

# MORE IS MORE: MAXIMALIST TENDENCIES IN RECENT AMERICAN PAINTING



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CURATOR

**MUSEUM OF FINE ARTS**  
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Lilian Garcia-Roig, *Triumph of Fall*, 2006, oil on canvas, 48 x 60 inches. Courtesy of Valley House, Dallas.

There are literally hundreds of people to thank for making this project possible: from the artists of the exhibition and their magnanimous collectors to the professionals at galleries from the East Coast to the West. We wish especially to acknowledge the Lenders: were it not for their goodwill and willingness to assist for the sake of the artists whose works they collect, we would not have the robust exhibition that opens the Seven Days of Opening Nights Festival in 2007.

In addition to collectors whose lives we have disrupted (spiriting their treasures to Florida), the Museum is indebted to many, many gallerists who helped us negotiate loans and secure publication images. MoFA salutes our colleagues at galleries from New York to California for their faith in this project and their expert advice.

*More Is More — Maximalist Tendencies in Recent American Painting* is the latest in the series of guest-curatorial exhibitions undertaken at the Museum of Fine Arts. Over the past decade the Museum has worked with guest curators from the departments of Women's Studies, Classics, History, and the School of Music. It always seems like a family enterprise when we work within the College of Visual Arts, Theatre & Dance, and so it is with great pride that this year we have the opportunity to publish

the research of Dr. Tatiana Flores of Art History, whose areas of specialization are Latin American and contemporary art. The concept of a maximalist exhibition was brought to us by Lilian Garcia-Roig of the Art Department. We cheerfully acknowledge the force field around Professor Garcia-Roig; both her colleagues and students are drawn into her brilliant and energetic orbit (MoFA staff are no exception).

Therefore, on behalf of conceptual catalyst Lilian Garcia-Roig and curator / author Tatiana Flores, the Museum extends deepest thanks to collectors of maximalist paintings and to the gallery professionals who so ably represent these painters. The Museum does also humbly acknowledge the Florida Arts Council and the Tallahassee / Leon County Council on Culture & Arts. We could not bring programs to our regional audience without both of these entities and we are extremely grateful for continued support.

Allys Palladino-Craig  
Director, MoFA



## HOW TO DO MORE WITH MORE: EMBRACING MAXIMALISM IN CONTEMPORARY PAINTING

The theme of a “maximalist” painting exhibition has been brewing in my mind for over a decade. In the ‘90s, I often wondered why most contemporary critiques, reviewers, books and shows dealt with minimal or “reductivist” works (which focused on one or a few of the many exciting things that could happen in a painting) and none seemed to tackle what I felt were the more interesting and more maximal works being produced at the same time.

Even as an art student in the ‘80s I always questioned the “less is more” adage that was thrown about the classroom as if some absolute truth. Instinctively, I understood what I felt was the true message (i.e., that it is easier to properly handle fewer elements in a work), but I also believed that if one could handle more elements, especially ones that often negate or undermine one another, then one could truly have “more be more”...it was just difficult to do so.



Lilian Garcia-Roig, Detail from *Triumph of Fall*, 2006, oil on canvas, 48 x 60 inches. Courtesy of Valley House, Dallas.

Why were critics not automatically drawn to those artists who could make more of more? Was it that the simpler the work, the more it cried out for explanation and thus the art was in the writing as much as in the work? As a visual artist, I ultimately decided that someone should curate the plethora of exciting contemporary maximalist painting being produced today. Luckily, I did not have to go far to discover that Florida State University had an enthusiastic expert in contemporary theory, Dr. Tatiana Flores, who happened to have a great interest in the growing contemporary trend of maximalist work. When I mentioned the idea of curating, she was very excited to take it on.

The most challenging part was not finding works (we had an initial list of over 200 artists) but rather defining where maximalism stopped. Defining “maximalism” proved to be not unlike Supreme Court Justice Stewart’s famous 1964 non-definition of pornography: “I know what it is when I see it.”

This quotation (the intent behind it) summarizes the irony and difficulty of trying to define complexity, density and perceptual or conceptual layered meaning. One aspect of maximalism that was particularly tricky to define was the type of work that was so maximal in one way that it became minimal in another. For example, a painting that was composed of repetitive, thickly-squeezed, colorful blobs of pigment was excessive in a maximal way, but only at one level, and so we found that we had to qualify our working definition of *maximalist*: a painting had to be complex on many fronts and in a multilevel way.

It is our goal that for visitors of this exhibition, the works selected create a compelling sense of *overwhelmingness*. They are works that cannot be immediately absorbed; they unfold over time even if they seem to scream at first. A great image is worth (at least) 1000 words and the best works can never fully be explained because they are a true visual language that is beyond the realm of words. I believe this exhibition will show how relevant and exciting maximalist tendencies in painting can be. It is my hope that the viewer comes away believing that *more* information, *more* square footage, *more* complexity, *more* layers, *more* abstraction, *more* representation, *more* paint, *more everything* in even a single painting, can add up to a more powerful and rewarding visual experience.

—Lilian Garcia-Roig





Jin Meyerson, *Untitled (tower with hanging laundry)*, 2006, oil and acrylic on linen, 39.25 x 59 inches. Private Collection. Courtesy of Zach Feuer Gallery, New York.

Tatiana Flores (Ph.D., Columbia University) is Assistant Professor of Latin American and Contemporary Art in the department of Art History at Florida State University, where she has taught since 2003. She is currently completing a book manuscript entitled *Estridentismo and the Development of Avant-Garde Art in Post-Revolutionary Mexico*. Professor Flores previously worked as curator of Latincollector Art Center in New York, an art space which focused on emerging and established artists from Latin America. She is a regular contributor to *Art Nexus*.



## MAXIMALISM AS A CRITICAL CATEGORY

*The "Ism" in Maximalism*

The major art movements of the twentieth century have for the most part been identified with "isms," as in the case of Cubism, Surrealism, or Abstract Expressionism. The suffix is useful as a means of grouping works of art by their commonalities in form or concept, organizing them into categories that reflect a shared aesthetic or historical moment, and endowing them with greater validity as part of a significant tendency or style. In many cases, such typologies are not imposed by artists themselves but rather by critics writing about their work, often from a contemporary perspective. Indeed, artists are often wary of labels, since such classifications might encompass a single aspect and not the totality of their work.

In 1921, Manuel Maples Arce, an avant-garde Mexican poet, published a manifesto which proposed moving beyond the "isms," mockingly stating, "Now no more of creationism, dadaism, paroxysm, expressionism, synthesisism, imaginism, asuprematism [sic], cubism, orphism, etc., etc., of 'isms' more or less theorized and efficient."<sup>1</sup> He rightly critiqued the absurdity of having so many interrelated categories, each one claiming to be ever so slightly different. Despite Maples Arce's resistance, the movement he founded could not resist classification by "ism" and came to be known as "Estridentismo" or "Stridentism." Time and time again, however, works of art identified under this moniker refused to be limited by it, setting up a transgression of boundaries that underscored the very arbitrariness of aesthetic categories.

Michel Foucault's examination of organizational systems in *The Order of Things* reaches similar conclusions. His often-cited preface opens with a reference to Jorge Luis Borges' "Chinese Encyclopedia," in which "animals are divided into a) belonging to the emperor, b) embalmed, c) tame, d) sucking pigs, e) sirens, f) fabulous, g) stray dogs, h) included in the present classification, i) frenzied, j) innumerable, k) drawn with a very fine camelhair brush, l) *et cetera*, m) having just broken the water pitcher, n) that from a long way off look like flies."<sup>2</sup> Through this ridiculous list, in which categories are established capriciously, it becomes clear that any system of classification is by its very nature arbitrary and that the objects organized within it are not always easily contained in discrete units. This line of criticism again would seem to put into question the tendency to organize artistic movements into "isms."

Contemporary art criticism has been less inclined to theorize new "isms," though the curatorial enterprise always involves a high degree of grouping and categorizing. With the recent perpetuation of biennials, art fairs, and festivals, the curator has assumed center stage as the primary theorist of new art, replacing the critic in importance. Perhaps because the curatorial role plays out in real space and not in the linguistic space of the critic, it becomes harder to contain actual art objects according to a limited number of common characteristics that the suffix "ism" would imply. Furthermore, the ever increasing globalization of the art world also presents a challenge to the possibility of a linear history and to identifying such common philosophical sources as many of the early twentieth century "isms" shared. Rather than displaying itself as a linear continuum, contemporary art history acts like a web, and a tangled one at that, of multiple reference points, circular patterns, and repetitive but slightly altered forms that are not always contiguous.

Given this skepticism of classifying according to "isms," the question becomes, why Maximalism? In the context of this exhibition, Maximalism should be understood as a loosely-bounded critical category, not as dogmatically demarcating an artistic movement or as a rigid aesthetic. The Oxford English Dictionary defines Maximalism as "extremism in any sphere." The term has been used in design, architecture, and music but is less common in the visual arts and, unlike its converse Minimalism, lacks specific connotations in relation to works of art. This exhibition brings together paintings that are characterized by their excess, whether in formal layering, painterly stroke, or narrative overload — works that overwhelm vision and demand sustained looking. The title, *More Is More: Maximalist Tendencies in Recent American Painting*, sets up significant limits: the category of Maximalism, the consideration of work produced in the United States within the last two decades, and the medium of painting.

The original goals of this exhibition were to arrive at a more comprehensive definition of Maximalist painting, to highlight its stylistic pluralities, and to investigate the strategies through which the medium of painting continues to assert its artistic relevance well into the technological age. To define Maximalist painting, however, is to contain it, and as is made clear by the works in this exhibition, this painterly mode refuses to be delimited. In *The Order of Things*, Foucault wrote, "We are all familiar with the disconcerting effect of the proximity of extremes, or, quite simply, with the sudden vicinity of things that have no relation to each other."<sup>3</sup> The works in this exhibition could be characterized in this very way. Not only do they appear to have no relation, but many of them are rife with internal contradictions and stylistic discrepancies. Thus, attempting to subdivide the works on display into distinct categories is futile because they end up sounding much like the items in Borges' encyclopedia. One such list might read: 1) paintings inspired by Old Masters, 2) irreverent work, 3) work that takes itself seriously, 4) irreverent paintings that makes a serious point, 5) etc.

A more rigorous way of grouping these works might be through form, assessing whether their Maximalist qualities depend on a painterly overload that keeps attention focused on the surface (as in the work of Lilian Garcia-Roig or Michael Roque Collins), compositions with dramatic spatial recessions that emphasize narrative excess (as with Mark Messersmith or Nicola Verlato), intense all-over surface patterning which refuses to let the eye rest on a single point (in paintings by Reed Danziger, Eric Parker, or Emilio Perez), figurative works that approach the picture plane as though it were a textual space (as with Loren Munk, Gael Stack, or James Barsness), or works that combine a variety of techniques or styles (as in the case of Lisa Sanditz, Jin Meyerson, Daniel Dove, Rosson Crow, or Dan Sutherland). Classification according to form, aside from not avoiding overlaps between

<sup>1</sup> Luis Mario Schneider, *El Estridentismo: La vanguardia literaria en México* (Mexico City: Universidad Nacional Autónoma de México, 1999), 7. Author's translation.

<sup>2</sup> Quoted in Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, Trans. Alan Sheridan (New York: Vintage Books, 1994), xv.

<sup>3</sup> Foucault, xvi.





Loren Munk, *What Manhattan Makes, Brooklyn Takes*, 2004-06, oil on linen, 72 x 60 inches. Courtesy of Dam Stuhltrager Gallery, Brooklyn, New York.



categories, tends to disregard subject matter, and Maximalist paintings often have a lot to say. They might be engaging in a dialogue with the history of art; transgressing the boundaries between high art and low culture, text and image, East and West, or between the arts; or offering new possibilities for the medium of painting in the twenty-first century. In short, Maximalism in American painting is practically an anti-“ism” because of the wide array of styles that it offers and the multiple references that it makes. Its diversity and multiculturalism act as metaphors for the globalized and eclectic nature of the contemporary art world.

#### *Artists in the Exhibition*

Paintings that could be characterized as Maximalist are currently being created worldwide, but, aside from practical considerations, the choice to limit the exhibition to artists living and working in the United States was made because there is something very American about excess and also because the works, produced by artists from different backgrounds and locations, were notably diverse. The Leipzig School has produced excellent Maximalist painters in the likes of Neo Rauch, David Schnell, and Martin Eder; however, having common roots, their works could be subsumed within a more conventional history of German painting, unlike the situation with American Maximalists. Furthermore, although the current art world dictates that artists move to New York for a maximum of exposure, a concerted effort was made for this exhibition to identify artists with a more regional focus. An examination of the formal and conceptual qualities of these works yields more insight into Maximalism as a critical category.

American art criticism from the postwar period to the 1970s tended to ignore Maximalist manifestations in art, giving attention instead to other criteria for classifying and interpreting. Though Abstract Expressionism, particularly of the gestural variety, could be considered a type of Maximalism, critical writing assessed its formal, phenomenological, and socio-historical qualities. Clement Greenberg’s formalist approach, the claim that such paintings’ primary characteristics were flatness and the ability to be taken in at a single glance, was by far the most prevalent. The work of Loren Munk makes a humorous and pointed attack at such critical dogma, as in his painting *Clement Greenberg (Large)*, 2005–2006 (page 44). Here, the critic’s face is juxtaposed to an overwhelming amount of text in different fonts that details Greenberg’s philosophical, institutional, and literary connections as well as the numerous critics and artists that he



Peter Saul, *Criminal Medicine*, 1966, oil on canvas, 51 x 58.75 inches. Collection: Museum of Fine Arts, Florida State University. Gloria Vanderbilt and Aline Rhonie Fund.

inspired. The painting is anti-Greenbergian in its refusal of medium-specific purity by the inclusion of text and also in demanding the viewer’s time in order to make sense of the work. In his own writings, Munk calls attention to art’s resistance to categorization: “After over two decades of practicing what could be called ‘Maximalist’ painting, these works are a humble attempt at restoring those millions of tiny messy pieces, allowing us to see the beginnings of art’s ‘Big Picture.’”

Other artists probe earlier within the history of art to draw inspiration from the Old Masters. Julie Heffernan revisits the genres of still-life, landscape, and portraiture in a style reminiscent of the Northern Baroque. *Self-Portrait as Root III*, 2006, sets an assortment of apples and grapes in the shape of an inverted cornucopia against a tropical background, creating a bizarre and unexpected pairing (page 37). Rather than being an exercise in capturing truth and visual accuracy, as in traditional approaches to these genres, the painting becomes intensely subjective. According to Heffernan, “The paintings become a space to record the mutterings of a life, the images that cohere out of memory and imagination in order to tell their own story. I think of them as imaging flesh from the inside.”





James Barsness, *The River, the Woods, the Falls*, 2004, acrylic and ink on paper mounted on canvas, 50.5 x 68.25 inches. Courtesy of George Adams Gallery, New York.

