 x 54 in. (137.2 x 137.2 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California

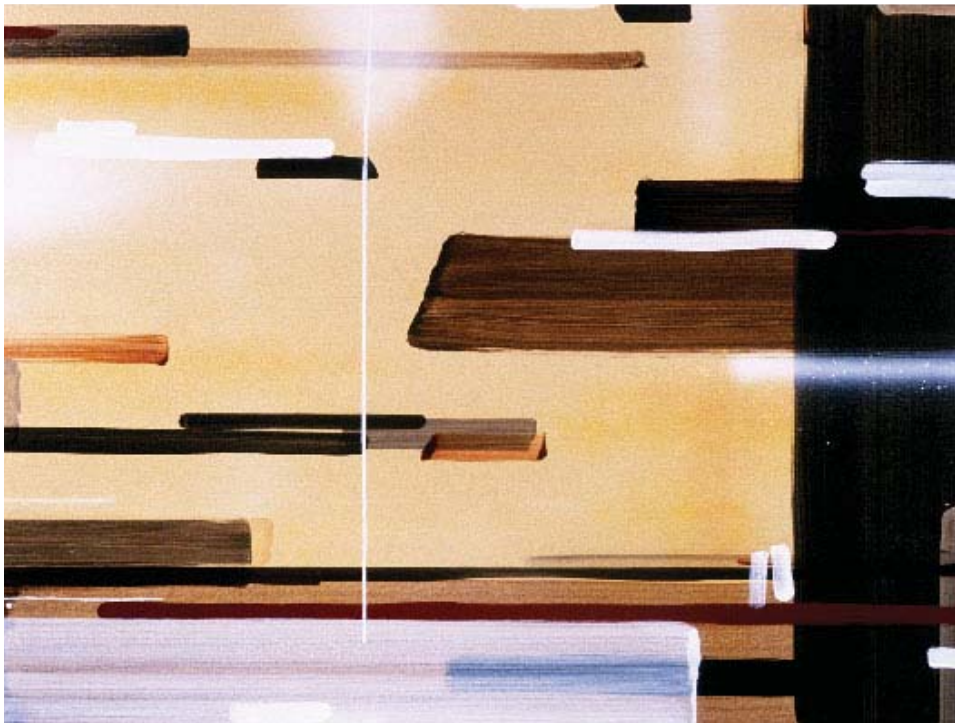




Amy Wheeler
Tonight Tonight, 2003
Acrylic on canvas
60 x 54 in. (152.4 x 137.2 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Amy Wheeler
Faster, 2003
Acrylic on canvas
36 x 54 in. (91.4 x 137.2 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



