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Greater New York

TEXT

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*The Void, The Outline, &
The Arrow, 1999*
Video
Courtesy of the artist.

Johnna MacArthur

Johnna MacArthur was born in New York City in 1972. Her work has been featured in group exhibitions at the Hallwalls Contemporary Arts Center in Buffalo, NY (1999), at the Impakt Festival in Utrecht, Netherlands (1998), Apex Art, NY (1997), ICA, London (1997), Exit Art, NY (1997), and MoMA, NY (1997).

You may contact the artist at
macarthur_greaterny@hotmail.com

"Don't take my word for it. What appears in The Void, The Outline, & The Arrow is a spell of and over volition. These concentric worlds, as if through a microscope or through a telescope, persist immeasurable, inverting and reverting continually as they shift between celestial and minuscule. What is below is also above. The attempt to mark with logic and answers is to survey the solidity of the ground upon which we stand - lake over lake, frozen over liquid.

Crack the protective surface.
Look...
The eye is wide -
The mouth, open and receptive.

The opening suggests the possibility of passage between worlds, between the known and the unknown - a divining pool. Surrender the immeasurable to reality. Crack the synthetic, protective suit.
Rest...

One year ago, February, 1999, I traveled to Buffalo, NY for an artist residency at Hallwalls Contemporary Arts Center. The Void, The Outline, & The Arrow was performed on frozen Lake Erie."

Selected Bibliography

Coomer, Martin "Brief Encounters, Transatlantic video doodles at the ICA," *Time Out, London's Weekly Guide*, August 20-27, 1997.

Daigle, Claire. "New York: Pagan Stories: The situations of Narrative in Recent Art," *The New Art Examiner*, March 1998.

Lavatelli, Mark. "The cutting edge; with a hole in the middle" *Buffalo News*, October 15, 1999

McClain, Todd., "The Void, The Outline, and The Arrow: Johnna MacArthur's Hallwalls Installation," *Artvoice*, September 30 - October 6, 1999

Smith, Roberta, "Young & Restless", *The New York Times* February 21, 1997.

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Dodge Daytona, 1998
Car, paint
Courtesy of the artist

Cynthia Underwood

Cynthia Underwood was born in Lancaster, CA in 1969 and moved to New York in 1999. She has had solo exhibitions at the Alternative Space in Boston, MA (1999) and at Gallery Inseky, also in Boston (1998). Her work has been featured in exhibitions at the Somerville Art Museum in Somerville, MA (1999), at Zach Feuer Gallery in Boston (1999), at Bad Grrrls Gallery in Boston (1998), and at the University of Ghana in Ghana, West Africa (1996).

You may contact the artist at
underwood_greaterny@hotmail.com

"I first began painting cars in 98 while living in Boston. I'd find an abandoned car, a really ugly one and I'd paint it. I was beautifying the neighborhood and the public loved it. The cops didn't think it was so hot so I always had to be finished in a flash. This worked well to my advantage as I was able to be spontaneous and to work from my gut.

I write *Dodge Daytona* about the first car I ever painted. This is one of my all time favorite writings I've ever done. It is a "Word Sculpture" which is what another person would call a poem. I've renamed mine as word sculpture as this is total representative of what I do: sculpt things with words.

This show is perfect for me as I love painting, performing and I love *Dodge Daytona*. My premise for paintings the earlier cars was to have some high energy fun while performing a good deed through a "subversive" act. At P.S.1 there will be no good deeds but there will definitely be raw adrenaline."

Dodge Daytona

See theres two this car one
Been sittin front a three four my studio two
Five for months. Been watchin it disappear three
First the radio six then seven all the windows four.
You know it was getting eight bad five
That Dodge nine ten Daytona used to six
Ten be one nine eight respectable vehicle six.
But it going seven six five downhill one
With four all the ghetto neighborhood pranks five.
So I embarked on a beautification project two
Yep, in one hour three that car was four
Two lookin one ever so much better three.
Two needed some canvas anyway you know three
And this way three th'public four five seeing six
My art seven whether they wants four
To or not. One guy passin he thought one
It is cool he tossed me eight nine a bag two
Of Cool Ranch ten chips sayin that a five
One real good idea two three five
Saying it beautifyin four the ghetto three.
You know that Cyn she five getting crazier two
Man six she about seven eight fall down six

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Nine that mountain she climbin one
But she just ten keeps on man four.
Ten an you know nine why? Four
Eight cuz she an athalete five
An tem seven six five four athaletes one
They just do it round the three three
Two clock two.
Like the Dodge Daytona a good strong
Car never stops you know an thans why
I'ma call Cyn Daytona from this day on
Cuz she never stops. One two three four five six.

Selected Bibliography

Buddle, Jeff. *artsMedia*, September 1998.

Pomerantz, Karin L. *Turn Magazine*, September 1998.

Stone Soup TV program. *CCTV Cambridge*, September 1999.

Catalogue Essays from the Writing Project

No essays on this artist yet. New esays will be posted as they are submitted and selected.

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Hook 1996
Oil on canvas
Courtesy of the artist

Terrence Accola

Terrence Accola was born in 1966 and moved to New York in 1997. His work has been featured in exhibitions at MCAD Gallery in Minneapolis, MN (1996 and 1995) and at Thomas Barry Fine Arts in Minneapolis, MN (1994).

You may contact the artist at
accola_greaterNY@hotmail.com

"Moving from some thing to something and then
fumblingly on to nothing.

I prompt paint to turn uneven."

Catalogue Essays from the Writing Project

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selected.

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Teresita Fernandez



Image not yet available

Teresita Fernandez was born in Miami in 1968 and moved to New York in 1997. Solo exhibitions have been organized at Deitch Projects, NY (1999) and The Institute of Contemporary Art, Philadelphia (1999). Her work has been included in group exhibitions at The St. Louis Art Museum, St. Louis (2000) and in Villa Medici, Rome, Italy (2000).