Masami Teraoka's most recent paintings are intense, multilayered works that reference Italian and Northern Renaissance art. He creates hellish scenes populated by numerous, mostly naked figures that comment on the world of depravity and vice, often relating them forward to our own times. In *Virtual Inferno — Cardinal and Nude*, 2001, one of his more spare painterly compositions, a skeleton in a bishop's mitre consorts with two naked figures, one wearing a halo (page 57). The work engages in a visual critique of the Catholic Church by relating suppressed sexuality to saints and clergy. The subject recalls the work of Francis Bacon, but in Teraoka's case, there is a far greater insistence on narrative and on creating a sense of confusion and ambiguity. In his own words, "I try to focus on current issues articulated on a metaphorical level.... Each narrative creates a fantastical aesthetic world where human folly and dilemma are expressed in such a way that the beauty and ugliness of human activity and psyche thrive in a complex pictorial recipe." In addition to paintings

referencing the Renaissance, Teraoka has also produced a large body of colored woodblock prints referencing Japanese prints known as Ukiyo-e. In them, East and West collide for often humorous effect, creating Maximalist incongruities (page 14). On the relation between the paintings and prints, Teraoka writes, "My current work has taken another direction, melding western aesthetics, religious and iconic themes from the Renaissance that I update as if continuing a cross-epoch conversation. What determines which of the media I work with is the content of the statement I want to address. I use two different visual vocabularies — one for each media — which, like any language, encapsulate different outlooks and implications and are applicable in different contexts."

James Barsness' paintings also make reference to the history of art, but he tends to juxtapose images from Eastern and Western traditions. *An Abridged History of the Civilized World*, 2000 (page 21), depicting cartoonish fig-



ures ascending a hill, looks like a cross between Tower of Babel images and Mughal miniature painting. Each inspection of the painting yields new visual information. Among the copulating couples, farting figures, balloon faces, and animal-human hybrids, there is an underlying sense of irreverence and a flat-out refusal to make sense.

Maximalist artists often disdain rules and violate conventions of good taste. The refusal to distinguish between high art and low culture is a common feature among many of the artists in this exhibition. The critic Robert Pincus-Witten, who employed the term Maximalism to refer to figurative tendencies in American art of the 1980s — as in the work of Julian Schnabel or David Salle — describes a similar phenomenon:

the Maximalist[s]...are all inventing art out of the conventions of middle-class popular culture. Minimalism...was perhaps the last cohesive style to emerge from the stimuli of High Art — the art of the text rather than the TV sitcom....

Fodder for the New Art... — Suburban Beautification. Looming behind are the turreted Hansel & Gretel castles of Disneyland, Disneyworld.... Daylong, lifelong exposure to TV cathode rays have burned out the color cones of the eyes; nuanced discretions are in the balance, must go, have gone. Smart conversation as sitcom one-liners, gags, or the dutiful, portentous banalities of the soaps, six words strung in a row if even that. Art imitates Life. "Bad" is good, better, best.<sup>4</sup>

The merger of high and low has been a recurring trope in modernist art. In the 1960s, it was sanctioned by the Pop artists, though Pop Art is far from Maximalist. Peter Saul's painterly compendiums of cartoonish imagery, as in *Criminal Medicine*, 1966 (page 9), are more applicable precursors for recent Maximalist painting. The strident composition with its shrill colors and gross-out subject matter forces us to ponder what exactly constitutes good art. Whereas from the sixteenth century onwards, easel painting has been the high art medium par excellence and a set of criteria has existed against which to judge it, contemporary painting offers no such base. Maximalist painters are free to court bad taste and still be considered "good."



Dan Sutherland, *Pushy Left*, 2006, oil on aluminum, 66 x 48 inches. Courtesy of Moody Gallery, Houston.

Robert Williams has been a major player in the underground comics movement, and he is both a professional illustrator and artist. A painting such as *In the Pavilion of the Red Clown*, 2001 (page 61), is practically the antithesis of high art. For all the circus imagery that pervades the history of

<sup>4</sup> Robert Pincus-Witten, *Postminimalism into Maximalism: American Art, 1966-1986* (Ann Arbor: UMI Research Press, 1987), 291.





Julie Heffernan, *Self Portrait as Gorgeous Tumor II*, 2005, oil on canvas, 60 x 52 inches. Image courtesy of Catharine Clark Gallery, San Francisco.



art, his alcoholic, menacing, one-legged figure is a far cry from Picasso's or even Bernard Buffet's sad clowns, as are the female performer's bony ribs and gaudy make-up from the sensual female art historical nude. Grinning masks in the background make the experience all the more disconcerting. This and other paintings by Williams revel in their excess and create unexpected juxtapositions that recall the Surrealist legacy in art.

Indeed, Surrealism could be seen as the first detour in the history of twentieth century art (with "history" being understood as a narrow, linear path based on formal innovation traced primarily by artists living in Paris during the first decades of the century). As a movement that transgressed boundaries by being simultaneously literary and artistic and that could not be contained by stylistic classifications, Surrealism could be considered a kind of Maximalism *sui generis* (at least in spirit, if not always in form). The painting *Watch Your Step* (pages 24-25) by Rob Clayton recalls the Surrealist notion of beauty as "the chance meeting of a sewing machine and an umbrella on an operating table."<sup>5</sup> Setting sundry elements within an incongruous pictorial space, it refuses any sense of narrative coherence. More recently, Rob Clayton has teamed up with his brother Christian Clayton to engage in collaborative work that courts the randomness of certain Surrealist games, such as the "exquisite corpse," in which several participants would execute a drawing without having seen what the others before them drew. Similarly, the Clayton Brothers trade off working on a painting in an arbitrary manner, never sure of what the outcome will be. The result is humorous and colloquial figurative imagery in an intriguing mix of styles that challenges the viewer to make sense of it.

Douglas Bourgeois also includes multiple references to popular culture in his painting *Sanctuary*, 1994 (pages 22-23), but his underlying message is far more serious. A young black man is surrounded by sundry objects: fast food bags, cigarette butts, pipes, and a tire, among others. Closer to his



Erik Parker, Detail from *Roll the Barrel*, 2005, oil on canvas, 91.5 x 75.25 inches. Collection of Stacey Fabrikant. Courtesy of Leo Koenig Gallery, New York.

nude torso, however, are various Catholic symbols, such as thorns, goldfinches, and the sacred heart of Jesus, which shield him from the pollution of the outside world. Though it does not appear so at first glance, the painting is highly spiritual. It reveals its message after close observation.

<sup>5</sup> The quote is from the Comte de Lautréamont's book of poetry *Chants de Maldoror* (1869).





Masami Teraoka, *31 Flavors Invading Japan / Today's Special*, 1980-82, woodblock print, edition of 500 + APs, 11 x 16 inches. Courtesy of the Artist and Catharine Clark Gallery, San Francisco, California.

Bourgeois' own writings reveal this piece to be highly autobiographical: "Many of the objects in the painting were found outside my house, thrown from passing cars into the ditch (Taco Bell cup, Community Coffee go-cup, McDonald's cup, Winston cigarette pack, cigarette butts). Other objects were from my father's workshop: the oil can, light switch, piece of pipe, box of tacks. The Camellia kidney beans were in my kitchen. The Statue of Liberty is a souvenir from my house."

Mark Messersmith's paintings describe the flora, fauna, and landscape of the American South in exuberant compositions rendered in blues and violets (pages 16, 38-39). Populated by wild animals that often create a foreground focal point, his works tend to have layers of narrative that may only be deciphered after sustained looking. The theme of these paintings is the epic struggle between man and nature, more specifically, the disappearance of the North Florida ecosystem in the hands of loggers, hunters, and developers. For Messersmith, the canvas itself is an insufficient means of expression. His work spills over into the edges with painted reliefs and niches containing photographs and objects related to the principal composition for added visual interest.

Nicola Verlato's work is also overwhelming in its narrative excess. Though he adopts a more realistic style of figurative painting, he structures the composition in such a way as to suck the viewer in into a vertiginous vortex (pages 58-59). His most recent subject matter involves figures being swept away by tornadoes in a spatial configuration that perversely recalls a cinematic vista from the 1939 film *The Wizard of Oz*. Tinged with eroticism, the works with their sweeping perspective and multi-figural formations create a sense of awe at the artist's prowess.

Maximalist painting manifests itself in a variety of styles and employs multiple references. Though the works discussed so far reveal a strong figurative impulse, abstraction is also explored to different ends by artists in this exhibition. Dan Sutherland probes the space between figuration and abstraction in *88 Pretty Canals*, 1994 (pages 54-55). Resembling a painted collage and revealing its underlying wood support, the work contains a vast amount of visual information, ranging from distorted figures resembling allegorical representations of the winds to bizarre machines, decorative patterns, and graffiti-like scrawls. The work reveals the limits of memory by making it simply impossible to remember all of its constitu-



ent elements and also challenges language by displaying a scene that is almost indescribable. Vision alone, not reason or past experience, becomes the only means of approaching such a work.

Gael Stack's work also occupies the boundaries between figuration and abstraction, but she is more concerned with exploring the space between images and language. Stack's *Untitled*, 2003 (page 53), contrasts line drawings in curvilinear and rectilinear forms with passages of indecipherable text. Grouped together around the edges of the canvas, these layers of visual information vie against each other for attention, and the effect is to force the viewer to unravel the different pieces. According to Stack, such work "evidences a parallel concern with the investigation of the limits of language as they are increasingly compounded by the dilemma of the failings of memory: what happens if memory fails us and memory is who we are? 'Caps' begin to appear in the paintings, for example, as simple metaphors for the loss of the names of things."



Nicola Verlato, Detail from *Mothers*, 2005, oil on canvas, 49 x 71 inches. Courtesy of Stux Gallery, New York, NY.

Other artists relish pure abstraction. Emilo Perez's paintings combine the visual dynamism of Abstract Expressionism with a more graphic impulse (pages 48-49). Patches of color are tamed by darker outlines, making his paintings appear as though they had spontaneously come into being rather than being painstakingly produced. The smooth surface of the canvas negates the artist's presence, a rejection of subjectivity which distances the work from the Abstract Expressionist legacy. Perez's paintings are built up of layers painted atop designs then cut away to expose different areas of color. The final image is covered with a resin glaze for a jewel-like effect.

Reed Danziger's paintings are also intensely graphic, consisting of bold kaleidoscopic patterns, floral motifs, flat shapes, and sweeping curves to unify the different areas of the canvas. *Substratum 121*, 2005 (pages 30-31), contains large patches of white resembling snowflakes or lace and throughout it, organic, decorative forms are contrasted with passages of paint drippings, both stylized and real. The spontaneous appearance of such paintings belies the research that each one involves. Danziger draws motifs from nature and culture, but in the final process of production solely relies on her own memory in order to see "what remains...and what gets buried — which is more reflective of how we process and collect our thoughts."

Erik Parker fuses abstraction and underground culture in his psychedelic paintings (pages 13, 46-47). He renders them in flat vibrant colors, emphasizing decorative surface patterning, repetitive and distorted forms, and a graphic appearance. He often incorporates text, as in the core of *Roll the Barrel*, 2005. It is structured around a phallic shaped central ele-

ment punctuated with geometric and organic abstracted shapes. Parker's paintings have been described as visually analogous to hip-hop music. The comparison is an apt one, for in this painting, the forms create a syncopated rhythmic effect.

Grant Miller explores the intersection between geometric abstraction, spatial distortions, and architecture in his Maximalist compositions. His Technicolor paintings (pages 42-43) with their maze of lines leading in all directions offer the eye many distinct possibilities for their traversal. Perspectival discrepancies create a tension between surface and depth, creating a hypnotic effect in the viewer, whose gaze gets lost within. In this context, Miller's reflections on his own work are interesting because they would suggest the role of the viewer as analogous to that of a lab rat in a maze, "I am engaged in a body of work that focuses on human conditioning, traditions, and showing how these traditions shape our culture. Often traditions and previous notions are taken out of context and rudimentarily applied to a wide range of situations without reference to their original application. I find it fascinating how these previously accepted ideas can become expectation, often creating artificial boundaries, imperceptible to each participant."

The interrelationship between art and architecture is often a fruitful area of inquiry in the visual arts and Maximalist painting. Jin Meyerson's recent paintings employ images that recall the aftermath of 9/11, such as building remains and airplane crashes. The monumental *goodbye nyc*, 2006 (page 41), contrasts photographic realism in monochromatic tones with abstracted silhouetted figures in neon colors. Engulfing the viewer, the work highlights the transitory nature of human structures and combines





Mark Messersmith, *Moonlit Landscape*, 2004, oil on canvas and mixed media, 72 x 75 inches.



photographic techniques, graphic design, and architecture within the space of a painted canvas to offer new possibilities for memorializing traumatic collective experiences. Meyerson's *Untitled (tower with hanging laundry)*, 2006 (page 6), contrasts a building in ruins (perhaps the base of one of the Twin Towers) with a makeshift skyscraper constructed of what appear to be colorful boxes. The monochromes describing the architectural remains and the distorted ground underneath are set in opposition to colorful laundry hanging on cords, the central building rising to the heavens, and a lone silhouetted figure standing atop a broken bridge. Through this painting, Meyerson locates the modern-day sublime not within nature but rather in the human capacity of destruction and reconstruction.

Lisa Sanditz explores architectural form in relation to painterly textures and mixed media techniques. As with Meyerson, her work alludes to the sublime, though in her case, she seeks it within the intersection of the American landscape to commercial development. In her words, "The paintings are constructed as organically and irrationally as...landscapes themselves. Within the painting space, the paintings are amok with different gestural styles, as abstract and realistic forms erupt onto the canvas. The paint-handling and the imagery is at times very descriptive of the places I observe, while at other times it is loose, layered, careless and more abstract, hoping to recall the memory of previous uses of the land. The densely painted surfaces and wide-open spaces on the canvas try to convey both a sense of hope and emptiness, a feeling both critical and celebratory of the American landscape." *Asbury Park 2*, 2005 (page 51), corresponds to Sanditz's own description of her work by starkly contrasting a decrepit lone building with an animated sky rendered with myriad blues, greens, and other colors in a haphazard curvilinear impasto.

The sublime as an overwhelming spatial experience is a relevant subject for Maximalist painting. Rosson Crow references the sublime through interior spaces, as in *Silent Rooms with Carpets So Heavy All Footsteps Are Absorbed*, 2006 (page 29). The work depicts an empty room in a neo-baroque architectural style described in a palette of golds, mauves, and dark violets. Lonely and eerie, it is both unwelcoming and disconcerting. A stark violet backdrop impedes further visual penetration of the space, the carpet violently drops off creating a void in the center of the canvas, and vertical drips that occupy the foreground of the composition appear to defy the force of gravity, inducing a sense of disorientation. Crow writes eloquently about her work, relating her Maximalist qualities to American excess: "America is all about cheap utopias, pleasure, spectacle, the grotesque...the feeling of being buried alive by products at a grocery store, the flimsy façades created to divert the eye from the cinder block structure behind. America is the cosmetic sublime. It is the theater of distractions, custom built for our cultural addiction to entertainment."

Daniel Dove's paintings also tend to depict empty architectural spaces though his subjects are often mundane. *Tyvek*, 2004 (page 33), depicts a typical suburban house; however, it is created through a photomontage technique of superimposed layers that force the eye to wander around in search of focus. *Overlap* (page 34), featuring a desolate playground, is more painterly. The tubular forms of the slides are echoed by the vigorous brushstroke. Dove composes his paintings using computer technology, offering new possibilities for the medium of painting: "My process usually begins with a chance encounter with an interesting place, which I photograph and sketch. In the studio I invent new sources, often with the aid of

computer applications. While painting, I use a combination of highly controlled rendering and chaotic smears, scrapes, splatters, and other chance-driven processes. This helps to foster my subjective, intuitive, and painterly response to technologically fabricated sources. It also pushes my paintings close to multi-styled collage, while other aspects (light, spatial illusion, etc.) pull toward a more traditional unity. By combining faithful observation and syntactic disjunction, I hope to convincingly picture the landscape using painting's particular capacity for self-reflection."