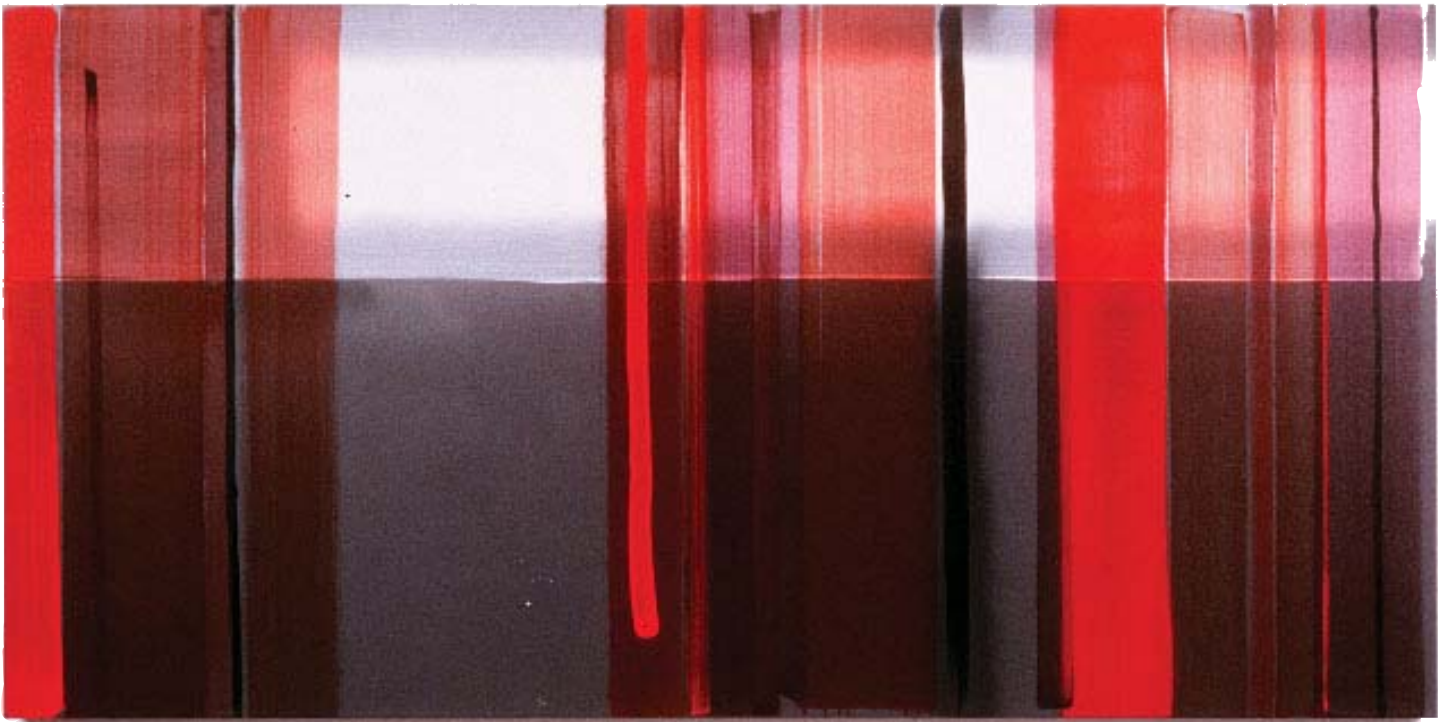
Amy Wheeler
 Wander 2, 2003
 Acrylic on canvas
 36 x 48 in. (91.4 x 121.9 cm)
 Courtesy of the artist and
 Shoshana Wayne Gallery,
 Santa Monica, California



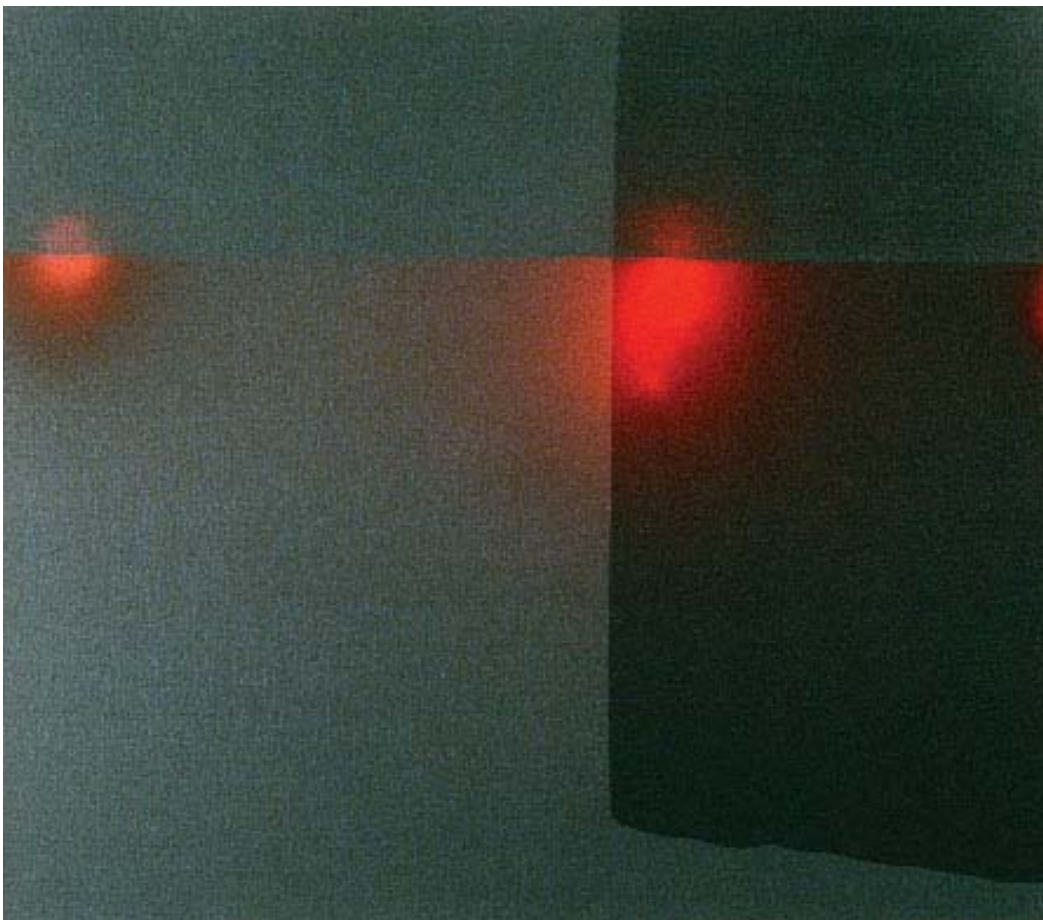
Amy Wheeler
 Untitled (Prada Series #2),
 2001
 Acrylic and spraypaint on
 canvas
 60 x 48 in. (152.4 x 121.9 cm)
 Courtesy of the artist and
 Shoshana Wayne Gallery,
 Santa Monica, California