""Seep(Blue)" and "Seep (Green)" are two wall sculptures that are mounted side by side in this show. The pattern, derived from a decorative Renaissance vine pattern is here regularized and geometricized while still maintaining the suggestion of an organic, meandering growth. Made of plastic, the back-side of the works are covered with a blue or green color that reflects of the white wall so that object, shadow, and color reflection are compressed into one image that resists being taken apart in layers."

Selected Bibliography

Drolet, Owen. "Teresita Fernández," *Flashart*, March/April 1997.

Harris, Jane. "Intimate Immensity," *Art/Text*, February-April, 1999.

Lloyd, Anne Wilson. "From an Architect of Desire, Many-Layered Constructions," *The New York Times*, March 21, 1999.

Smith, Roberta. "Teresita Fernández, Borrowed Landscape," *The New York Times*, June, 1999.

Williams, Gregory. "Into the Void," *World Art*, Issue 20, 1999.

Catalogue Essays from the Writing Project

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Strings, Things, and Pictures, 1999
Detail, object, light, shadow and wall drawing
Courtesy of Mills Gallery, Boston (image of work in the show not yet available)

Sheila Pepe

Sheila Pepe was born in Morristown, NJ, in 1959 and came to New York in 1999. Solo shows have been organized at Judy Ann Goldman Fine Art, Boston, MA (1999) and Susan Inglett Gallery, New York, NY (1998). Her work has been featured in group exhibitions at Apex Art, New York (1999), Dorsky Gallery, New York (1998), Wooster Gardens, New York (1997) and the Institute of Contemporary Art, Boston (1997).

You may contact the artist at
pepe_greaterny@hotmail.com

"Sheila has been drawing for a while. As there is no defining term that applies to her work as a whole, its description becomes that of imprecise affinities. This set of likenesses encompasses functional and formal relationships, the social connotations of material choices, and the cumulative effect of maneuvering between disparate operations... Things build upon each other. The intelligence of one work is innately carried to the next – its significance to be extrapolated later. Reliance on previously unexplained steps produces gaps in logic, gaps that provide intuitive motivation, like a kid digging a hole in the yard to arrive at endless possibility, or maybe cooking without a recipe..."

Lia Gangitano from "Josephine", Thread Waxing Space

Selected Bibliography

Gangitano, Lia. "Integer," *Photography Quarterly*, Woodstock, 1997.

Grunenberg, Christoph. "Gothic: Transmutations of Horror in the Late Twentieth Century". Boston, 1997.

Grunenberg, Christoph, "Return of the Spiderwoman. Stings Things and Pictures" *Catalogue Mills Gallery*. Boston, 1999.

Harris, Susan and Jennifer Gross. "Drawing the Question/Drawing a Conclusion" *Catalogue Dorsky Gallery*. New York, 1998.

Williams, Gregory. "Arrested Ambition". New York, 1999.

Catalogue Essays from the Writing Project

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Back to
Gondwanaland, 1999
Acrylic on canvas
Collection American
Express Financial
Services; courtesy of
Lawrence Rubin
Greenberg Van Doren
fine Art, NY

Julie Mehretu

Julie Mehretu was born in Addis Ababa, Ethiopia, in 1970 and moved to New York in 1999. Solo shows have been organized at Project Row Houses, Houston TX (1999) and Barbara Davis Gallery, Houston TX (1998). Her work has been featured in group exhibitions at CRG Gallery, New York (2000) and Exit Art, New York (1999).

You may contact the artist at
mehretu_greaterny@hotmail.com

"I use an imagined complex language of symbols and marks that behave, battle, migrate and socialize to create detailed maps and architectonic Plans of an artificial, abstract cosmology. I am interested in the multifaceted layers of place, space and time that impact in the Formation of personal and communal identity. My paintings question the multiplicity of history and its systems by playing with the language of symbolic geography and architecture as a tool for representing personal narratives. I have used maps of major American international airports, stadiums, arenas, schools, barracks, museums, and governmental buildings that are historically significant."

Selected Bibliography

Dewan, Shaila. "Bugs to Beauty". *Houston Press*. July 30, 1998.

Dumbadze, Alexander. "Julie Mehretu and Amy Brock". *New Art Examiner*. September, 1999.

Dumbadze, Alexander. "Core 1999". *Art Papers*. July/August, 1999.

Johnson, Patricia. "Esprit de Core/Fresh visions light the way for city's young artists". *Houston Chronicle*. March 21, 1999.

Lauster, Daryl. "Introductions 98". *Artlies*. Summer, 1998.

Catalogue Essays from the Writing Project

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The Universal calendar,
1999
Video sculpture: 3TV's,
3 VCR's, set of 13 and
30 VHS tapes, metal
shelving, vinyl lettering
Courtesy Greene Naftali
Gallery, NY. Photo
credit: Eileen Costa.

Jonathan Horowitz

Jonathan Horowitz was born in New York City in 1966. Solo exhibitions have been organized at Greene Naftali Gallery, NY (2000) and at Van Laere Contemporary Art, Antwerp, Belgium (2000). His work has been included in group exhibitions at The Museum of Contemporary Art Ghent- S.M.A.K., Belgium (2000), at Palm Beach Institute for Contemporary Art, Florida (2000), at The Kunstmuseum Bonn, Germany (1999), and at The Haus der Kunst, Munich, Germany (1999).

"The Universal calendar is a more rational and culturally inclusive update of the Gregorian calendar. Its year is determined by combining the scientifically determined date of the origin of the earth with the date according to the oldest known calendar, that of ancient Egypt. The Universal calendar has twelve 30 day months, with a 5 or 6 day holiday supplement to keep it in synch with the solar year. The months are named for categories of things that exist in nature and culture, and each month is broken down into three 10 day weeks which have no designated work days or weekend. Days are referred to by number.