Michael Roque Collins often merges architectural motifs with the landscape. His paintings also create a sublime effect, mainly from the light that emanates from within, which endows them with spiritual overtones. *Path of Ascendance*, 2004 (page 27), features a stairway covered with vegetation described in hues of yellow and brown. As the eye follows the steps upwards, forms dissolve into light, producing a quasi mystical experience. Though his works are very painterly, Collins acknowledges his reliance on photographs to structure his compositions. He describes his paintings in the following terms: "I define my approach as 'The Concept of Perpetual Movement.' I construct line, shadow, and form from the inside out. My own artistic process emphasizes gesture before contour, bone before flesh. By capturing the essence of my subject, I come closer to the spirit world....The entire spectrum of life unfolds on a sheet of stretched linen....Art is the creative manifestation of my soul. Each painting captures a brief moment of my existence, but each movement is like a life-age of humanity. They will always remain fragmented efforts in a panorama of creative articulation."

Lilian Garcia-Roig, whose primary subject is the landscape (pages 4-5, 34-35), shares with Collins a painterly approach to the genre; however, her work is firmly grounded in matter. Lacking mystical overtones, it explores how the materiality of paint is able from afar to create the illusion of an image only to break down upon close inspection. She seeks out wild, impenetrable landscapes and paints as she sees them, through a purely spontaneous, intuitive approach. The finished paintings subvert traditional rules of composition. Built of thick impastos, they are structured around different shades of brown and green and, more recently, the oranges and yellows of the fall foliage in the Northeast. She works on a large scale, and the effect is of wholly immersing the viewer's gaze within the chaotic spaces created by her paintings. About her work, Garcia-Roig writes, "By creating the illusion of recognizable trees, I draw the viewers comfortably into what they perceive is a conventional space. Up close, however, the images break down; the lush, gestural paint marks and occasional raw patches of canvas help to reinforce for the viewer the two-dimensional character of abstract painting as an activity as much as an end-product."

As I hope will have become clear, the artists gathered together for this exhibition approach their technique and subject matter in vastly different ways. Though it is possible to draw common threads between their works, these painters represent the diversity of the contemporary American art world and the interpretive possibilities of the term "Maximalism" itself. United by the medium of painting, their work refuses to be contained within narrowly circumscribed critical categories. Rather, it spills out sloppily and demonstrates that the activity of making art is a creative, not an academic, exercise. It is up to critics, curators, and art historians to create order out of this chaos, but they should strive as much as possible to attempt to remain true to the artists' original intentions.

—Tatiana Flores







JAMES BARSNESS

DOUGLAS BOURGEOIS

ROB CLAYTON

MICHAEL ROQUE COLLINS

ROSSON CROW

REED DANZIGER

DANIEL DOVE

LILIAN GARCIA-ROIG

JULIE HEFFERNAN

MARK MESSERSMITH

JIN MEYERSON

GRANT MILLER

LOREN MUNK

ERIK PARKER

EMILIO PEREZ

LISA SANDITZ

DAN SUTHERLAND

GAEL STACK

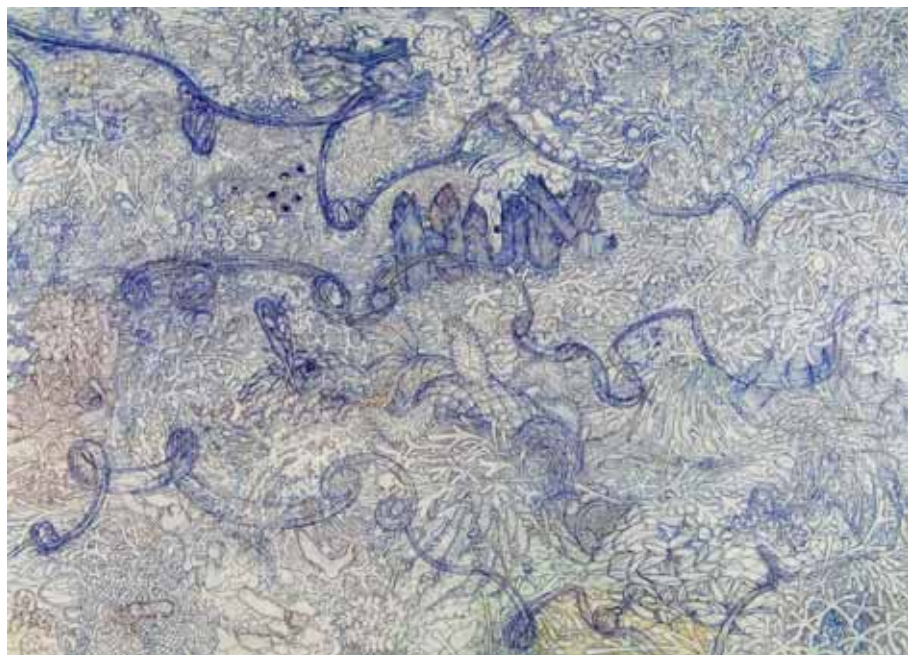
MASAMI TERAOKA

NICOLA VERLATO

ROBERT WILLIAMS

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James Barsness, *Hum*, 2004, ballpoint pen and gesso on canvas, 50 x 68 inches. Courtesy of George Adams Gallery, New York.

"Jim Barsness's drawings and painting stretch boundaries, break rules and combine the unexpected....All is fair game, from cartoon figures and advertising images to classical themes derived from celebrated paintings, Barsness integrates a wide range of images that come across like a strange hybrid of Italian Renaissance idealization and comic book exaggeration... The underlay of drawings and printed materials and the allusion to both ancient and modern images borrowed from the history of painting create a game board for discussion. We find ourselves looking to the details and searching for hidden meanings."

—Sandy Harthorn, Curator of Exhibitions, Boise Art Museum

James Barsness is Professor of Art at the University of Georgia in Athens where he also maintains a studio. <jimbarsness@charter.net> The artist is represented by George Adams Gallery, New York, New York.

Selected Exhibitions & Awards: 2006 — Pollack Krasner Foundation Award. Solo Exhibition, *This Side of the Blue*, George Adams Gallery, New York, NY. 2005 — Golden Foundation Grant. 2004 — Solo Exhibition, *You Belong Here: New Paintings and Prototypes*, George Adams Gallery, New York, NY, and Greenville County Museum, Greenville, SC. 2003 — Joan Mitchell Foundation Award. Solo Exhibition, *James Barsness*, Atlanta Contemporary Arts Center, GA. 2002 — Juror, Arkansas Art Center 25<sup>th</sup> An-

nual Delta Artists Open Invitational, Little Rock, AR. Solo Exhibition, *The Prize*, George Adams Gallery, New York, NY. Solo Exhibition, *An Abridged History*, Arrow, Athens, GA. 2001 — Faculty Research Grant, UGA, The University of Georgia Research Foundation, Athens, GA. Solo Exhibition, *Any History Will Do*, George Adams Gallery, New York, NY. Solo Exhibition, *James Barsness*, Arthur Roger Gallery, New Orleans, LA. Solo Exhibition, *I Knew A Farmer*, Arrow Gallery, Athens, GA. 2000 — Artist in Residence, UGA Studies Abroad, Cortona, Italy. Solo Exhibition, *James Barsness – New Work*, Brian Gross Fine Art, San Francisco, CA. 1999 — Solo Exhibition, *New Paintings*, George Adams Gallery, New York, NY. Faculty Research Grant, UGA, The University of Georgia Research Foundation, Athens, GA. 1998 — Solo Exhibition, *It's A Beautiful World*, George Adams Gallery, New York, NY. 1997 — Solo Exhibition, *Jim Barsness: Icons of Comic Relief*, John Michael Kohler Arts Center, Sheboygan, WI. Solo Exhibition, *New Civilizations*, George Adams Gallery, New York, NY. Elizabeth Foundation Grant, New York, NY. 1996 — Solo Exhibition, *The Rhythm of Rebel Angels*, Susan Cummins Gallery, Mill Valley, CA. Solo Exhibition, *James Barsness*, California Museum of Art, Santa Rosa, CA. 1995 — Solo Exhibition, *The Usual Difficulties*, George Adams Gallery, New York, NY. Solo Exhibition, *James Barsness*, Southeastern Center for Contemporary Art, Winston-Salem, NC. 1994 — Solo Exhibition, *Mythic Inventions*, Boise Art Museum, Idaho. 1994, 1993 — Solo Exhibition, *Jim Barsness: New Works on Paper*, Frumkin / Adams Gallery, New York, NY. 1990, 1991, 1993, 1994 — Solo Exhibition, Susan Cummins Gallery, Mill Valley, CA. 1989 — Juror's Award, Crocker / Kingsley Annual, Sacramento, CA. 1988 — Solo Exhibition, Basement Studios, San Francisco, CA. 1978, 1989 — Binney and Smith National Art Achievement Award, Diego Rivera Gallery, San Francisco Art Institute, CA. 1985 — Angus McDonald Scholarship, Boise State University, ID. President's Essay Award, Boise State University, ID.





James Barsness, *An Abridged History of the Civilized World*, 2000, ink, acrylic, collage mounted on canvas, 68 x 93.5 inches. Courtesy of George Adams Gallery, New York.

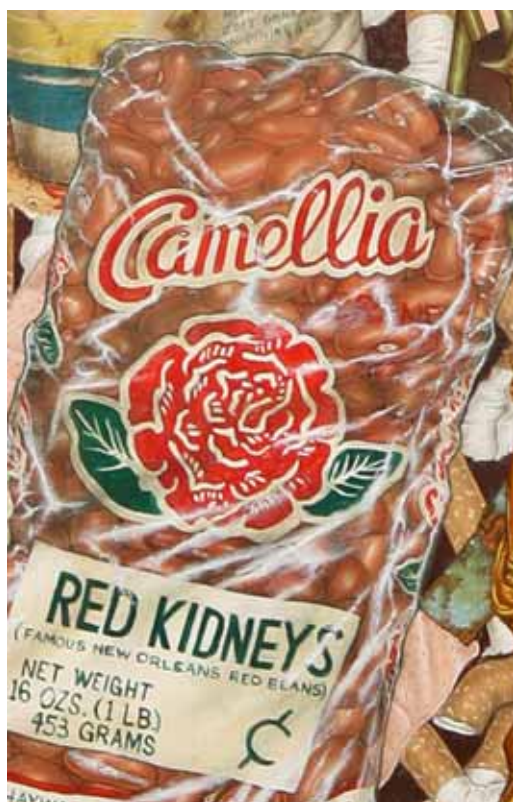




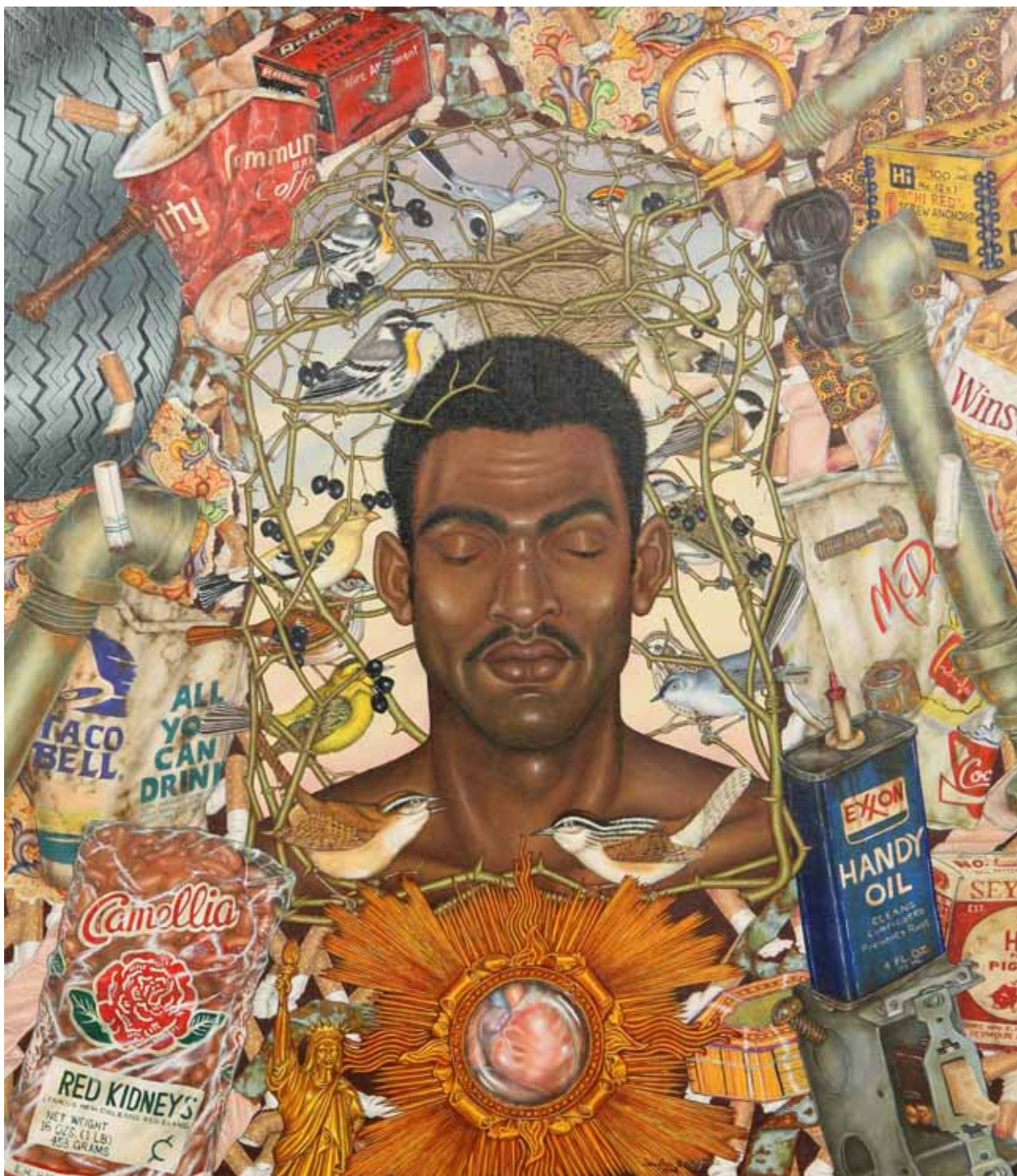
"*Sanctuary*, 1994: The protagonist of this painting is in a meditative state, surrounded by a 'halo' of smilax vine, with birds and natural elements close to his head. These elements of nature contrast with the found objects outside of the vine demarcation. Many of the objects in the painting were found outside my house, thrown from passing cars into the ditch (Taco Bell cup, Community Coffee go-cup, McDonald's cup, Winston cigarette pack, cigarette butts). Other objects were from my father's workshop: the oil can, light switch, piece of pipe, box of tacks. The Camellia kidney beans were in my kitchen. The Statue of Liberty is a souvenir from my house. The elevation of common objects was important to me in this piece. The gold frame-like device over the man's chest is the top portion of a monstrance, which is a sacred vessel from Catholic Church ritual which holds the consecrated bread believed to be the Body of Christ. In this instance, it holds the anatomical heart of the meditating man."—DB

Douglas Bourgeois is represented by the Arthur Roger Gallery in New Orleans, Louisiana. <[www.arthurorogergallery.com](http://www.arthurorogergallery.com)>

Selected Exhibitions & Awards: 2002 / 2003 — Contemporary Arts Center, New Orleans, LA. 2003 — Arthur Roger Gallery, New Orleans, LA. 1999, 1996, 1994, 1992 — Arthur Roger Gallery, New Orleans, LA. 1992 — Louisiana Division of the Arts Fellowship. 1989 — Galerie Simonne Stern, New Orleans, LA. 1987 — Southeast 7, SECCA / RJR Individual Artist Fellowship. 1984 — Fine Arts Museum of the South, Mobile, AL. 1983 — Southeastern Center for Contemporary Art, Winston-Salem, NC and Galerie Jules Laforgue, New Orleans, LA. 1981 — Awards in the Visual Arts Fellowship. 1978 — Diversity Gallery, New Orleans, LA.







