

NEW NEW YORK

ALBERT STEWART

17 March to 17 April 1982

University Fine Arts Galleries
School of Visual Arts
Florida State University
Tallahassee, Florida

9 July to 30 August 1982

Metropolitan Museum and Art Centers
Coral Gables, Florida

The Artists

Gary Abernathy

John Alexander

Helmut Amann

Gregory Amenoff

Jean Michel Basquiat

Miriam Bloom

Nancy Bowen

Katherine Carter

Marvin Coats

Bruce Cunningham

Stephen Davis

Claudia DeMonte

Diana Donaldson

David Deutsch

Eric Fischl

Kevin Franke

Charles Frazier

Carol Gallagher

Jedd Garet

Nancy Giesmann

Mike Glier

Dana Gordon

Michael Harvey

James Hill

Judith Hudson

Michael Hurson

Martin Johnson

Peter Julian

Shelley Kaplan

Barbara Kastan

Mel Kendrick

Irene Kubota

Cheryl Laemmle

Craig Langager

Robert Longo

Michael Lucerno

Ann McCoy

Ed McGowin

David Middaugh

John oBuck

Richard Prince

Janis Provisor

Rodney Ripps

Geno Rodriguez

Jody Shields

Cindy Sherman

Laurie Simmons

Andrew Spence

Marianne Stikas

Terry Sullivan

Irvin Tepper

Robert Younger

Joel-Peter Witkin

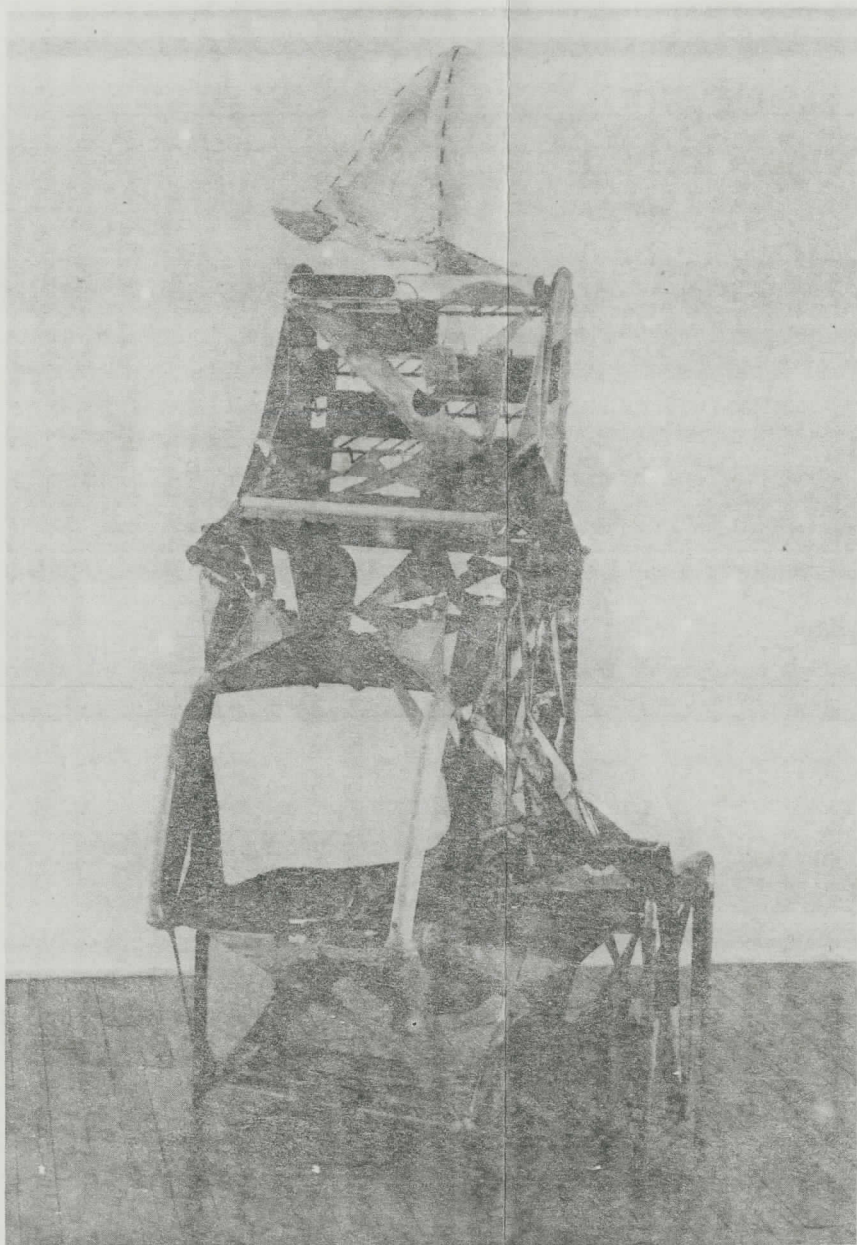


photo by Eric Pollitzer

MARTIN JOHNSON, *To Times For*, 1981,
mixed media and rhoplex, 74" × 32" × 21". Phyllis Kind Gallery, New York