For the "Greater New York" show, the Universal calendar is presented in the form of a three monitor video sculpture. The piece makes an analogy between the experience of time and place created by television and film and the experience of "real" time created by systems of time keeping. Today is Wednesday, March 7, 2000, according to the Gregorian calendar, but it can just as well be called earth 24, 4700006235, as it is according to the Universal calendar."

A print version of the Universal calendar is available for sale at the front desk.

Selected Bibliography

Arning, Bill. "Jonathan Horowitz at Greene Naftali", *Art in America*, January, 1999.

Schmerler, Sarah. "Superfreaks- Post Pop & the New Generation, Part 1: Trash", *Time Out New York*, March, 1998.

Smith, Roberta. "Free Coke", *The New York Times*, February, 1999.

Van-Huy, Bernadette and Kelsey, John. "Tea No. 2: Rob Pruitt and Jonathan Horowitz", *Made in U.S.A.*, Fall/Winter, 1999.

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*I Am Happy Because
Everyone Loves Me
(Bedlam), 1999*
Video installation
Courtesy the artist

Javier Tellez

Javier Tellez was born in Valencia, Venezuela in 1969 and moved to New York in 1993. Solo exhibitions have been organized at Gasworks Gallery, London (1999), and at Museo de Bellas Artes, Caracas, Venezuela (1996). His work has been included in group exhibitions at the Kwangju Biennale, Korea (2000), at Centro Cultural Arte Contemporáneo, Mexico City (1997), at MercoSur Biennale, Porto Alegre, Brazil (1997) and at P.S.1's International Studio Program (1994).

"I am Happy Because Everyone Loves Me (Bedlam)" was made after a residency in London at The Royal Bethlem Psychiatric Hospital, commonly known as "Bedlam" since its foundation in the thirteen century. The installation includes a video projection that discloses training sessions of 'restraint and control' techniques performed by nurses of this institution, and a viewing room lined with nest boxes produced by inmates in the occupational therapy workshops.

The work maps the social space of the hospital through an architectural model that questions the absolute point of view implicit in the **Cartesian** logic of the gaze, as well as the instrumentalization of surveillance of Bentham's panopticon. The viewers are positioned in an ambivalent space where the dyads, inside/outside, fiction/documentary and seeing/being seen, collapse."

Selected Bibliography

Costa, Eduardo. "Javier Téllez," *Art in America*, November 1996.

Gallo, Rubén, "Javier Téllez," *Poliester*, Fall 1997.

Kent, Sarah, "Javier Téllez," *Time Out*, December 8-15, 1999.

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.

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Untitled, 1999
Ink and crayon on paper
Courtesy of the artist
and Feature, Inc, NY

Chris Hammerlein

Chris Hammerlein was born in Cincinnati in 1962 and moved to New York in 1996. Solo Exhibitions have been organized at Dan Bernier Gallery, Los Angeles (1996), and at Amanda Obering Contemporary Art, Los Angeles (1995). His work has been included in group exhibitions at Cabinet Gallery, London (1999), at Feature Inc, NY (1999 and 1998), at Nolan/Eckman Gallery, NY (1997 and 1996), and The Drawing Center, NY (1995).

You may contact the artist at
hammerlein_greaterny@hotmail.com

"As a joke, life is a delightfully ridiculous and beautiful riddle"

Selected Bibliography

Cotter, Holland. "Art in Review." *The New York Times*, November 20, 1998.

Dimichele, David. "Gramercy International Contemporary Art Fair at Chateau Marmont." *Artweek*, February, 1995.

Grand Street #68, "Symbols." *Portfolio*.

McConaughty, Claire. "Chris Hammerlein." *Cover*, January 1994.

Nolan, Timothy. "Chris Hammerlein: Skin and Bones." *Zing Magazine*, issue #2.

Catalogue Essays from the Writing Project

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*Potential Future Based
On Present
Circumstances, 1999.*
Graphite on paper
Audio: *Delugology, 2000*
10 channel audio,
speakers, computer
Courtesy of the artist.
Technical assistance:
Ken Heitmüller

Elizabeth Campbell

Beth Campbell was born in Dwight, IL in 1971 and moved to New York in 1998. Her work has been included in exhibitions at White Columns, NY (1999), David Bietzel Gallery, NY (1998), Ohio University Gallery (1998), and at the Columbus Museum of Art (1996).

You may contact the artist at
campbell_greaterny@hotmail.com

"The everyday world continually reinvents itself through the assimilation of past meanings into the present and future. The positioning of the self or individual in this tumultuous environment is of particular importance. I am perpetually aware of my placement in this shifting reality and how change and environment redefines. Because of this environmentally generated schizophrenia, manifestation of the self is necessary for comprehension of the unfolding world.

Art, as a context, is distinguished from the everyday world. Through artifice, art calls into question the world while simultaneously summoning its own sense of self consciousness. This self-consciousness or knowledge in self-awareness arises from deliberate creation. I merge the self-consciousness of art with my own awkward sense of function and placement in the world.

The two part installation "Singleschizotopology and Delugology" (mixed media, audio, 1999) which will reveal the dense infrastructure of the mind involving fears, wishes, delusions, regrets, etc. as an ongoing participant in the developing world.

The first part, the mental space (my potential future based on present circumstances), consists of many flow charts or web like drawings covering the walls. Each drawing starts on a specific past date and lists statements describing my life and circumstances on that given date. As the drawing branches out and develops from the initial circumstance it tracks the accumulation of possible futures from various choices or even fluke encounters, creating various possible lives.

The second part, the visual space, consists of multiple (up to fifteen) audio recordings of narratives very similar to the text of the drawings. Although each recording comes from its own speaker or space, the recorded voices play simultaneously and synchronized to create a structure like that of a song."

Selected Bibliography

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cotter, Holland. "New York Contemporary, Defined 150 Ways," *The New York Times*, March 6, 2000.