Douglas Bourgeois, *Sanctuary*, 1994, oil on panel, 16 x 14 inches. Collection of Claude and Susan Albritton, McKinney Avenue Contemporary, Dallas.





Before the Clayton Brothers' careers coalesced, Rob Clayton was an artist in his own right, inspired by visionaries and outsiders whose inexhaustible passion to create deeply moved him and drove him to explore his need to produce images and tell his own stories. After graduating from Art Center College of Design, in 1988, Rob Clayton embarked on a career as an artist in New York, Denver and Los Angeles.

In 1996 Rob returned to Los Angeles to teach at his alma mater, Art Center College of Design. Proximity to his brother, Christian Clayton, also an artist, allowed for an evolution of their creative processes. Throughout the years he and his brother have slowly converged into a collaborative team to paint the stories that they share and invent as the Clayton Brothers.

Robert Clayton is a professor of experimental media at the Art Center College of Design in Pasadena, CA and also maintains a studio with his brother in Verdugo City, California. The Clayton Brothers are represented

by Bellweather Gallery in New York, New York and Mackey Gallery in Houston, Texas. Rob Clayton can be reached at <[requestinfo@claytonbrothers.com](mailto:requestinfo@claytonbrothers.com)>.

Selected Exhibitions & Awards: 2006 — Clayton Brothers Exhibition, Alyce de Roulet Williamson Gallery, Pasadena, CA. Clayton Brothers, The Armory Show, Bellweather Gallery, New York, NY. Clayton Brothers, Madison Museum of Contemporary Art, Madison, WI. Clayton Brothers, Bellweather Galley, New York, NY. Clayton Brothers, *Wishy Washy*, Bellweather Gallery, New York, NY. 2004 — Clayton Brothers, *Art Statements*, Art Basel, Miami, FL. Clayton Brothers, *I Come From Here*, Mackey Gallery, Houston, TX. 2003 — Clayton Brothers, *Six Foot Eleven*, La Luz de Jesus Gallery, Los Angeles, CA. 2002 — Clayton Brothers, *Candy Lackey*, Roq La Rue Gallery, Seattle, WA. 200 — Clayton Brothers, *Green Pastures*, La Luz de Jesus Gallery, Los Angeles, CA.







Rob Clayton, Details from *Watch Your Step*, n.d., oil and collage, 54 x 14 inches. Collection of Claude and Susan Albritton, McKinney Avenue Contemporary, Dallas.





"Through large works of oil on linen and mixed media on photographs I investigate lush surfaces, which combine multiple symbolic elements through which I investigate themes such as the symbiotic, romantic relationship of darkness and light, the cyclical nature of life and death, the complexities of inner psychological life, and the mysteries and vital im-

portance of individual spirituality. These themes find creative expression through a rich system of synergistically connected metaphoric subjects: primitive ritual forms, the figure, modern day power plants, classical architectural forms and above all gardens.

In many recent series the garden spaces contain verdant vegetation, which erupts with life amidst abandoned factories, decaying ancient Roman buildings and other such vestiges of a collapsed human presence. In my paintings nature becomes a punitive element. The architecture is being eviscerated by nature. The buildings are metaphors for our naiveté in believing that nature may be controlled and is somehow independent of what humankind inflicts on the planet. I have been influenced since childhood by my native coastal surroundings, characterized by subtropical vegetation and sweltering, humid atmosphere. I imbue these and other elements drawn from my personal experience with a mystical artistic vision articulating the human condition which I feel possesses a certain terrible beauty."—MRC

Michael Roque Collins is Associate Professor of Art - Painting, Houston Baptist University in Texas and maintains a studio in Houston. <MichaelRoqueCollins@mac.com> Website: [www.MichaelRoqueCollins.net](http://www.MichaelRoqueCollins.net) or LewAllen Contemporary, 129 West Palm, New Mexico 87501.

Selected Exhibitions & Awards: 2006 — *Contemporary Art Houston*, Shanghai Museum of Fine Art, Shanghai, China, Christopher Zhu and Gus Kopriva, Curators. 2005 — *Sojourn in the Shadowlands*, Collins - Kopriva, LewAllen Contemporary, Santa Fe, NM. 2004 — Solo Exhibition, Bacardi Museum, Santiago, Cuba; Solo Exhibition: *Ritual of Memory*, LewAllen Contemporary, Santa Fe, NM. 2001 — *Houston Works*, Invitational Exhibition of 20 American Artists, ArtCo-Gallery, Leipzig, Germany. 1999 — *Art League of Houston 5<sup>th</sup> Annual Open Exhibition*, Grand Prize, Painting, Bert Long, Juror. 1996-98 — Meadows Graduate Artistic Scholarship Award and Teaching Assistantship, Southern Methodist University, Dallas, TX. 1995, 93, 91 — Cultural Arts Council of Houston, Grant / Awards, Creative Artists' Program, Visual Arts, Painting. 1994 — Mid-America Arts Alliance / National Endowment for the Arts, Fellowship in Painting and Works on Paper, Kansas City, MO. 1988 — *Seventh Annual National Competition*, Alexandria Museum of Art, Merit Award, Painting, Ned Rifkin, Ph.D., Curator.

Michael Roque Collins, *Emanations*, 2004, oil on linen, 82 x 62 inches. Collection of Mr. & Mrs. John Goodman. Courtesy of LewAllen Contemporary, Santa Fe, New Mexico.





Michael Roque Collins, *Path of Ascendance*, 2004, oil on linen, 82 x 62 inches. Collection of Mr. & Mrs. John Goodman. Courtesy of LewAllen Contemporary, Santa Fe, New Mexico.





"America is all about cheap utopias, pleasure, spectacle, the grotesque and I miss it. I miss this culture of convenience, the feeling of being buried alive by products at a grocery store, the flimsy façades created to divert the eye from the cinder block structure behind. America is the cosmetic sublime. It is the theater of distractions, custom built for our cultural addiction to entertainment. It is all set designs and props, flaccid reconstructions meant to serve a simple purpose: momentary disguise. Places like Las Vegas represent the ultimate of theatrical space, that it is a special kind of distance that never gives way to foreground or dissolves at our approach, but rather, like a painted backdrop in the theater, simply looms more compact and threatening the closer it gets. It depicts some sort of collapse of perspective.

These paintings [*Hotel and Lounge*] are indeed a celebration of the cosmetic. But they are also representations of the unheimlich, or uncanny. They are unhomey, empty spaces, depicting the imperceptible sliding of coziness into dread. Always abandoned, but perhaps only momentarily, they teeter between claustrophobic and agoraphobic, but never congeal into spaces that one would likely want to inhabit. The unseemly underbelly of spectacle is always lurking just below the surface, as if the paint itself is slowly peeling off the canvas to reveal another territory entirely. The alchemy of the oil paint directly relates to the unheimlich, as paint drips up, slides down, and superficially floats over the canvas. The spaces melt, chip away, and fall apart, often not noticed until closer inspection. Much like the places I represent, the bright lights and plasticity overshadow spatial incongruities. There is always a fine line between celebration and horror."—RC



Rosson Crow earned her MFA from Yale University in 2006 and immediately departed for a one-year residency at the Cité Internationale des Arts in Paris. She is represented by CANADA in New York, and The Happy Lion Gallery in Los Angeles, California.

Selected Exhibitions & Awards: 2006 — Solo Exhibition, CANADA, New York, NY. 2005 — Solo Exhibition, Galerie Nathalie Obadia, Paris, France.

2004 — Solo Exhibition, *Estate Between*, CANADA, NYC. *Familiar Haunts*, The Happy Lion, Los Angeles, CA. *Mira, Mira, Look, Look*, Visual Arts Gallery, New York, NY. *Majority Whip*, White Box, New York, NY. *Poets of Miniature*, Office Ops, Brooklyn, NY. 2003 — *K48 Klubhouse*, Deitch Projects, Brooklyn, NY.

Above: Rosson Crow, *Vacancy at the Vargenville (Through Corridors, Salons, Galleries...)*, 2006, oil on linen, 77 x 90 inches on two canvases. Courtesy CANADA, New York. Below: Rosson Crow, *Collector's Suite at Eden Roc (1973)*, 2006, oil on linen, 77 x 135 inches on three canvases. Courtesy CANADA, New York.





Rosson Crow, *Silent Rooms with Carpets So Heavy All Footsteps Are Absorbed*, 2006, oil on linen, 77 x 90 inches on two canvases. Courtesy CANADA, New York.





"Danziger constructs densely patterned, highly ornamental paintings....painted with a clarity and lightness of touch which belies their complexity and unpredictability. Danziger creates an elaborate web of visual information as the eye travels along the rhythmic patterns which mutate and regenerate across the surfaces of these paintings. They are built up by overlaying decorative motifs and ornamental designs derived from nature: organic forms such as lace-like floral patterns, dangling acanthus tendrils, and clusters of tiny dots which convey a sensation of falling snow. Combined with these are more abstracted motifs which also make reference to the materials and patterns familiar from the decorative arts: looping ribbon-like swags, swirls of multi-colored lines which recall blown glass or architectural ornamentation such as Gothic rosettes. Also integrated into her compositions are schema that reference the world of science: kaleidoscopic structures, geodesic shapes, DNA-like strands, and molecular diagrams.



Danziger's paintings reflect her fascination with the information overload of historical, cultural, and scientific references which defines our society. She is interested in how these sources are mitigated by memory and chance, and in her paintings she defies our efforts to strictly compartmentalize their sources. She has noted that she is interested in 'the place where there's both an attraction to and repulsion from too much information.' Although Danziger researches her motifs. Once she begins her paintings the books get closed. She does so in an effort to not copy or mimic, but 'to see what remains in memory, and what gets buried — which is more reflective of how we process and collect our thoughts.'"

—excerpted from the biographical entry,  
McKenzie Fine Art

Reed Danziger is represented by McKenzie Fine Art, New York, New York. <[www.mckenziefineart.com](http://www.mckenziefineart.com)>

Selected Exhibitions: 2007 — Solo Exhibition, McKenzie Fine Art, New York, NY. 2006 — Solo Exhibition, Michael Kohn Gallery, Los Angeles. 2005 — Solo Exhibition, Hosfelt Gallery, San Francisco, CA. 2004 — Solo Exhibition, McKenzie Fine Art, New York, NY. 2003 — Solo Exhibition, Aurobora Press, San Francisco, CA. 2002 — Solo Exhibition, Hosfelt Gallery, San Francisco, CA. 2001 — Solo Exhibition, Michael Kohn Gallery, Los Angeles, CA. 2000 — Solo Exhibition, Hosfelt Gallery, San Francisco, CA. 1998 — Solo Exhibitions at Hosfelt Gallery, San Francisco, CA, and Miller Block Gallery, Boston, MA. 1996 — Solo Exhibition, Hosfelt Gallery, San Francisco, CA.





Reed Danziger, *Substratum 121*, 2005, oil, pencil, pigment, shellac on paper mounted on wood, 26 x 26 inches. Collection of Arlene Mark. Courtesy of McKenzie Fine Art, New York.





"My recent paintings depict mutated versions of typical city environments. Most of these places were built for utilitarian function or mass-appeal, and tend toward generic, unrefined aesthetics. Because this is the most familiar environment for many people, including me, I long for the possibility of extraordinary ideas and tableaux emerging from muddy parking lots, modular homes, and plastic playsets. I seek to amplify the experience of the everyday world, finding a new subject in the resulting distortions.

My process usually begins with a chance encounter with an interesting place, which I photograph and sketch. In the studio I invent new sources, often with the aid of computer applications. While painting, I use a combination of highly controlled rendering and chaotic smears, scrapes, splatters, and other chance-driven processes. This helps to foster my subjective, intuitive, and painterly response to technologically fabricated sources. It also pushes my paintings close to multi-styled collage, while other aspects (light, spatial illusion, etc.) pull toward a more traditional unity. By combining faithful observation and syntactic disjunction, I hope to convincingly picture the landscape using painting's particular capacity for self-

reflection. I also hope to create, in a world dominated by repetition, an intense sensory experience that makes the perceptual moment feel unique."

—DD

Daniel Dove is Assistant Professor at California Polytechnic State University, San Luis Obispo, California. His work is represented by Cherry and Martin, Los Angeles, CA.

Selected Exhibitions & Awards: 2007 — Solo Exhibition, Jack Shainman Gallery, New York, NY. 2-Person Exhibition, Cherry and Martin, Los Angeles, CA. 2006 — Katonah Museum of Art, Katonah, NY. 2005 — Fellowship, Vermont Studio Center. Individual Artist Fellowship, Ohio Arts Council. Solo Exhibition, Mark Moore Gallery, Santa Monica, CA. 2004 — William and Dorothy Yeck First Place Award, Miami University Young Painters Competition, Oxford, Ohio. Solo Exhibition, Miami of Ohio University, Oxford OH. Participated in exhibitions at ACME and the Bemis Center for Contemporary Art, both in Los Angeles. 2000 — Kimbrough Grant, Dallas Museum of Art, Dallas, TX.

Daniel Dove, *Overlap*, 2005, oil on canvas, 72 x 96 inches. Collection of Dean Valentine and Amy Adelson, Los Angeles.





Daniel Dove, *Tyvek*, 2004, oil on canvas, 66 x 78 inches. Private Collection. Courtesy of Mark Moore Gallery, Santa Monica, CA.





*I cannot attain the intensity that is unfolded before my senses.*

—Cezanne

"I believe I know exactly what Cezanne meant. I desire to grow comfortable with complexity, and want the viewer to feel the tension of a chaotic representation, harnessed by a recognizable formal coherence. In contrast to minimalism, I adhere to a maximalist aesthetic. I want my respect for illusionistic representation, my love of the materiality of paint and my passion for intensity of process to intersect in one complex, cohesive image. For me, lines and areas of color are best when they refer not only to literal shadows, highlights and physical edges, but also stand as signs of force and displacement within the idiom of the painting's formal structure. All this results in a perceptual tension in the work in which the qualities of landscape are rolled back into the qualities of paint.

I am a perceptually-based, plein-air landscape painter trying to capture the character of seemingly ordinary, dense landscape in a way that reflects a passionate engagement with the scene and with the painting process. I work on-site and paint in a wet-on-wet manner because this combination is the best way to capture the multi-dimensional and ever-changing experience of a landscape and achieve an expanded sense of time in my work. For me, the passage of time is necessary for experiencing changing light, and hence color and forms.

