

ARTISTS SPACE

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FOR IMMEDIATE RELEASE

Programs:

RECENT ART FROM CHICAGO

Group exhibition and installation organized by Susanne Ghez

Artists Space
Exhibitions and Events

March 8 - April 5

Opening: Saturday, March 8, 5-7pm

Curator's Talk with Susanne Ghez, March 8, 3-4pm

Artists Grants
Exhibition Funding

Artists File
N.Y.S. Slide Registry

Artists Space is pleased to present Recent Art from Chicago, a group exhibition of ten artists and an installation by Michael Paha in the Basement Gallery. Organized by Susanne Ghez, Director of The Renaissance Society at the University of Chicago, the show includes the works of: Don Baum, Bill Benway, Neraldo de la Paz, Deven Golden, Joseph Hilton, Wesley Kimler, David Kroll, Paul LaMantia, Jim Lutes and Ken Warneke. An illustrated catalogue with an essay by James Yood, the Chicago and Midwest editor of the New Art Examiner, accompanies the show. A curator's talk with Susanne Ghez will take place on Saturday, March 8, 3-4pm. Recent Art from Chicago has been supported by a grant from the National Endowment for the Arts.

GROUP EXHIBITION

Don Baum's sculptures are small three-dimensional houses constructed of found and collected objects. Begun in the 1980s, these works serve as containers of a wide variety of feelings, such as whimsical, restful and evocative, while acting as a testament to the primacy of an artist's vision and ability to create.

Bill Benway's paintings juxtapose images that are real with those that are impossible and fanciful. In his highly finished and detailed work, Benway manipulates nature and the role of human and animal life with it. His careful and pensive ruminations on specific themes approach pictorial allegory.

Neraldo de la Paz's sculptures are garishly colored and highly figurative. In his mixed-media assemblages, de la Paz combines figures with Hellenistic heads to convey elegant and evocative images. The sculptures echo the figures of the French Rococo and the erotic statuary of antiquity as well as record the end of the classical world.

Deven Golden's tableaux contain elements of both painting and sculpture and utilize myth as their point of departure. Golden's large-scaled, fragmented torsos, which appear poised between the antique and post-modern, evoke ambiguity and deemphasize individual uniqueness in order to highlight the ongoing ritual and rhythm of society.

Joseph Hilton's paintings evoke the medieval Islamic world of Ali Baba and Omar Khayyam or the ancient Rome of Petronius. The brightly colored, childlike elegance of his paintings depict a world of mythic eroticism which gracefully straddles the line between the homoerotic and heterosexual.



Wesley Kimler's bold and aggressive application of paint on canvas echoes the 1950s Abstract Expressionist technique. His painting centers on the theme of male dominance, often depicting man as hunter, standing over his kill. In "Funeral Party II" (1985), Kimler depicts himself in front of two figures, one recognizably Jackson Pollock, inferring a passing of the artist's legacy.

David Kroll creates paintings that combine consummate technique with fantastic visions. The viewer's concept of reality ends at the edge of Kroll's canvas, as he shares with us his fantastic world in straight-forward and matter-of-fact terms.

Paul LaMantia's work echoes the concerns of Chicago Imagists, particularly themes of sex, violence, menace, as well as subject matter drawn from popular culture. In depicting rich fantasies, LaMantia portrays men as impassive, dead or voyeurs, and brings life to women through his bravura technique.

Jim Lutes' work records the life of the people who surround him: the urban poor, the punk rockers and the alienated artists. In "Artist in his Studio" (1982), Lutes asserts his presence and milieu by depicting the scruffy artist with an oversized head standing in a decaying studio, with doorframes and found bits of wood as the painting's frame.

Ken Warneke's planned inconsistency in his paintings presents the viewer with a troubling truism of modernity--the lack of psychological trauma. Two paintings from 1984 show figures with overlarge heads who stare vacantly at their severed limbs without registering pain, loss or fear. More recent works depict reclining monochromatic figures or tortured bodies in front of gaily painted backdrops.

INSTALLATION

Michael Paha's installations seem caught somewhere between a science project and high art. In a 1985 installation at Randolph Street Gallery, Paha depicted the history of life, from the primal to the development of animal life, and from animal forms to an inevitable future armageddon. Utilizing living animals such as newts, chameleons and cockroaches, Paha creates a microcosm of our world and reveals aesthetic receptive to chance.

Artists Space activities are made possible by the National Endowment for the Arts, a Federal agency; the New York State Council on the Arts, the Institute for Museum Services, and the New York City Department of Cultural Affairs; Art Matters Inc., the Jerome Foundation, Leonhardt Foundation, Betty Parsons Foundation, Samuel Rubin Foundation, and The Wallace Funds; the American Express Company, AT&T Communications, Citibank, Consolidated Edison, EXXON, R.H. Macy Company, Mobil Foundation, Morgan Guaranty Trust Company, Paine Webber, and Philip Morris, as well as numerous friends.

Artists Space is a member of the National Association of Artists Organizations (NAAO).

Gallery Hours are: Tuesday through Saturday, 11am to 6 pm.