"Recent Work by Fourteen Ohio Photographers - Redefining Their Medium," *The Columbus Dispatch*, October 13, 1996.

Salz, Jerry. "Greater Expectations," *The Village Voice*, March 14, 2000.

Shank, Ray. "Fine Arts Gallery Welcomes 'Three Piece'," *The Stylus*, February 9, 2000.

Viverose-Faune, Christian. "Greater Expectations," *The New York Press*, March 19, 2000.

Catalogue Essays from the Writing Project

Andrea Legge

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Das Rattenfängerhaus
(*The Ratcatcher's House*), 2000
Mixed media
Courtesy the artist.
Photo credit: Eileen Costa.

Nadine Robinson

Nadine Robinson was born in London, Great Britain, in 1968 and came to New York in 1975. A solo show has been organized at The Longwood Arts Gallery, Bronx Council for the Arts, Bronx, NY (1998). Her work has been featured in group exhibitions at the Williams Benton Museum, Storrs, CT (2000), Taller Boricua, New York (1998), The Bronx Museum of the Arts, Bronx, NY (1998) and the L.C. Bates Museum, Hinckley, ME (1997).

You may contact the artist at
robinson_greaterny@hotmail.com

"I present artworks that brings social and historical politics together with a modernism/ post-modernism which is located from a reference point of black urbanism. I work with subjects and objects that are specific to my experience. For example, my academic life, black media, spirituality (Jamaican mysticism or obeah), the socio-economics/ psycho-sociology of Bronx county, and my own sexuality.

In this painting installation, titled, *Die Rattenfängerhaus* or *The Ratcatcher's House*, I explore the ontology of modernist painting, the specificity of black street culture, as epitomized by street "block" parties and the over-sized custom boom (speaker) box, affectionately called "houses of joy," the myth/legend of the Pied Piper of Hamelin, and the disenfranchisement of the working class in American global capitalism.

The Ratcatcher's House is the name of a half-timbered Renaissance house in Hamelin, lower Saxony, where the story of the abduction of 130 children by an musical exterminator cheated out of his pay, is inscribed on a timber on the west end of the building.

Lesson has it, that one must always "pay the piper". In this audio -painting installation, an image of an underpaid janitor at the cleaning service, American Building Maintenance (ABM), is labeled on a record of patriotic instrumental music for Fifes and Drums. The music is sounded through nine subwoofers embedded in canvas panels. These 4 feet by 8 feet panels, reference the architectural structure of the original Rattenfängerhaus, large black speakers boxes, and 1970s American modernism (Al Reinhardt) once championed by critics such as Clement Greenburg.

The paternalization of blacks is also referenced by the German folklore's story of the children's disappearance at the hands of 'magical music' played by the piper. Music is important to everyone, but it is especially potent as an opiate for urban working-class blacks. The ABM worker could be all three, a rat, that nuisance to society or one of the abducted children, deluded by America's deferred 'pipe dreams', commercial music industry, as well as perpetrator, the musician or the piper.

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"The Pied Piper is shown as the leader of a marginalized generation." The Pied Piper is also "a traveler without any possessions, he belongs to the 'people without honor', people without any social rights, and his marginal position serves as an excuse for not paying him after he has done the job". German scholar, Carl Zuckmayer, sees in the "character and fate of the deprived rat-catcher a figure opposing the willpower of the mighty and the dominant and their way of dealing with minorities and outsiders." The maintenance worker, who "cleans up house", as the pied piper cleans up Hamelin and rids it of pestilence, is the marginalized outsider, the American black, whose labor physically built America (slave labor), and continues to service an economy that puts little value on physical labor in an increasingly electronic global economy."

This project was produced (in part) at Harvestworks Inc./Studio PASS through the Artist-In Residence Program and with support from Materials for Arts and the New York City Department of Cultural Affairs.

Selected Bibliography

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Cotter, Holland. "Review: Artist In The Marketplace", *The New York Times*. September.

Swayn, Tanya. "New York Art World Comes To Maine", *Morning Sentinel*. August.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

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Untitled #991, 1999
C-print
Courtesy of the artist

Adam Baer

Adam Baer was born in White Plains, NY in 1969. Soho Photo, NY organized a one-person show of his work in 1998. His work has appeared in several group exhibitions, including ones at the Alternative Museum, NY (1999), Bonni Benrubi Gallery, NY (1998), Texas Fine Arts Assn, Centespace in Austin, TX (1997) and at the Newberger Museum in Purchase, NY (1997).

You may contact the artist at
baer_greaterny@hotmail.com

"I use large format cameras to create a shallow field of focus which highlights specific points within constructed tableaux. Certain aspects of these images are intended to communicate specific messages, while others are ambiguous enough for the viewer to bring them into connection with her/his own realm of experience. In my most recent work I attempt to splinter various atmospheres and reconstruct the shards in a conglomerate which unifies the disparate elements of space and narrative. The tableaux are arranged such that the spaces in which people and objects exist coalesce without regard for gravity, architectural structure or interior/exterior boundary. Each piece is printed from a single negative once exposed and not electronically manipulated. The construction is a perspective specific to the aperture, at which point an illusion of convergence of the various atmospheres occurs."

Selected Bibliography

Klawans, Stewart. *NY Daily News*, Jan. 17, 1998.

Levin, Kim. Choices. *Village Voice*, Jan 7-13, 1998.

Luminous Code, Texas Fine Arts Association Catalogue, 1997.

Raynor, Vivien. *The New York Times*, July 13, 1997.

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Catalogue Essays from the Writing Project

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Threads Ed. 10, 1999
Dry point, chine colle
Courtesy of Riva
Blumenfeld.