By creating the illusion of recognizable trees, I draw the viewers comfortably into what they perceive as a conventional space. Up close, however, the images break down; the lush, gestural paint marks and occasional raw patches of canvas help to reinforce for the viewer the two-dimensional character of abstract painting as an activity as much as an end-product."—L.G-R

Lilian Garcia-Roig is a member of the faculty of the Department of Art at Florida State University. <lgarcia@mailers.fsu.edu>

Selected Exhibitions & Awards: 2006 — Joan Mitchell Foundation Award in Painting. MacDowell Colony Residency (2006 Fellowship). Solo Exhibition, *Thick Brush Installation*, McKinney Avenue Contemporary, Dallas, TX. *underCURRENT / overVIEW*, Tampa Museum of Art, FL. FL. 2005 — *Florida Focus*, Gulf Coast Museum of Art, Largo, FL. Cintas Finalist, Americas Society Gallery, New York, NY. *New American Painting: South Edition*. 2004 — *Transitory Patterns: Florida Women Artists*, National Museum of Women in the Arts, Washington, DC. *Rogue Nations: Cuban & Chinese Artists*, MACLA, San Jose, CA. 2004, 1999, 1997, 1994 — Solo Exhibitions, Valley House Gallery, Dallas, TX. 2002 — *Flora*, Mary Brogan Museum of Art, Tallahassee, FL. *Time/Frame*, Blanton Museum of Art, Austin, TX. 1999 — *Lilian Garcia-Roig*, San Angelo Museum of Art, TX. Invited Artist, Ludwig Foundation, Havana, Cuba. 1997 —

*Fresh Ink*, Austin Museum of Art, TX. *Landscapes: Changing Perspectives*, El Paso Museum of Art, TX. 1995 — *Six Contemporary Texas Artists*, Tyler Museum of Art, TX. 1994 — Mid-America Arts Alliance/NEA Fellowship Award in Painting. Vermont Studio Center Residency Fellowship. 1993 — Texas Biennial Exhibition Dallas, TX. 1992 — Kimbrough Award, Dallas Museum of Art, TX. 1990 — Skowhegan School of Painting and Sculpture Fellowship.







Lilian Garcia-Roig, *MacDowell Pines*, 2006, oil on canvas, 48 x 36 inches. Courtesy of Valley House, Dallas. Facing page: Lilian Garcia-Roig, *Painted Woods and a Detail*, 2006, oil on canvas, 48 x 36 inches. Courtesy of Valley House, Dallas.





"I began painting in that in-between time of the '70s when Pop had taken over figuration and Minimalism had taken over abstraction. Conceptual Art, from the perspective of the next generation, seemed to be mostly about rules and strategy. I could sense the need to re-engage the emotions in art, and eventually went my own way, going forward by looking back to the long history of imagery that was still as ripe and potent as ever to me — the golden persimmons of Spanish Still Life Painting, the skirts of Ter Borch, the wigs of Las Meninas. Seen through the lens of feminism those early paintings had an erotic charge that I thought could be mined for my own purposes. What kept me interested in painting throughout the ironic '80s were the pictures that would stream into my brain just as I

was falling asleep. They were like a movie in my mind that I would close my eyes and watch. I began to jot down quickly in paint some of these individual 'film stills,' and then to use them in larger still life paintings as mini 'projections' onto enlarged apples and pears. I came to see these thought bubbles as accumulated features of an interior self, and as a way into painting a different kind of self-portrait, one more akin to a truer self, conceived without the distortion of a mirror.

Gradually I was able to pierce the space of the still life and find landscapes that mirrored a similar interiority. They invited you to enter them more and more deeply in a kind of quintessential feminine space. After awhile I came to understand that this 'image streaming' — a sort of mental montage — as well as designs I would find in those landscapes, were making a peculiar kind of sense out of my experiences, giving me the components in abstract form to tell myself my own story."

—JH

Julie Heffernan is represented by PPOW Gallery in New York and is currently showing at Catharine Clark Gallery in San Francisco.

Selected Exhibitions & Awards: 2007 — Solo Exhibition, Kendall Gallery, Michigan State University, Lansing, MI. Solo Exhibition, PPOW Gallery, New York, NY. 2006 — Solo Exhibition, Catherine Clark Gallery, San Francisco. *Everything that Rises*, touring Albany Art Museum, SUNY, Albany, NY; Columbia Art Museum, Columbia, SC; and Weatherspoon Museum, Greensboro, NC. 2005 — Solo Exhibition, Lisa Sette Gallery, Scottsdale, AZ. Solo Exhibition, Robert Kidd Gallery, Birmingham, MI. 2004 — Thomas R. Proctor Prize, National Academy Museum, New York, NY. Paul Kopeikin Gallery, Los Angeles, CA. Kohler Arts Center, Sheboygan, WI. Mint Museum, Charlotte, NC. *High Drama: Eugene Berman and the Theatre of the Melancholic Sublimes*, McNay Art Museum, San Antonio, CA. *Earthly Delights*, Massachusetts College of Art, Boston, MA. *People, Places, Things*, DFN Gallery, New York, NY. 2003 — National Honor Society of Phi Kappa Phi. *Through the Looking Glass: Women and Self-Representation in Contemporary Art*, The Palmer Museum of Art, Penn State, PA. *The Burbs*, DFN Gallery, New York, NY. *Woman on Woman*, White Box Gallery, New York, NY. Herter Art Gallery, University of Massachusetts, Amherst, MA. 2001 — Solo Exhibition, PPOW Gallery, New York, NY. Solo Exhibition, Littlejohn Contemporary, New York, NY. Solo Exhibition, Peter Miller Gallery, Chicago, IL. 2000 — Solo Exhibition, Kwangju Biennale, Kwangju, Korea. 1999 — Solo Exhibition, PPOW Gallery and Littlejohn Contemporary, New York, NY. 1998 — Solo Exhibition, Peter Miller Gallery, Chicago, IL. 1997 — Solo Exhibition, Littlejohn Contemporary, New York, NY. Individual Artist's Grant and Residency, Lila Acheson Wallace Reader's Digest Artist at Giverny, Giverny, France. 1996 — Individual Artist's Grant, New York Foundation for the Arts. 1995 — Individual Artist's Grant, National Endowment for the Arts. College Faculty Research Grant, Pennsylvania State University. Institute Research Grant, Pennsylvania State University.





Julie Heffernan, *Self Portrait as Root III*, 2006, oil on canvas, 60 x 66 inches. Courtesy of PPOW (Pilkington Olsoff Fine Arts, Inc.), New York.





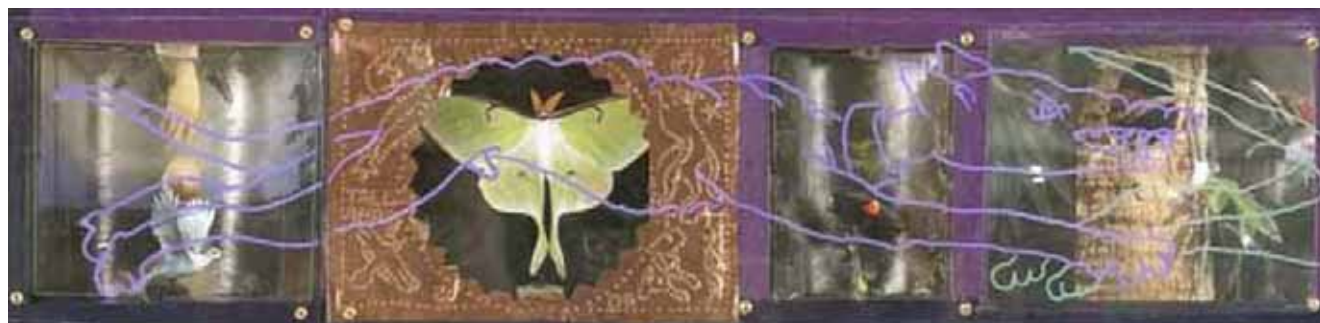
"The Southern landscape I paint, at least for a while, is still out there someplace, somewhere just beyond the urban sprawl, shopping malls and trailer parks. It is a place inhabited by powerful birds, vigilant panthers, wary gators, blackwater swamps, old cypress trees, backroad citrus stands and careening logging trucks." —MM

"[Messersmith's] paintings can be seen as an iridescent cacophony of theatrical landscapes. With the philosophical concern for the altering Florida environment, Messersmith stages perplexing combinations of intrusive manmade constructs like telephone poles and logging trucks in tandem with the flora and fauna of the native environment meeting in symbolical chaos. These are modern myths, dark illuminations of a fading wilderness. Perhaps the result of Messersmith's interest in illuminated manuscripts, appendages frame these works that act as vignettes embellishing the hidden narratives in each work."

—excerpted from "Florida Painting: Spectrum of Expression," essay by Janis Karam Gallo, 2000.

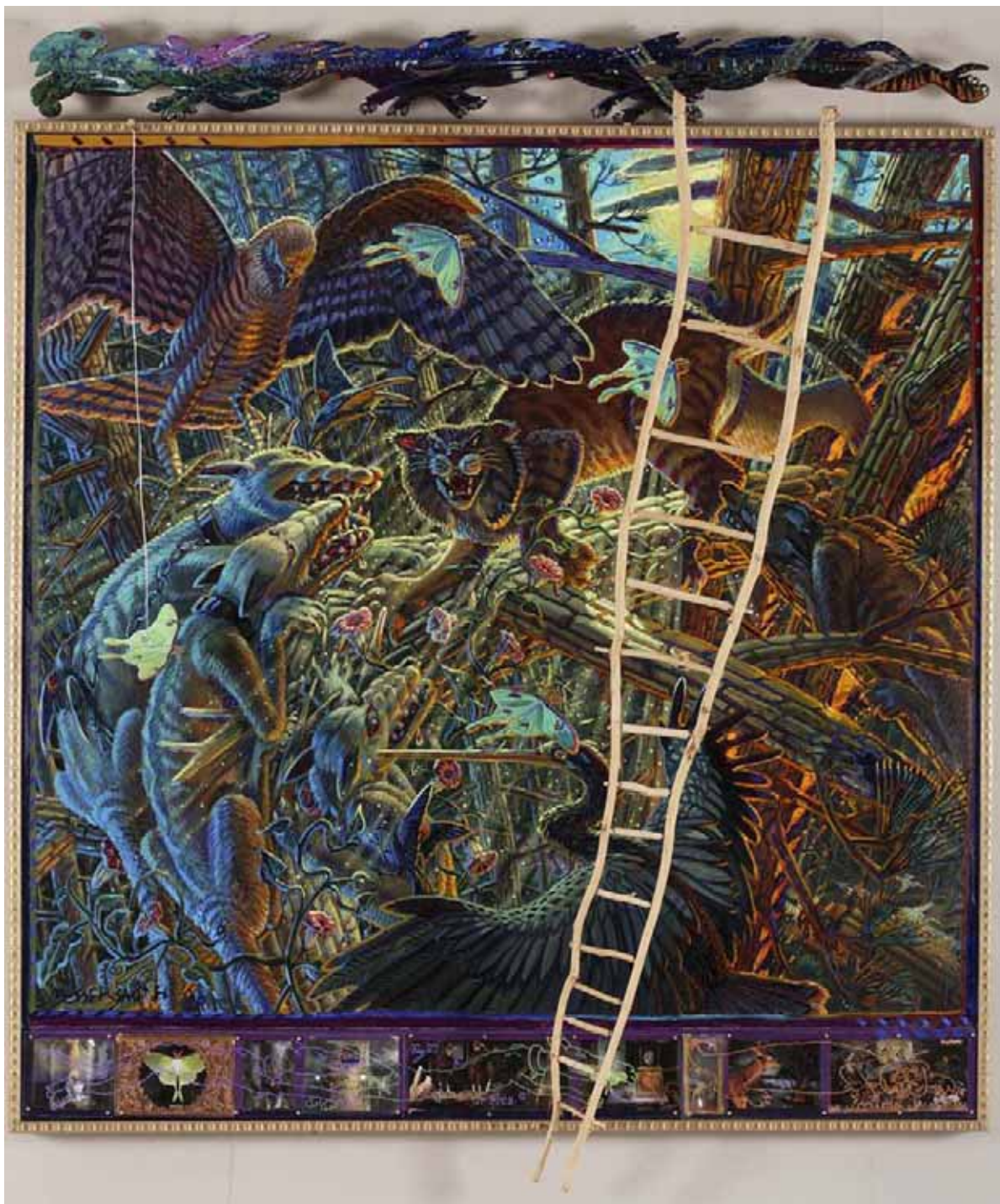
Mark Messersmith is Professor of Art at Florida State University. <[mmessers@mailier.fsu.edu](mailto:mmessers@mailier.fsu.edu)>

Selected Exhibitions & Awards: 2006 — The Joan Mitchell Foundation Award in Painting. 2005 — *30<sup>th</sup> Parallel: A Convergence of Contemporary Painting*, Jacksonville Museum of Modern Art, Jacksonville, Florida. *Florida Focus*, Gulf Coast Museum of Art, Largo, FL. 2004 — Solo Exhibition, *Nature of the Beast*, University of Arkansas, Little Rock, AR. 2003 — Shakespeare Theater, Paintings on the set of Ibsen's *Ghosts*, Washington, DC. 2001 — *Le Grand Prix XXXIII Festival International de la Peinture*, Cagnes-sur-Mer, France. 2000 — Solo Exhibition, *The Apocalyptic Landscape: Paintings by Mark Messersmith*, Loyola University, New Orleans, Louisiana. 1999, 1993, 1987 — Individual Artist Fellowship Awards, Florida Department of State, Division of Cultural Affairs. 1994, 1988 — Regional Fellowship Award for Emerging Artists, National Endowment for the Arts, Southern Arts Federation. 1980, 1979 — Ford Foundation Fellowships.



Mark Messersmith, Details from *Nocturnal Encounters*, 2006, oil on canvas and mixed media, 80 x 72 inches. Photo credit: Jon Nalon.





Mark Messersmith, *Nocturnal Encounters*, 2006, oil on canvas and mixed media, 80 x 72 inches. Photo credit: Jon Nalon.





In Meyerson's installation, images from movies, video games, television news and sports channels, advertisements, computer graphics, books, and magazines collide in a chaotic and bewildering narrative filtered through the artist's individual psychology. A self-confessed visual junkie, he invites the viewer to take a dizzying rollercoaster ride through a series of personal and impersonal experiences. The individual canvases, whose precise configuration is intended to be largely spontaneous, form temporary associations, blurring the line between conscious and unconscious. Painting itself is intended to be the primary experience, both for the viewer, who struggles to make sense of a barrage of vividly distorted visual imagery, and the artist, who experiments with numerous different techniques to apply paint to his canvases.

—excerpted from [www.saatchi-gallery.co.uk/artists](http://www.saatchi-gallery.co.uk/artists)

Jin Meyerson is currently living and working in Brooklyn, New York. His art is represented at Zach Feuer Gallery (LFL) in New York, New York.

Selected Exhibitions & Awards: 2006 — Galerie Emmanuel Perrotin, Paris, France. *High Cholesterol Moment*, Zach Feuer Gallery, New York, NY. 2005 — Painting Exhibition, The Saatchi Gallery, London, UK. 2004 — Solo Exhibition, *More than you want, less than you need*, LFL Gallery, New York, NY. Galerie Emmanuel Perrotin, Paris, France. *Surface Tension*, Chelsea Art Museum, New York, NY. 2003 — *Pantone*, Massimo Audiello Gallery, New York, NY. Tenth Anniversary, Frederieke Taylor Gallery, New York, NY. *The Burnt Orange Heresy*, Space 101, Brooklyn, NY. 2002 — *Mint*, Brooklyn Front Gallery, Brooklyn, NY. *Thru the Gram*, Frederieke Taylor Gallery, New York, NY. 1999 — *Scratch and Sniff*, New School Academy of Fine Art, Grand Rapids. 1998 — Solo Exhibition, *Recent Work*, University City Arts League, Philadelphia, PA. 1997 — MFA Thesis Exhibition, Museum of American Art, Philadelphia, PA. 1996 — Solo Exhibition, *Florida Landscape Series*, ABFAB Gallery, Philadelphia, PA.