Amy Wheeler
 Untitled (Costume National
 Series #1), 2000
 Acrylic and spraypaint on
 canvas
 53 x 48 in. (134.6 x 121.9 cm)
 Courtesy of the artist and
 Shoshana Wayne Gallery,
 Santa Monica, California



Amy Wheeler
Untitled (Katayone Adeli #5),
2001
Acrylic and spraypaint on
canvas
42 x 84 in. (106.7 x 213.4 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California



Amy Wheeler
Untitled (Costume National
Series #2), 2000
Acrylic and spraypaint on
canvas
25-1/2 x 29 in. (64.8 x 73.7 cm)
Courtesy of the artist and
Shoshana Wayne Gallery,
Santa Monica, California

Photo Credits:

5: left, Tony Mastres; right, Jane Callister
6: top, Tony Mastres
7: Tony Mastres
8: middle, Tony Mastres
9: right, Michael Dibari, Jr.
13: left, Hawthorne Studio; right, Julie Dean
14: Hawthorne Studio
15: Hawthorne Studio (all)
16: Hawthorne Studio (all)
17: right, Melissa P. Lohman
21: right, Kelly Lamb 2003
25: right, Courtesy of Luhring Augustine Gallery
29: right, Santiago Cucullu
33: right, Courtesy of George Adams Gallery
37: right, Guy Bouchet
39: top left & right, Antonio Idini
40: bottom left, Antonio Idini
41: right, Courtesy of Artemis Greenberg
Van Doren Gallery
45: right, Courtesy of the artist
49: right, Monica Vidal
53: left, Joe Painter; right, Campbell Plowden
54: top, Joe Painter; bottom, Barbara Hughes
55: top left, Will Brown; right, Stacy Levy;
bottom left, Joe Painter
56: top & bottom, Joe Painter

57: left, Roger Schreiber; right, Russell Johnson
58: Roger Schreiber (all)
59: Russell Johnson
60: top left & right, Roger Schreiber;
bottom left, Russell Johnson
61: right, Courtesy of Lombard-Freid Fine Arts
65: left, Mark Gulezian; right, Robert Trippett
66: Mark Gulezian
67: Mark Gulezian (all)
68: Mark Gulezian (all)
69: right, Courtesy of Shoshana Wayne Gallery

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