Kelly Driscoll

Kelly Driscoll was born in Houston, TX in 1964 and moved to New York in 1992. Two-person exhibitions have been organized at Julie Cencebaugh Contemporary, NY (2000) and at Mark Woolley Gallery in Portland, OR (1999). Her work has been featured in group exhibitions at Bridgwater, Lustberg & Blumenfeld, NY (1999), the Museo de Arte in Bogota, Columbia (1996), the Kaoshiung Museum of Fine Art, China (1996), and at N.G.O Forum on Women in Huairou, China (1995).

You may contact the artist at
driscoll_greaterny@hotmail.com

"I am concerned with repetition of forms, taking the same elements and allowing for different histories to affect their outcome. I am interested in the variance of these forms when dependent on the same use of line or marks and the external and internal factors that create change. The underlying concept in my work is one of documenting and exploring, to look beyond what is apparent. Each mark is individual- each one remains singular and significant within the creation of the whole."

Selected Bibliography

del Pilar Lopez, Maria, *Fusion*. Museo de Arte-Universidad Nacional Sante de Bogata, Columbia, 1996.

Lundin, Liu Li. *Master Pieces and Master Printers*, Kaoshiung Museum-Kaoshiung, Republic of China, 1996.

Oeillet: A Visual Translation in 13 Prints of the Eye, Bataille's Eye. The Institute for Cultural Inquiry-Santa Monica, California, 1997.

Catalogue Essays from the Writing Project

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You may contact the artist at
driscoll_greaterny@hotmail.com

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Lundin, Liu Li. *Master Pieces and Master Printers*, Kaoshiung Museum-Kaoshiung, Republic of China, 1996.

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After Nikola Tyson

It's painful and awkward
to be the echo of a door

with a perfect hole for a heart
and a great long wing instead of an arm.

You could try to get your hand out
to make a gesture of sorts, but it's caught

in a coffin or cape that turns out to be
your body. This must be

the room we've been to
a million times before, where

everything is exactly what it seems --
the tilting floorboards, the door

with a hollow knob. When
we wake up, all we recall

is the sense that our predicament
is actually quite funny, and thus

we accept our bulging
deformities.

---Maggie Nelson

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To Kiss Your Lips #1,
1999
Color etching
Publisher and printer:
Landfall Press

Julia Jacquette

Julia Jacquette was born in New York in 1964. Solo exhibitions have been organized at The Museum of Modern Art, NY (1999), and at Holly Solomon Gallery, NY (1999). Her work has been included in group exhibitions at DC Moore Gallery, NY (2000), at The New Jersey Center for Visual Arts, Summit, NJ (1999), at The Neuberger Museum, NY (1998), and at The Museum of Contemporary Art, Sydney, Australia.

You may contact the artist at
jacquette_greaterny@hotmail.com

"Julia Jacquette's art is about human desire. The desire for things sweet, smooth, and a little forbidden, or perhaps things tender, warm, and good for you. What do you crave? The words themselves have double meaning. Eating and sex. it's hard to speak of one without invoking the other. Both are essential to our sustenance and both are intimate acts, calling upon our personal sense of taste, touch, smell, sight, and sound. Jacquette's art exists in this middle ground, that is, a place where meaning is layered and multiple types of longings collide."

-Judy Hecker, curatorial assistant, Museum of Modern Art

Selected Bibliography

Corn, Alfred, "Julia Jacquette", *ARTnews*, December 1996

Moody, Rick, "Art is Dead, Long live Art!", *Modern Painters*, Spring 1998

Smith, Roberta "Palettes Full of Ideas of What Painting Should Be", *The New York Times*, November 1, 1996

Vine, Richard, "Julia Jacquette", *Art in America*, January 1997

"Working Proof", *Art On Paper*, March-April 1999

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.

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Theaters of the Body,
1997-98
Prints
Courtesy of Bonakdar
Jancou Gallery, NY

Charles Long

Charles Long was born in New Jersey in 1958 and moved to New York City in 1980. Recent one-man exhibitions include shows at the St. Louis Art Museum (1998) and at Bonakdar Jancou Gallery, Ny (1998). His work has been featured in many group shows: at des Moines Art Center (1999), the Aldrich Museum of Contemporary Art (1998), the MCA in Chicago (1997) and Site Santa Fe (1997)..

"The Legal pad and pencil is how I connect my insides to the out side. Some unconscious forms that slipped out as I try to organize my life were fed through a computer process. The cross pollination of pencil and pad with cursor and screen produced a dimensional shift while still remaining in the idealistic realm."

Selected Bibliography

Cohen, Michael "Charles Long " *Flash Art* October 1998

Cotter, Holland, "Art In review: Charles Long at Tanya Bonakdar, " *The New York Times*, March 14, 1997

Reynolds, Simon. "Plasticine and Heard," *Artforum International*, May 1995

Schwabsky, Barry, "Tuning In: the Sculpture of Charles Long, " *Art + Text* September 1996,

Volk, Gregory, "Charles Long at Tanya Bonakdar Gallery," *Artnews*, September 1997

Catalogue Essays from the Writing Project

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Segments of Her Desire
Go Wandering Off, 1998
Medium-water color, dry
pigment, tea wash on
paper
Collection Martin and
Rebecca Eisenberg,
Scarsdale, NY

Shazia Sikander

Shazia Sikander was born in Lahore, Pakistan in 1969 and moved to New York in 1997. Solo exhibitions have been organized at The Hirshhorn Museum and Sculpture Garden, Washington, D.C (1999/2000) and at The Renaissance Society at the University of Chicago (1998). His work has been included in group exhibitions at The Whitney Museum, NY (1999/2000 and in 1999), at the Third Asia-Pacific Triennial of Contemporary Art, Brisbane, Australia (1999), and at The Ludwig Museum, Koln, Germany (1999).

You may contact the artist at
sikander_greaterny@hotmail.com

Selected Bibliography

Bhabha, Homi K., "Miniaturizing Modernity," *Public Culture*, Winter 1999.