Jin Meyerson, *goodbye nyc*, 2006, oil, acrylic, and india ink on canvas, 120 x 175 inches. Collection of Scott G. Kasen. Courtesy of Zach Feuer Gallery, New York.





"I am engaged in a body of work that focuses on human conditioning, traditions, and showing how these traditions shape our culture. Often traditions and previous notions are taken out of context and rudimentarily applied to a wide range of situations without reference to their original application. I find it fascinating how these previously accepted ideas can become expectation, often creating artificial boundaries, imperceptible to each participant. These threads of thought can also act as vessels carrying remnants of tradition through time to influence society. As the visual author of this work, I have created my own scenarios in a manufactured reality where marks are chosen to parallel these ideas."—GM

Grant Miller maintains a studio in Kansas City, Missouri. <[grantmiller@earthlink.net](mailto:grantmiller@earthlink.net)>

Selected Exhibitions & Awards: 2008 — Cité Internationale des Arts, Washington University, Paris, France. 2006 — Djerassi Resident Artist Program, Woodside, CA. *Flat Files Exhibition*, Contemporary Art Museum, St. Louis, MO. *Container – 1*, AR Contemporary Gallery, Milan, Italy. *New Work*, Byron Cohen Gallery, Kansas City, MO. 2005 — *Kansas City Flat File*, H&R Block Artspace, Kansas City, MO. *Urban Renewal*, Peter Miller Gallery, Chicago, IL. 2004-2005 — *Urban Culture Project*, Bank Studio Residency, Kansas City, MO. 2004 — *Constructed Realities*, Center for Contemporary Art, Southeastern Louisiana University, Hammond, LA. 2003 — *New Work*, Peter Miller Gallery, Chicago, IL.

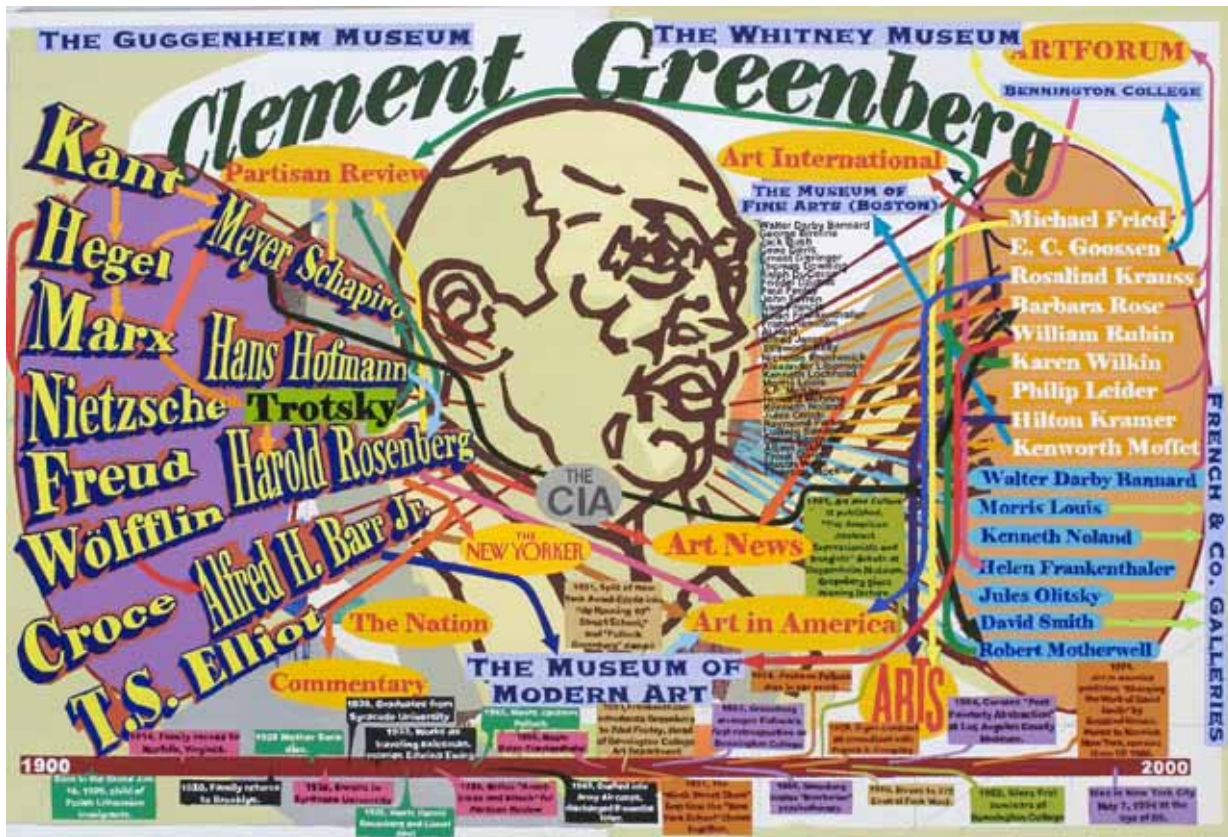
Grant Miller, *Untitled*, 2006 acrylic on panel, 48 x 48 inches. Courtesy of Byron C. Cohen Gallery for Contemporary Art.





Grant Miller, *Untitled*, 2006, acrylic on panel, 48 x 60 inches. Courtesy of Byron C. Cohen Gallery for Contemporary Art.





“‘Art is art, everything else is everything else,’ quipped Ad Reinhardt. These kinds of sentiments began the stripping down process that eventuated as ‘Minimalism.’ Eliminate everything but the prime object. Once we’d eliminated everything that wasn’t art, one mystery remained: what is art? Is it the object, the painting, the sculpture, the poem, or is it the people, the influences, the energy that causes those things called art to be created?”

Art history, like ‘Minimalism,’ has become a process of exclusion, elimination of everything and everyone that doesn’t easily fit within the ‘mainstream.’ But the mystery of art can only be solved through the history of art. After over two decades of practicing what could be called ‘Maximalist’ painting, these works are a humble attempt at restoring those millions of tiny messy pieces, allowing us to see the beginnings of art’s ‘Big Picture.’”

—LM

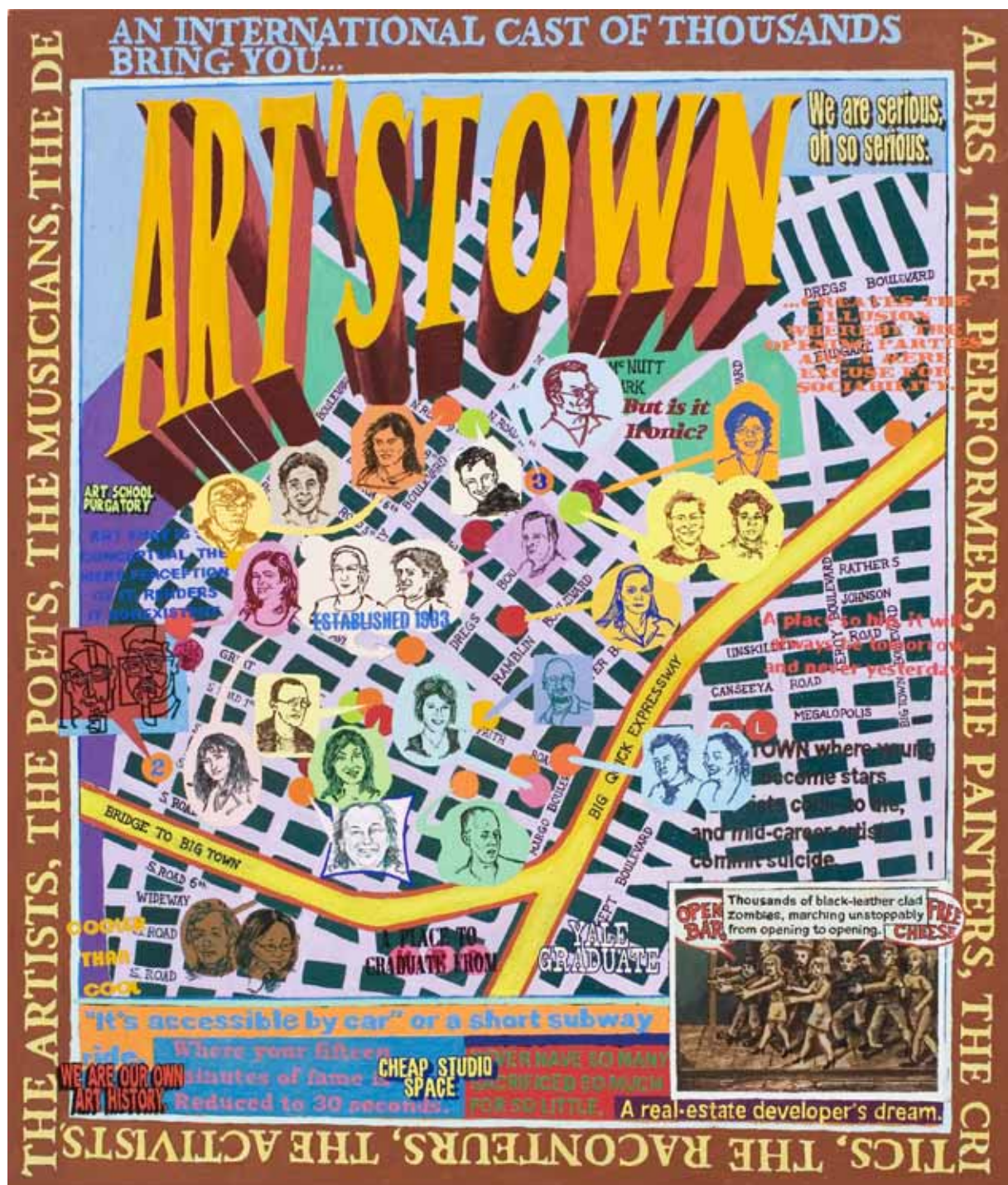
Loren Munk maintains a studio in Brooklyn, and is represented by Dam & Stuhltrager Gallery, Brooklyn, New York. <kalmstudio@msn.com>

Selected Exhibitions & Awards: 2006 — Solo Exhibition, Dam & Stuhltrager Gallery, Brooklyn, NY. 2002 — Solo Exhibition, American Contemporary

Art Gallery, Munich, Germany. Solo Exhibition, Andre Zarre Gallery, New York, NY. Solo Exhibition, Museum Moderner Kunst, Passau, Germany. 2001 — Solo Exhibition, M.J. Wewerka Galerie, Berlin, Germany. 2000 and 2001 — Solo Exhibitions, American Contemporary Art Gallery, Munich, Germany. 1999 — *New New York Views: Recent Acquisitions*, Museum of the City of New York. *The Arts for Transit Poster Program*, Bank Street College Exhibition NY. 1998 — Solo Exhibition, L’ Antiquario, Sao Paulo, Brasil. *Sourpusses*, Abraham Lubelski Gallery, NY. 1997 — Solo Exhibition, Jeffrey Coploff Fine Art Ltd., NY. Jeffrey Coploff Fine Art at The Art Exchange Show, NY. 1996 — Solo Exhibition, Caesaria Gallery, Boca Raton, FL. *Blue*, 450 Broadway Gallery, NY. 1995 — Solo Exhibition, Amerika-Haus, Munich, Germany. 1994 — Solo Exhibition, BMW, Munich. Solo Exhibition, Andre Zarre Gallery, NY. 1993 — *Through Thick & Thin*, Andre Zarre Gallery, NY. 1992 — Solo Exhibition, Galerie Svetlana & Hubner, Munich, Germany. Solo Exhibition, Andre Zarre Gallery, NY. *Inaugural Exhibition*, J. Claramunt Gallery, NY. *Prix de Peinture de Principale de Monaco*, Monaco Gallery Ruf, Munich. 1991 — Solo Exhibition, Krief Galerie d’Art Contemporain, Paris. Solo Exhibition, Cedar Crest College, Allentown, Pennsylvania. *Objets d’Artistes*, with DiRosa, Scharf, etc. Galerie Krief, Paris. *Salon de Couvertes*, Grand Palais, Paris.

Loren Munk, *Clement Greenberg* (large), 2005-06, oil on linen, 48 x 72 inches. Courtesy of Dam Stuhltrager Gallery, Brooklyn, New York.





Loren Munk, *Art'stown*, 2000-05, oil on linen, 68 x 58 inches. Courtesy of Dam Stuhltrager Gallery, Brooklyn, New York.





"The paintings of Erik Parker are full of color, featuring graphic and at times psychedelic effects, always in fascinating compositions that represent an interweaving of inebriating visions and cultural references. The imagery in his work always has a historical scope, influenced above all by the more obscure aspect of American history over the last thirty years. H.C. Westermann, Peter Saul, The Hairy Who, Pedro Bell, Mel Casas, Royal Robertson are the characters Erik Parker observes, which represent, for him, the obscure signals of his world. Parker chronicles recent and past historic events. He uses a method similar to genealogical tables, tracing elements, influences and overtones of specific moments, places or personalities. At first glance the list seems random; persons, dates and movements seem to have been assembled in keeping with the principle of chance. The familiar and the unfamiliar are put side by side, seeming to have the same importance in the composition. Actually these paintings are the result of meticulous research by the artist on subjects that interest

him deeply. Through these random associations and a technique that constitutes, in the artist's definition, an attempt to make a visual equivalent of hip-hop music, Parker makes the observer take different paths with which to grasp the essence of a particular period."

—excerpted from the biographical entry at <http://www.paolocurti.com>

Erik Parker lives and works in New York, New York. He is represented by Leo Koenig, Inc in New York, New York.

**Selected Exhibitions & Awards:** 2006 — Solo Exhibition, Galerie Faurschou, Copenhagen, Denmark. 2005 — Solo Exhibition, Bob van Orsouw, Zurich, Switzerland. Solo Exhibition, *Let the Good Times Roll*, Leo Koenig, Inc., New York, NY. 2004 — Solo Exhibition, *Situation Done Changed, Like Faces and Names*, Galerie Charlotte Moser, Geneva, Switzerland. Solo Exhibition, *Rechannelled Sincerity*, Galerie Arndt & Partner, Berlin, Germany. 2003 — *Done by the Forces of Nature*, Taka Ishii Gallery, Tokyo, Japan. Solo Exhibition, The Happy Lion, Los Angeles, CA. *This Bitch of a Life*, Paolo Curti / Anna Maria Gambuzzi Gallery, Milan, Italy. *You Paint the Picture*, Leo Koenig Inc, New York, NY. 2002 — Solo Exhibition, Cornerhouse

Museum of Contemporary Art, Manchester, UK. Solo Exhibition, Jablonka Galerie, Cologne, Germany. Solo Exhibition, Modern Art, London. Solo Exhibition, Leo Koenig Inc, NY. 2001 — Solo Exhibition, Taka Ishii Gallery, Tokyo, Japan. Solo Exhibition, Nicola Spovieri, London. Solo Exhibition, Paulo Curti Gallery, Milan. 2000 — *Thiswhiteboysteals*, Leo Koenig Inc, NY. 1999 — Rema Hort-Mann Foundation Grant. 1997 — Purchase College 25th Anniversary Scholarship, SUNY Purchase College. Rose Scholarship, Visual Arts Department, SUNY Purchase College. Durhurst Family Scholarship, Visual Arts Department, SUNY Purchase College. 1995 — Excellence in Painting, Department of Art & Art History, University of Texas at Austin. 1994 — Merit Scholarship in Painting and Drawing, University of Texas at Austin. 1993 — Merit Scholarship in Painting and Drawing, University of Texas at Austin. Merit Scholarship in Printmaking, University of Texas at Austin. 1992 — Denbela-Ortiz Galeria Outstanding Scholarship in Visual Art, San Antonio College.