A transformation of the photograph from its pictorialism to a vehicle for reintroducing the formalist approaches can be seen in the color polaroids of BARBARA KASTEN. *Construct PC/4* reinforces the dynamics and grammar of cubism and links her work to the Russian constructivist Naum Gabo, and the early works of Paul Outerbridge. Other formalist directions are seen in the works of MEL KENDRICK and STEPHEN DAVIS. Mel initiates a highly rectilinear substructure and attaches curvilinear forms to create a dynamic tension which relates his works to David Deutsch's drawings without the biomorphic forms. Stephen pursues a fusion of dimensional angular planes and painterly surfaces. He works from a rearrangement of visual elements (right angle construction, lines, planes, surfaces present in a given architectural setting) and incorporates them into wall constructions. The relationships evolve into a sort of nihilistic juggling of shapes and forms.

JOHN OBUCK and NANCY BOWEN, in a more subliminal approach, reflect on their environment and arrive at an emotional equivalent rather than a naturalistic presentation. John's flat, black and white constructions with highly personalized symbols, lead him into a deeper abstraction related to Charles Sheeler or the mechanical contrivances of Morton Schamberg.¹⁷ Nancy's colored dream boxes are more closely related to DeChirico.

MARTIN JOHNSON has derived a form of image making by using words as visual structures for his constructions. In his assemblage, *How is House For*, he uses the word "for" as a central element. He takes each letter, assigns it a color, and combines the shapes to invent a highly complex construction.

MICHAEL HURSON's works have an obvious connection to the cubist Braque. However, Hurson's portraits combine a traditional concern for volume, line, mass and weight that are lyrical interpretations of personalities which resemble the works of the constructivist, Nikolay Ssuetin.¹⁸

In the midst of an alienation toward the mundane and the minimal, ANDREW SPENCE initiates a contemplation of the "mighty" geometric and arrives at an attraction for its moral and political subversions as a satire on contemporary life and taste. The paintings are strongly similar to those of Carl Buchheister and Walter Dexel, who helped envision an esthetic hierarchy for twentieth century taste.¹⁹

HELMUT AMAN's shaped canvas also indicates a preoccupation with an architectural matrix. The metallic-surfaced, hard-edged planes are strangely metaphysical and become repositories for optical changes.

A continued interest in the abstraction shifts attention to the works of BRUCE CUNNINGHAM, DANA GORDON, JODY

SHIELDS and GARY ABERNATHY. Cunningham's paintings deal with a structural concern for figure-ground relationships. He establishes compositional tensions between shapes and colors with various placements to induce a feeling of ambivalence. Gary Abernathy, on the other hand, disengages the idea of figure-ground relationships through a pointillistic technique to present an infinite color surface and another way of dealing with ambiguity as a state of mind. Dana Gordon's works on paper involve a layering of broad sweeping shapes and light colored hues to give an illusion of a kind of lyrical dream landscape. Unlike Gregory Amenoff's landscapes, these seem to be more pastoral and less forboding. Jody Shields combines hand-made paper, fabric and paint in a mesh of objects on a flat surface to present a microcosm of textures that resemble the collaging of cultural artifacts and images in Rauschenberg's earlier works.

NANCY GIESMAN's painting, *Triadic Pursuit*, draws the viewer into the maelstrom of dream images much in the same way that Jedd Garett's paintings activate the subconscious. Her images of felines, horses and figures assume a symbolism that signals associations and keys emotions within the viewer.

Another hybrid dream imagery occurs in the child-like fantasies of IRENE KUBOTA. *Journey* charts a forceful iconographic association that signals images of the "grand" illusions of a child's wandering imagination for far-away and mysterious places.

The window image in *Iris' Journey* by MARIANNE STIKAS keys other associations with childhood fantasies and dream passages. The architecturally enclosed flatness and gleaming colors offer the individual psyche a resting place where any number of "illusions" have potential.

Dream associations take on another dimension in JANIS PROVVISOR's brightly colored and thickly painted surfaces. *Roselawn* becomes a dream location for private symbols of a complicated psyche.

CHERYL LAEMMLE's subliminal images are also highly symbolic and enigmatic. Her paintings of interior spaces contain a collection of recurring images of windows framing bodies of water, birds, angels and monkeys. Perhaps the monkey symbolizes Hanuman, the divine simian, the conqueror of time and space of the Sanskrit epic, "Ramayana", and Cheryl is depicting a metaphysical event as if she were the monitor.²⁰

MARVIN COATS combines a variety of images (ladders, cats, checkerboards, cheese) that become energized beyond their physicality through association and placement into a dream space that evokes vulnerability, violence and a certain element of chance.