Devji, Faisal, "Translated Pleasures," *The Renaissance Society Catalog*, University of Chicago, 1998.

Johnston, Patricia, "Studio - Shahzia Sikander: Reinventing the Miniature," *ArtNews*, February 1997.

Schwabsky, Barry, "Shahzia Sikander," *ArtForum International*, 1998.

Smith, Roberta, "Paintings and Photos With Tales to Tell, Often About the Oddities of Growing Up," *The New York Times*, December 5, 1997.

Links

www.ShahziaSikander.com

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

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Figure with Plant, 1998
Print
Courtesy Villani Editions

Nikola Tyson

Nicola Tyson was born in London in 1960 and moved to New York in 1990. Solo exhibitions have been organized at Friedrich Petzel Gallery, NY (1999) and at Kunsthalle Zurich, Switzerland (1998). Her work has been included in group exhibitions at The Museum of Contemporary Art, Chicago, Illinois (2000), at The San Francisco Museum of Modern Art, San Francisco, CA (1999), at The Aldrich Museum of Contemporary Art, Ridgefield, CT (1998), and at The Museum of Modern Art, NY (1997).

"What I am calling interest is a word for what in psychoanalytic language might be called good-enough sublimation. Sublimation in which the body is not only forgotten in order to be better remembered, as in any unselfconscious performance. When we free-associate, we forget ourselves in order to speak."

Adam Phillips. *The Beast in the Nursery*.

Selected Bibliography

Cameron, Dan, "Nicola Tyson," *frieze*, Summer 1995

D'Souza, Aruna, "Nicola Tyson," *Art in America*, February 2000

Smyth, Cherry, "Nicola Tyson," *Art Monthly*, September 1994

Tyson, Nicola and Kunsthalle Zurich, *Nicola Tyson, Exhibition Catalogue*, 1998

Tyson, Nicola and Friedrich Petzel Gallery, *Nicola Tyson. Exhibition catalogue*, 1997

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

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Greater New York Writing Project

I'm really happy that I got invited to this show. It's a joy to be sitting here with nothing at my disposal but a pen, basking in the light of the five pastel line drawings, a radiating circle, rectangles within rectangles...That's enough. I don't need to know this artist's name. I don't want to get up. I'm tired. And it feels great to be tired in the presence of art. What is art? That which channels light.

I don't like emotion. I like Buster Keaton's dispassionate drive in the name of duty. Emotion makes it difficult to interpolate interactions with human beings with interactions with objects. What is an object? I ask the program director when he appears. He laughs, walks off to think, returns. "A discrete, bounded 3 dimensional entity in the physical world." The ideal perhaps would be for objects to reflect the best that humans have to offer and for humans to reflect the best that objects have to offer.

The print in this room by Shazia Sikander opens up a contemplative space. I notice that her name is inscribed in the corner in English. When I walk into the enormous gallery next door, a couple nights prior to the exhibition opening, traversing the space beneath the green canopy, I am delighted to find leaning against a wall, awaiting an installer's dignifying hand, a pair of miniatures inspired by Mughal art. One of them depicts a seemingly supernatural co-occupancy of space, whereby an inverted jester performing a balancing act on his hands shares a meditative space with a young woman. When I see that the artist has signed this painting, alone among those on view here, in delicate Urdu script, I experience the third floor's nodal point. It's not everyday that I walk into a New York gallery to find that I can read the artist's signature in one of my mother's native tongues. When I look for the piece later, it's been pulled from the show. Instead, I focus on the largest of the remaining paintings, on the words in particular, which read in English:

"But with her, the desire was so large that she could conceive of it itself only in bits, always conscious of how segments of its body could go wandering off." As this line resonates on my way home, it becomes clear that one can arrive at a more intimate understanding of one's creator in Greater New York.

Footnote: When I was in highschool in Karachi, my best friend was Amin, our family cook, whom I conversed with in Urdu, and who clearly stated on many occasions that he was from Bangladesh. This I mention as proof of my ability to recognize the features of a person of Bangladeshi extraction.

Adnan Ashraf

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Western Print, 1999
Screenprint
Courtesy Brooke
Alexander Gallery, NY

Inka Essenhigh

Inka Essenhigh was born in Belfonte, PA in 1969 and moved to New York in 1992. Solo exhibitions have been organized at the New Room of Contemporary Art at the Albright Knox Art Gallery in Buffalo, NY (1999) and at Deitch Projects, NY (1999). Her work has been featured in group exhibitions at Jessica Fredericks Gallery, NY (1999), Carin Golden Fine Arts, NY (1998), Exit Art, NY (1998), and at the Aldrich Museum of contemporary Art in Ridgefield, CT (1998).

"My paintings present a new but not necessarily improved world similar to our own but one whose laws of physics are defined by the emotional content of the narratives. There are no individuals, just 'types,' as if people could be reduced to haircuts and uniforms that act out their inevitable roles: messiahs are worshipped, cheer-leaders are enthusiastic. These clichés are filtered through my own quirky touch, giving the narratives specificity and sincerity. The themes often deal with generic emotions such as patriotism, religion, heroism and competitiveness. However, the sentiment is meant to be real, the violence and tenderness meant to be felt. If there is irony, then I use it in the same way that the film director Paul Verhoeven ('Showgirls', 'Starship Troopers') uses irony -- even if the characters are essentially Barbies and Kens, one still roots for the heroes.

The fabricated-plastic look of the surfaces created by the enamel paint gives my paintings their ultimate content. It is as if through modern science we are attempting to genetically engineer a parallel world. The paintings are manifestations of our desire for a world pumped up on steroids but in no way morally better than the one we have."