Erik Parker, *Roll the Barrel*, 2005, oil on canvas, 91.5 x 75.25 inches. Collection of Stacey Fabrikant. Courtesy of Leo Koenig Gallery, New York.





layer of paint on top of a design, then using a knife to slice and remove pieces from the top layer, revealing the colors underneath. The painstaking process and freeform patterns lie apparent on the surface in a compelling relation to one another, rendering the works at once lyrical, alive, and intimate."

—excerpted from the biographical entry at [art@galerielelong.com](mailto:art@galerielelong.com)



"Emilio Perez creates complex, arresting compositions that display an innate understanding of color and movement. Elegant yet fraught with a palpable energy, Perez's vibrant abstractions elicit immediate responses in the viewer. The interpretations are as diverse as his influences, as he informs his works with elements from graffiti, animation, music composition, and the Baroque. Perez's distinctive method involves applying one

Emilio Perez maintains a studio in Brooklyn and is represented by Galerie Lelong, New York.

Selected Exhibitions and Awards: 2006 — *About Light*, Galerie Lelong, NY. *New York Style*, Angell Gallery, Toronto, Canada. 2005 — Solo Exhibition, *New Paintings*, Barbara Davis Gallery, Houston, TX. Solo Exhibition, *New Paintings*, LUXE Gallery, New York, NY. Solo Exhibition, *Too Tall To Get Over And Too Wide To Get Around*, LUXE Gallery, New York, NY. *Neo-Baroque*, Byblos Art Gallery, Verona, Italy. *Scene Stealers*, Ingalls & Associates, Miami, FL. *Opening Bloom*, Barbara Davis Gallery, Houston, TX. *Caution on Fire*, AR Contemporary, Milan, Italy. 2004 — Solo Exhibition, *New Paintings*, Rocket Projects, Miami, FL. *Taste Test*, Rocket Projects, Miami, FL. *Young Americans*, Galleri SE, Bergen, Norway. *Landing Off*, Barbara Davis Gallery, Houston, TX. *Simply Drawn*, LUXE Gallery, New York, NY. *Mixed Minds*, Barbara Davis Gallery, Houston, TX. *Drawing Conclusions II*, Rocket Projects, Miami, FL. *Stop & Store*, LUXE Gallery, New York, NY. 2003 — Solo Exhibition, *New Paintings*, LUXE Gallery, New York, NY. *Painting & Beyond*, Galleri SE, Bergen, Norway. *Beautiful Pressure*, Rocket Projects, Miami, FL. *STREAM*, Rare, New York, NY. *Inside the Paper*, Centro Cultural Espanol, Miami, FL. *Drawing Conclusions*, Miami, FL. 2002 — *Peculiarly Pink*, LUXE Gallery, New York, NY. *Globe>Miami<Island*, MOCA, Washington, DC. 2001 — Solo Exhibition, *Confection*, Ambrosino Gallery, Miami, FL. *Globe>Miami<Island*, Bass Museum of Art, Miami Beach, FL. *Specialities*, FLAT, New York, NY. 2000 — *The S-Files*, El Museo del Barrio, New York, NY. *Mount Miami*, The Artists' Studio, Tel Aviv, Israel. 1999 — *Art Gang*, Warehouse Gallery, Miami, FL. 1998 — Solo Exhibition, *Recent Works*, Ambrosino Gallery, Miami, FL. *Group Exhibition*, Refusalon Gallery, San Francisco, CA. *34<sup>th</sup> Annual Art on Paper Exhibition*, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC. 2x2, ArtCenter South Florida, Miami Beach, FL. 1997 — *Drawing the Line*, Ambrosino Gallery, Miami, FL. *Invasion of Privacy*, Ground Level Gallery, Miami Beach, FL. 1996 — *she is stupid i am worried*, Frederic Snitzer Gallery, Coral Gables, FL.





Emilio Perez, *for j.v.*, 2006, acrylic and latex on wood panel, 66 x 54 inches. Collection of Donald C. Opatrny. Courtesy of Galerie Lelong, New York.





"My paintings update the idea of the sublime landscape, locating its essence as much in the commercial as in the natural. I have investigated this through the ways the marketplace and the wilderness intersect, overlap, and inform each other, in such American venues as sports events, shopping malls, residential development, highways and tourist destinations.

The works often pay homage to many previous interpreters, from Whistler's fireworks, to Church's majestic Hudson Valley, O'Keeffe's New Mexico, Ruscha's gas stations, Hockney's abstract composite California, and Thomas Kinkadee's anachronistic vision, as well as different painting genres.

The paintings are constructed as organically and irrationally as the landscapes themselves. Within the painting space, the paintings are amok with different gestural styles, as abstract and realistic forms erupt onto the canvas. The paint-handling and the imagery is at times very descriptive of the places I observe, while at other times it is loose, layered, careless and more abstract, hoping to recall the memory of previous uses of the land. The densely painted surfaces and wide-open spaces on the canvas try to

convey both a sense of hope and emptiness, a feeling both critical and celebratory of the American landscape. "—LS

Lisa Sanditz maintains studios in Tivoli and New York City and is represented by CRG Gallery, New York, New York. <[www.crggallery.com](http://www.crggallery.com)>

Selected Exhibitions & Awards: 2006 — Solo Exhibition, Kemper Museum, Kansas City, MO. Solo Exhibition, ACME Gallery, Los Angeles, CA. 2005 — Solo Exhibition, *Organized Living*, CRG Gallery, New York, NY. Special Project: Selected by Creativetime and United Technologies to participate in an outdoor mural where three commissioned artists, also including Alex Katz and Gary Hume, painted site-specific works to be repainted on billboards in lower Manhattan. 2004 — Solo Exhibition, Rodolphe Jansen Gallery, Brussels, Belgium. 2003 — Solo Exhibition, *Season Tickets*, CRG Gallery, New York, NY. Two-person juried exhibition at P.S. 122, New York, NY. 2001 — Solo Exhibition, Onefront Gallery, New York, NY. Solo Exhibition, Pratt Institute, Brooklyn, NY. 1998 — Solo Exhibition, The Rite Spot, San Francisco, CA.





Lisa Sanditz, *Asbury Park 2*, 2005, acrylic on canvas, 66 x 52 inches. Collection of Susan Hancock and Ray Otis. Courtesy of CRG Gallery, New York.





"My work has always been concerned with depicting that which cannot be seen or said on behalf of that which is not articulated and / or that which is not heard. Additionally, the recent work evidences a parallel concern with the investigation of the limits of language as they are increasingly compounded by the dilemma of the failings of memory: what happens if memory fails us and memory is who we are? 'Gaps' begin to appear in the paintings, for example, as simple metaphors for the loss of the names of things. I find ancient and medieval Japanese poetry and painting oddly emblematic of these concerns in that they are implied by the idea of the hungry ghost (Gaki), forever roaming, never satisfied, or the very curious juxtapositions of the contemplative and the flamboyant as evidenced in Zen gardens and tea ceremonies performed concurrently with feudal warfare; the quiet and the din."—GS

Gael Stack is a John and Rebecca Moores Professor of Art at the School of Art, The University of Houston, in Texas and maintains a studio in Hous-

ton. <[moodygal@sbcglobal.net](mailto:moodygal@sbcglobal.net)> The artist is represented by Moody Gallery, Houston.

Selected Exhibitions & Awards: 2004 — *Perspectives@ 25: A Quarter Century of New Art in Houston*, Contemporary Arts Museum, Houston, TX. 2000 — *Contemporary Texas Artists*, The Museum of Fine Arts, Houston, TX. 1998 — Solo Exhibition, Krannert Art Museum, Champaign, IL. 1996 — *Three Visions* [traveling], Centro Cultural Borges, Buenos Aires, Argentina. 1995 — Solo Exhibition [traveling], Musée de l'Echevinage, Saintes, France. 1993 — *Recent Acquisitions*, Yale University Art Gallery, New Haven, CT. 1989 — National Endowment for the Arts, Individual Artist Grant. 1987 — *Emerging Artists 1978-1986: Selections from the Exxon Series*, Guggenheim Museum, New York, NY. 1986 — Tiffany Foundation Grant. 1982 — National Endowment for the Arts, Individual Artist Grant. 1981 — *19 Artists – Emergent Americans: 1981*, Guggenheim Museum, New York, NY.

Gael Stack, *Untitled*, 2003, oil on canvas, 64 x 84 inches (GS 199). Courtesy of Moody Gallery, Houston.





Gael Stack, *Untitled*, 2003, oil on canvas, 60 x 48 inches (GS 197). Courtesy of Moody Gallery, Houston.





"I want to make paintings and drawings that exist as subtle, idiosyncratic, conscious manipulations of image and surface that are visually and metaphorically, rich. While being examined I would like these works' visual and conceptual features to slowly unfold, generating as much as possible their own terms of engagement.

Currently I am using photographic images and elaborate constructed models based on flower arrangements to make paintings and drawings. Flower arrangements are complex unnaturally organized, diverse, aesthetized 'bundles' that are seductively familiar as an iconic presence in our daily lives and in the history of painting. Flower arrangements are useful to me precisely because their constituent parts are all namable and associatively potent — leaf, vase, flower, stem...and they can withstand extreme formal and semantic adulterations by the artist while still, as a whole, maintaining a desired resemblance to various historical conventions of flower, still-life, and abstract painting. I am less interested in the tradition of using flowers individually as codified symbols and more interested in the mass of vegetation as a general metaphor for the intersection of the cultural and the natural, and as a source of specificity for graphic and spatial invention.

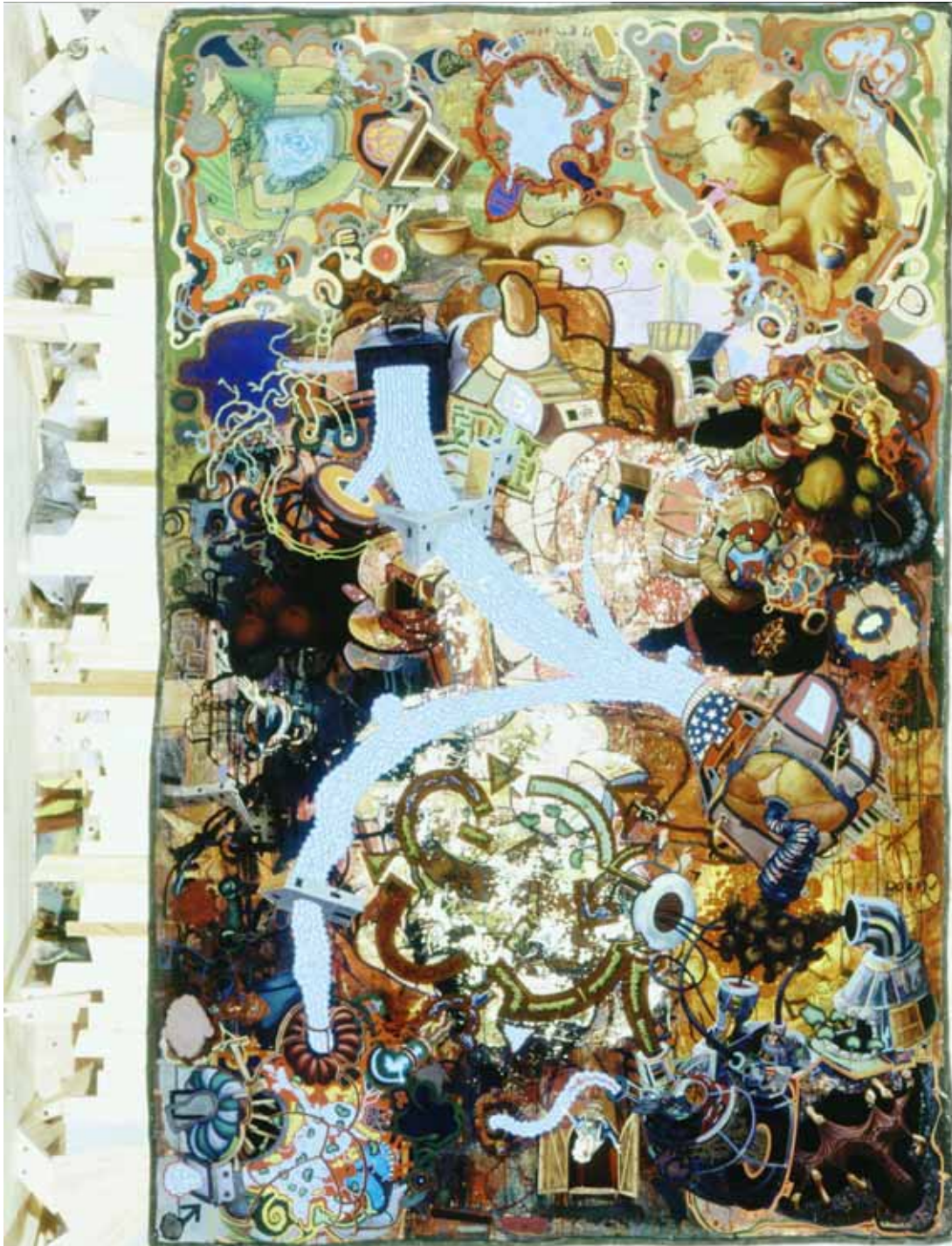
One's distance from the work becomes a significant factor in the visual plot of each piece. Through the use of miniaturization of certain features juxtaposed with areas of generalization or simplicity, I hope one's understanding of scale, distance and substance are thrown into question at one reason distance while at another all might be spatially concurrent and literally logical. Subjectively manipulated light, atmospheric density and stylistic heterogeneity. Aid in promoting metaphors for disease, rapture, instability, elemental change and uncontrolled growth."—DS

Dan Sutherland is an Associate Professor of Studio Art at the University of Texas in Austin and maintains a studio in Austin, Texas. <scumpuppy@mail.utexas.edu>



Selected Exhibitions & Awards: 2006 — Solo Exhibition, *Plastic Harvest*, Moody Gallery, Houston, TX. Faculty Research Award. 2003 — College of Fine Arts Research Summer Grant. 2002 — Two Person Exhibition, Susan Cummins Gallery, Mill Valley, CA. 2001 — Solo Drawing Exhibition, *Dan Sutherland Drawings 1991-2001*, McAllen International Museum, McAllen, TX, Galveston, TX, San Antonio, TX. 2000 — Two Person Exhibition, Parchman Stremmel Gallery, San Antonio, TX. 1999 — Two Person Exhibition, *Apogee*, Tarrytown Gallery, Austin, TX. 1998 — Three Person Exhibition, *Three From Texas*, Ithaca College, Ithaca, NY and Alfred University, Alfred, NY. 1996 — Three Person Exhibition, Slover McCutcheon Gallery, Houston, TX. Three Person Exhibition, Milagros Contemporary Art, San Antonio, TX. 1997 — Foxworth Fellowship, University of Texas, Austin. 1994 — Solo Exhibition, *Resulting Empty Wish*, Davidson College, Davidson, NC. Two Person Show, *Delicate Apertif*, Milagros Contemporary Art, San Antonio, TX. The ArtPlace Foundation for Contemporary Art, London Studio Program Grant, San Antonio, TX. 1993 / 94 — City of San Antonio Department of Arts and Cultural Affairs Grant. 1988 / 89 — Leopold Schepp Foundation Grant.