Selected Bibliography

- Hoben, Peter. "The Mob Squad," *New York*, Jan 11, 1999.
- Hoptman, Laura. "Nothing Natural: Laura Hoptman on Inka Essenhigh" *Frieze*, June/July/August, 1999.
- Glueck, Grace. "Inka Essenhigh," *The New York Times*, Jan. 15, 1999.
- Sischy, Ingrid. "Gotta Paint," *Vanity Fair*, February, 2000.
- Turner, Grady. "Ouverture: Inka Essenhigh," *Flash Art*, March/April, 1999.

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Bosie, 1998
Print
Courtesy of Gavin
Brown's enterprise, NY

Elizabeth Peyton

Elizabeth Peyton was born in Danbury, CT in 1965. Solo shows include Gavin Brown's enterprise, NY (2000, 1999, 1997, 1996, and 1995) and the Seattle Art Museum (1998). Her work was included in many group exhibitions: the Milwaukee Art Museum (2000), Whitechapel Art Gallery in London (1999), the Centre National d'Art Contemporain in Grenoble, France (1998), and at the Museum of Modern Art, NY (1997), among others.

You may contact the artist at
peyton_greaterny@hotmail.com

Selected Bibliography

Arning, Bill, "Elizabeth Peyton", *Poliester*, 1999.

Mitchell, Charles Dee, "New Narratives", *Art in America*, Nov., 1997.

Pilgram, Linda, "An Interview with a Painter", *Parkett* # 53, 1998.

Saltz, Jerry, "Getting Real", *The Village Voice*, April 20, 1999.

Smith, Roberta, "Projects", *New York Times*, August 1, 1997.

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.

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Natural Selection #5,
1999
Iris prints
Collection of Tracy
Adler, NY

Alyson Shotz

Alyson Shotz was born in Glendale, AZ in 1964 and moved to New York in 1993. Solo exhibitions have been organized at Susquehanna Art Museum, Harrisburg, PA (1999), and at Susan Inglett Galery, NY (1998). Her work has been included in group exhibitions at Pittsburgh Center for the Arts, Pittsburgh, PA (2000), at Bard College, Center for Curatorial Studies, NY (1999), at Aldrich Museum of Contemporary Art, Ridgefield (1999), and at Leubsdorf Art Gallery at Hunter College, NY (1999).

"These iris prints combine snapshots taken in public parks around Brooklyn and New York City with scans of my sculptures that represent a kind of artificial molecular structure. The images are manipulated in the computer so that the artificial molecules are mingling among the "natural" blurring the distinction between the two. The title "Natural Selection" refers to the ongoing development and change of what we call nature in response to the machinations of human intervention."

Selected Bibliography

Ford, Tom, "Visionaire," April 1998.

Fujimori, Manami, "Graceful Touch in High Tech Age," *Tokyo, BT Magazine*, July 1999.

Johnson, Ken, "Alyson Shotz," *The New York Times*, December 1999.

Schmerler, Sarah, "Alyson Shotz," *Time Out New York*, December 1999.

Schwendener, Martha, "Alyson Shotz at Susan Inglett," *Art in America*, December, 1996.

Smith, Roberta, "Art Rediscovered a Home on the Upper East Side," *The New York Times*, May 1999.

Catalogue Essays from the Writing Project

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The Bad Habits:
Asspicking, Foodeating,
Headshrinking,
Socialclimbing,
Motherfucker (detail),
1996-8
Etchings
Courtesy of Marianne
Boesky Gallery, NY

Lisa Yuskavage

Lisa Yuskavage was born in Philadelphia in 1962, and moved to the New York area in 1987. One-person exhibition include the Institute for Contemporary Art in Philadelphia (2000) and Marianne Boesky Gallery, NY (1998). Her work is featured at the 2000 *Whitney Biennial*, and has been shown in group shows at the San Francisco Museum of Modern Art (1999), the 6th International Istanbul Biennial (1999) and the Saatchi Gallery in London (1998), among others.

Selected Bibliography

Dobrazynski, Judith. "A Painter and Her Art Trade Places" *The New York Times*, January 28, 1999.

Schjeldahl, Peter. "Purple Nipple" *The Village Voice*, September 29, 1998.

Siegel, Katy. "Reviews" *Artforum*, November 1998.

Smith, Roberta. "The Risk of Existence" *The New York Times*, December 1998.

Solomon Deborah. "Art Girls Just Wanna Have Fun" *New York Times Magazine*, January 30, 2000.

Catalogue Essays from the Writing Project

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Untitled (Scratched),
1997
Print
Courtesy of the artist.

Jeff Konigsberg

Jeff Konigsberg was born in New Rochelle, N.Y. in 1969. He left New York in 1987 and returned in 1999. His work has recently been shown at Clifford/Smith Gallery in Boston, MA (1999), at Boston University Art Gallery (1999), at The Gallery at Greene Street Station in Jamaica Plain, MA (1998), and at the John Callahan Gallery in Boston (1997).

You may contact the artist at
konisberg_greaterny@hotmail.com

"I prefer to make no formal written statement about my work. It's never enough, and always too much. I would, however, be happy to respond to all inquiries."

Selected Bibliography

Duehr, G. "A jury of artists judges the Big Dig" *The Boston TAB*. June, 1999.

Novick, S. "Jeff Konigsberg: The Gallery at Green Street" *artsMEDIA*. July/August, 1998.

Valentine, Mark "Rupturing Reality and Representation" *The South End News*, December, 1999.

Catalogue Essays from the Writing Project

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*Stuyvesant Place
viewing Garden
(rearranged), 1999
HP print
Courtesy of Brooke
Alexander (image of
work in the show is not
yet available)*

Nils Norman

Nils Norman was born in Kent, England, in 1966 and came to New York in 1996. Solo shows have been organized at American Fine Arts, Co., New York (1999 and 1997) and Galerie Christian Nagel, Cologne, Germany (1996). His work has been featured in group exhibitions at the Museum of Contemporary Art, San Diego, CA (2000), Alexander and Bonin, New York (1999), Anton Kern Gallery, New York (1999) and Galerie Christian Nagel, Cologne (1995) among others.

Selected Bibliography

Johnson, Ken. "Art in Review". *New York Times*. April 9, 1999

Koether, Jutta. "Review", *Artforum*. November 1991.

"Mission Impossible". Interview with Mark Dion.
Documents. March 1998.

Molesworth, Helen. "Nils Norman", *Frieze* #35. Summer 1997.

Turner, Grady A. "Nils Norman at American Fine Arts".
Art in America. February 1998.

Catalogue Essays from the Writing Project

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Head, 1999
Linocut
Courtesy of the artist

Bill Fick

William Fick was born in Sumatra, Indonesia in 1963 and moved to New York in 1995. Solo exhibitions have been organized at Howell Gallery, University of North Carolina at Wilmington (1999) and H. Lewis Gallery, Baltimore, Maryland (1997). His work has been included in group exhibitions at The Georgia Museum of Art, Athens, Georgia (1999), at The Museum of Art and

Archeology, University of Missouri at Columbia (1999), at The Jyvaskyla Art Museum Jyvaskyla, Finland (1998) and at Hastings College Art Gallery, Hastings Nebraska, 1998.

"Satirical and ironic narratives have had major influences on how I look at the world we live in. This sardonic viewpoint coupled with techniques derived from comics is basic to my work. As long as we live in a world peppered with irrational behavior and incivility, I will have to continually exercise my frustrations by creating prints."

Selected Bibliography

Fick, William, "Prints and Politics: From Comic Books to Commentary," *Contemporary Impressions*, vol. 4, #2, Fall 1996.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

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Elena Del Rivero



The Street (Elle Sort Beaucoup), 1999
Translucent abaca
mended with stitching
and relief-printed.
Courtesy of the artist
and Dieu Donne
papermill.

Elena Del Rivero was born in Valenica, Spain in 1952 and moved to New York in 1991. One-person exhibitions have been organized at the Museo Nacional Centro de Arte Reina Sofa in Madrid (1998) and at Anthony Meier fine Arts in San Francisco (1997). Her work has been featured in group exhibitions at Track 16 in Santa Monica (1999), at the Whitney Museum, NY (1998), at Apex, NY (1998), and at SFMoMA (1997).

You may contact the artist at
delrivero_greaterny@hotmail.com

"Without wishing to detract from the industry of mediaeval ladies, it must be owned that the swampy state of the country, the absence of all roads, save those to be traversed in the fine season by pack-horses, and the deficiency of all suitable outdoor amusements but that of hawking, caused them to while away their time within doors the best way they could. Not twenty years since, in the more remote provinces of France, a lady who quitted her house daily would be remarked on. "Elle sort beaucoup," folks would say, as though she were guilty of dissipation."

From A history of Lace
By Mrs. Bury Palliser
New York. Charles Scribner's Sons. 1911

For this series, I subjected large sheets of paper (fabricated for this purpose by Dieu Donne and as close as they could get to the looks of parchment) to real-life processes. I slept on one large sheet of paper "The Bed" for one month, then it was washed, pressed again and mended using a 12th century method for repairing parchment. For "The Table" another sheet of paper was used as tablecloth and after the menus cooked for the holidays were printed on it. "The Street" was also subjected to the passing of cars and trucks and "The Studio" bears the imprints of needles and pins used for my sewing.

While playing with the meaning of the quotation above, since I was literally indoors to produce this labor intensive work, they talk about damage and healing. The power of human will "to".

Selected Bibliography

Bassas, Assumpta. "Carta Extraviada a E. desde el Hemisferio Sur". Catalog entry for *Five Sent Letters*

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Reina Sof  a. Madrid & Duoda (Centre D'Estudis
Feministes) Universitat Barcelona.

Johnson, K. " Drawn to Scale." *The New York Times*,
New York. August, 1999.

The Paris Review. Autumn/Winter 1996-97.

"Letter to the Mother" *Portfolio*. 1997.

Spector, N. " Broadly Speaking". Brochure entry to
"Drawn to Scale."

Yablonsky, L. "Elena del Rivero. Echo of an Unfinished
letter" Catalogue entry. *Track 16. Smart Press*.

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as
they are submitted and selected.

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Flies, 1998
Drypoint on natural
gampi, sewn on rives
heavyweight
Courtesy the artist

Aleksandar Duravcevic

Aleksandar Duravcevic was born in Montenegro, in ex-Yugoslavia, in 1970, and he moved to New York in 1995. His work has been featured in exhibitions at the Brooklyn Museum of Art (2000), at Julie Cencebaugh Contemporary, NY (2000), at the Museo Marino Marini in Florence, Italy (2000), at Bridgewater, Lustberg & Blumenfeld, NY (1999), at Mark Wooley Gallery in Portland, OR (1999), and at the New York Public Library (1999).

You may contact the artist at
duravcevic_greaterny@hotmail.com

"Flies as a common fly. Flies on the wall. Flies in different sizes, perfectly different. Flies that cast a shadow. Flies as a common fly. Flies as a scale and the order of things. Flies as a repetition. Flies as a common fly."

My images are based on anatomical and anthropological diagrams. Through these images I am trying to establish a dialogue - a continuous investigation which stems from a personal need to open, to dissect, to catalog - to make a mark. An infinite desire or curiosity for organic forms both visible and invisible."

Selected Bibliography

Arte. Mondadori, Milan, Italy, 1997.

del Pilar Lopez, Maria. "Fusion." Museo de Arte-Universidad Nacional, Santefe de Bogata, Columbia, 1996.

Hirsch, Faye, "Working Proof" *Art on Paper*, Nov.- Dec. 1999.

Lee, Jennifer. "Themes and Variation-Publications of VFG & Co.1980-2000." Trustees of Columbia University-NY, 2000.

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.