Dan Sutherland, *88 Pretty Canals*, 1994, oil on canvas on wood with hardware, 84 x 65 inches. Courtesy of Moody Gallery, Houston.





Selected Exhibitions & Awards: 2008 — Solo Exhibition, Patricia Faure Gallery, Burgamot Station, Santa Monica, CA. 2007 — *Ascending Chaos: The Art of Masami Teraoka 1966-2006* (Chronicle Books). 40-year Career Retrospective. "Tale of a Thousand Condoms / Geisha and Skeleton," Permanent Collection installation, re-opening of the Smithsonian American Art Museum/ National Portrait Gallery, Washington, DC. *Masami Teraoka: Venus and Pope*, Catharine Clark Gallery, San Francisco, CA. Solo Exhibition, Nevada Art Museum. 2004 — Solo Exhibition, *Masami Teraoka: New Work*, McKinney Avenue Contemporary, Dallas, TX. Solo Exhibition, *Perils and Pleasures: Tales from Masami Teraoka, 1976-2003*, Carleton College Art Gallery, Northfield, MN. Solo Exhibition, *Masami Teraoka: A New Wave*, John Michael Kohler Arts Center, Sheboygan, WI. 2003 — Solo Exhibition, *U.S. Inquisition*, Catharine Clark Gallery, San Francisco, CA. 2002

"Weaving news media, reality, fantasy, visionary, imaginary and otherworldly reality with humor, line, form and color, commentary, topicality, and a high level of aesthetics is a challenge. I try to focus on current issues articulated on a metaphorical level rather than recreating a mere copy of reality. Each narrative creates a fantastical aesthetic world where human folly and dilemma are expressed in such a way that the beauty and ugliness of human activity and psyche thrive in a complex pictorial recipe....Ironically, to tackle contemporary issues, I reach into the past, basing my early paintings on Japanese Ukiyo-e or woodblock prints. My current work has taken another direction, melding western aesthetics, religious and iconic themes from the Renaissance that I update as if continuing a cross-epoch conversation. What determines which of the media I work with is the content of the statement I want to address. I use two different visual vocabularies — one for each media — which, like any language, encapsulate different outlooks and implications and are applicable in different contexts."—MT

Masami Teraoka is represented by Catherine Clark Gallery in San Francisco, California. A forty-year retrospective of Teraoka's career will be mounted in 2007. The publication *Ascending Chaos: The Art of Masami Teraoka 1966-2006* is currently at press and will be available from Chronicle Books after February, 2007.

— Solo Exhibition, *Masami Teraoka: Works on Paper 1972 - 2002*, Catharine Clark Gallery, San Francisco, CA. 2001 — Solo Exhibition, *Masami Teraoka: Tower of Babel*, San Diego State University, San Diego, CA. 2000 — Solo Exhibition, *Masami Teraoka: Tower of Babel*, Pamela Auchincloss, New York, NY. Solo Exhibition, *Masami Teraoka: Tower of Babel*, Jay Grimm Gallery, New York, NY. 1999 — Solo Exhibition, *Ascending Chaos: Marierier af Masami Teraoka*, Frederiks Bastion, Copenhagen, Denmark. Solo Exhibition, *Cloning Eve*, Catharine Clark Gallery, San Francisco, CA. Solo Exhibition, *Masami Teraoka: Web of Confessions*, Trout Gallery, Weiss Center for the Arts, Dickinson College, Carlisle, PA and University of Oregon, Eugene, OR. Solo Exhibition, *Masami Teraoka: From Tradition to Technology / The Floating World Comes of Age*, Allen Memorial Art Museum, Oberlin College, Oberlin, OH. Solo Exhibition, David Winton Bell Gallery, Brown University, Providence, RI. 1998 — Solo Exhibition, *Life, Death and Laughter: Paintings and Prints by Masami Teraoka*, University Art Gallery, California State University, Hayward, CA. Solo Exhibition, *Cybernetic Media Frenzy*, Pasadena City College Art Gallery, Pasadena City College, Pasadena, CA. Solo Exhibition, *Waves and Plagues*, Three Rivers Arts Festival, Wood Street Gallery, Pittsburgh, PA. Solo Exhibition, *Masami Teraoka: From Tradition to Technology / The Floating World Comes of Age*, Yale University Art Gallery, New Haven, CT, and The Hammond Museum, North Salem, NY.





Masami Teraoka, *Virtual Inferno—Cardinal and Nude*, 2001, oil on paper, oval 5 x 7 inches. Collection of Claude and Susan Albritton, McKinney Avenue Contemporary, Dallas.





"The technique of the works is as always meticulous, slow and reflective. The complex paintings start from long preparatory stages that employ anatomical drawing and three-dimensional sculptural models and in which photography only has a simple technical support role. Through refinement, by giving the language the possibility to express itself in the best way, by playing with whim and the effects of paint, thus provoking amazement on the part of the viewer, Verlato finds the 'contemporary' solution for a painting that needs to stage a frontal contraposition, like a stone that has been violently flung in the still marshlands of the current image."

—Luca Beatrice, 2005, excerpted from  
*Laatste kunst & cultuurnieuws*, [www.kunstbus.nl](http://www.kunstbus.nl)

Nicola Verlato lives and works in New York. His work is represented by Stux Gallery in New York, New York.

Selected Exhibitions & Awards: 2006 — Solo Exhibition, *New Paintings*, Stux Gallery, NY. Scope Art Fair, NY. 2005 — Solo Exhibition, Luxe Gallery, New York. *Waiting for the barbarians*, Rare-Gallery, NY. *Neo-Baroque*, Byblos Art Gallery, Verona, Italy. *The Seismologist*, Sara Nightingale Gallery, Southampton, NY. *Altri Fantasmi*, In Arco/Ermanno Tedeschi / Gas, Torino, Italy. *The other Europe. On art and political incorrectness*, Galleri S.E, Bergen, Norway. *Not about sex*, Luxe Gallery, NY. *Miracolo a Milano*, Palazzo della Ragione, Milano, Italy. *2nd Prague Biennial*, Prague, Czech Republic. *Clip' it*, Rotterdam Art Fair, Netherlands. *Clip' it*, Fondazione Sandretto Re Rebaudengo, Torino, Italy. *Clip' it*, British Institute, Roma, Italy. 2003 — Solo Exhibition, Mudimadue, Berlin. 2002 — Solo Exhibition, Davide Di Maggio, Milan. 2001 — Solo Exhibition, Totem il canale, Venice. 1998 — Solo Exhibition, Totem il canale, Venice. 1996 — Solo Exhibition, Studio Tommaseo, Trieste.





Nicola Verlato, *There's No Place Like Home!*, 2006, oil on canvas, 78 x 96 inches. Courtesy of Stux Gallery, New York, NY.





"He began his artistic career in the 1960s, working as an art director for Ed (Big Daddy) Roth. His interest in both comic books and car culture led him to Los Angeles, where he fell in with others who shared his visual sensibilities. Soon not only was he producing hot rod cars and comic books, but he was immersed in a world that propagated that culture....Robert Williams straddles two worlds, that of low brow culture and the world of fine art, and wants to be recognized in both. His paintings certainly are fine art, but art linked to popular culture and the comic book style....evocative and shocking, they are colorful and snazzy, and immediately invite you in."

—Jody Zellen, excerpted from a 1995 review of works at Tamara Bane Gallery, West Hollywood

Robert Williams lives and works in California. He is represented by Tony Shafrazi Gallery, New York.

Selected Exhibitions & Awards: 2006 — *Two Artists / Two Worlds, the Drawings of Ed Ruscha and Robert Williams*, Mendenhall Sobieski Gallery, Pasadena California. 2001 — Solo Exhibition, Grand Central Art Center,

Santa Ana, California. 2000 — Solo Exhibition, *Best Intentions*, Tony Shafrazi Gallery, New York, NY. 2000 — *Customized: Art Inspired by Hot Rods, Low Riders and American Car Culture*, Institute of Contemporary Art, Boston, MA. *Made in California*, Los Angeles County Art Museum, CA. 1997 — Solo Exhibition, *Malicious Resplendence*, Tony Shafrazi Gallery, New York, NY. 1995 — Solo Exhibition, *Psychopathia Aesthetica*, Mambo Gallery, Sydney, Australia. *Mean Art*, Julie Rico Gallery, Lollapalooza Tour. Solo Exhibition, *Visions in the Vernacular*, Tamara Bane Gallery, Los Angeles, CA. *It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art*, The Contemporary Arts Center, Cincinnati, OH. Solo Exhibition, San Francisco Art Institute, San Francisco, CA. 1994 — *Kustom Kulture: Von Dutch, Ed 'Big Daddy' Roth, Robert Williams, and Others*, Center on Contemporary Art, Seattle, Washington. *Chaos and Cyber Culture*, Julie Rico Gallery, Santa Monica, CA. *Finale*, Psychedelic Solution, New York, NY. 1992 — Solo Exhibition, *The Other Side*, Tony Shafrazi Gallery, New York, NY. 1990 — Solo Exhibition, Tamara Bane Gallery, Los Angeles, CA. 1989 — Solo Exhibition, La Luz de Jesus, Los Angeles, CA. 1988 — Solo Exhibition, Psychedelic Solution, New York, NY.

Robert Williams, *Square peg in a round hole*, 1999, oil on canvas, 30 x 36 inches. Courtesy Tony Shafrazi Gallery, New York.





Robert Williams, *In the pavilion of the Red Clown*, 2001, oil on canvas, 30 x 36 inches. Courtesy Tony Shafrazi Gallery, New York.







- James Barsness, *Hum*, 2004, ballpoint pen and gesso on canvas, 50 x 68 inches. Courtesy of George Adams Gallery, New York.
- James Barsness, *An Abridged History of the Civilized World*, 2000, ink, acrylic, collage mounted on canvas, 68 x 93.5 inches. Courtesy of George Adams Gallery, New York.
- Douglas Bourgeois, *Sanctuary*, 1994, oil on panel, 16 x 14 inches. Collection of Claude and Susan Albritton, McKinney Avenue Contemporary, Dallas.
- Rob Clayton, *Watch Your Step*, n.d., oil and collage, 54 x 14 inches. Collection of Claude and Susan Albritton, McKinney Avenue Contemporary, Dallas.
- Michael Roque Collins, *Path of Ascendance*, 2004, oil on linen, 82 x 62 inches. Collection of Mr. & Mrs. John Goodman. Courtesy of LewAllen Contemporary, Santa Fe, New Mexico.
- Michael Roque Collins, *Emanations*, 2004, oil on linen, 82 x 62 inches. Collection of Mr. & Mrs. John Goodman. Courtesy of LewAllen Contemporary, Santa Fe, New Mexico.
- Rosson Crow, *Silent Rooms with Carpets So Heavy All Footsteps Are Absorbed*, 2006, oil on linen, 77 x 90 inches on two canvases. Courtesy CANADA, New York.
- Reed Danziger, *Substratum 121*, 2005, oil, pencil, pigment, shellac on paper mounted on wood, 26 x 26 inches. Collection of Arlene Mark. Courtesy of McKenzie Fine Art, New York.
- Daniel Dove, *Tyvek*, 2004, oil on canvas, 66 x 78 inches. Private Collection. Courtesy of Mark Moore Gallery, Santa Monica, CA.
- Daniel Dove, *Overlap*, 2005, oil on canvas, 72 x 96 inches. Collection of Dean Valentine and Amy Adelson, Los Angeles.
- Lilian Garcia-Roig, *Triumph of Fall*, 2006, oil on canvas, 48 x 60 inches. Courtesy of Valley House, Dallas.
- Lilian Garcia-Roig, *MacDowell Pines*, 2006, oil on canvas, 48 x 36 inches. Courtesy of Valley House, Dallas.
- Julie Heffernan, *Self Portrait as Root III*, 2006, oil on canvas, 60 x 66 inches. Courtesy of PPOW (Pilkington Olsoff Fine Arts, Inc.), New York.
- Mark Messersmith, *Moonlit Landscape*, 2004, oil on canvas and mixed media, 72 x 75 inches.
- Mark Messersmith, *Nocturnal Encounters*, 2006, oil on canvas and mixed media, 80 x 72 inches. Photo credit: Jon Nalon.
- Jin Meyerson, *goodbye nyc*, 2006, oil, acrylic, and india ink on canvas, 120 x 175 inches. Collection of Scott G. Kasen. Courtesy of Zach Feuer Gallery, New York.
- Jin Meyerson, *Untitled (airline crash)*, 2006, oil, acrylic on canvas, 39 x 58.75 inches. Private Collection. Courtesy of Zach Feuer Gallery, New York.
- Grant Miller, *Untitled*, 2006, acrylic on panel, 48 x 60 inches. Courtesy of Byron C. Cohen Gallery for Contemporary Art.
- Grant Miller, *Untitled*, 2006 acrylic on panel, 48 x 48 inches. Courtesy of Byron C. Cohen Gallery for Contemporary Art.
- Loren Munk, *Art'stown*, 2000-05, oil on linen, 68 x 58 inches. Courtesy of Dam Stuhltrager, Brooklyn, New York.
- Loren Munk, *Clement Greenberg (large)*, 2005-06, oil on linen, 48 x 72 inches. Courtesy of Dam Stuhltrager, Brooklyn, New York.
- Erik Parker, *Roll the Barrel*, 2005, oil on canvas, 91.5 x 75.25 inches. Collection of Stacey Fabrikant. Courtesy of Leo Koenig Gallery, New York.
- Emilio Perez, *for j.v.*, 2006, acrylic and latex on wood panel, 66 x 54 inches. Collection of Donald C. Opatrny. Courtesy of Galerie Lelong, New York.
- Lisa Sanditz, *Asbury Park 2*, 2005, acrylic on canvas, 66 x 52 inches. Collection of Susan Hancock and Ray Otis. Courtesy of CRG Gallery, New York.
- Gael Stack, *Untitled*, 2003, oil on canvas, 64 x 84 inches. (GS 199) Courtesy of Moody Gallery, Houston.
- Dan Sutherland, *88 Pretty Canals*, 1994, oil on canvas on wood with hardware, 84 x 65 inches. Courtesy of Moody Gallery, Houston.
- Dan Sutherland, *Pushy Left*, 2006, oil on aluminum, 66 x 48 inches. Courtesy of Moody Gallery, Houston.
- Masami Teraoka, *Virtual Inferno – Cardinal and Nude*, 2001, oil on paper, oval 5 x 7 inches. Collection of Claude and Susan Albritton, McKinney Avenue Contemporary, Dallas.
- Nicola Verlato, *Mothers*, 2005, oil on canvas, 49 x 71 inches. Courtesy of Stux Gallery, New York, NY.
- Nicola Verlato, *There's No Place Like Home!*, 2006, oil on canvas, 78 x 96 inches. Courtesy of Stux Gallery, New York, NY.
- Robert Williams, *In the pavilion of the Red Clown*, 2001, oil on canvas, 30 x 36 inches. Courtesy Tony Shafrazi Gallery, New York.
- Robert Williams, *Square peg in a round hole*, 1999, oil on canvas, 30 x 36 inches. Courtesy Tony Shafrazi Gallery, New York.





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Above: Mark Messersmith, Detail from *Inquisitive Nature*, 2004, oil on canvas and mixed media, 72 x 75 inches.