



**ARTISTS SPACE**



Organized by Susanne Ghez  
Director, The Renaissance Society  
at The University of Chicago

**DON BAUM**

**BILL BENWAY**

**NERALDO DE LA PAZ**

**DEVEN GOLDEN**

**JOSEPH HILTON**

**WESLEY KIMLER**

**DAVID KROLL**

**PAUL LAMANTIA**

**JIM LUTES**

**KEN WARNEKE**

and an installation by

**MICHAEL PAHA**

**MARCH 8 - APRIL 5, 1986**

This exhibition has been supported by a grant  
from the National Endowment for the Arts

**ARTISTS SPACE**  
**223 West Broadway**  
**New York**

## ACKNOWLEDGEMENTS

It gives me great pleasure that Artists Space is presenting *Recent Art from Chicago*. We are indeed fortunate to have this opportunity to examine work being produced currently in one of the major art centers in the country. Though few of the artists in this show have exhibited previously in New York, they represent a broad cross-section in the sense that some are well established in the Chicago art scene, while others have shown very little. *Recent Art from Chicago* has two aspects; a group exhibition of artists who are dealing with issues related to the human figure, and Michael Paha's installation which offers the viewer a microcosm.

When we first discussed the possibility of organizing this exhibition with Susanne Ghez, Director of The Renaissance Society at The University of Chicago, we agreed that we hoped that it could provide an opportunity to identify and assess recent trends in Chicago, as well as to present current work which had not yet been seen in New York. I am particularly grateful to Susanne Ghez. Her vision, her thoughtful examination of Chicago's art scene and her invaluable assistance in making arrangements for the show, have allowed us to realize our goal.

I am also grateful to James Yood, the Chicago and Mid-west Editor of the *New Art Examiner*. His informative discussions of each of the individual artists, as well as his articulate essay on the Chicago art scene and the show as a whole, add much to our understanding of the work. I would like to thank Dart Gallery, Betsy Rosenfield, Struve Gallery and Sonia Zaks Gallery for all their assistance in coordinating loans from collectors, in facilitating shipping arrangements and for helping us at Artists Space to cope with the myriad of details involved in this exhibition. I deeply appreciate the generosity of the many collectors, too numerous to name here, who have lent work for this exhibition.

*Recent Art from Chicago* also would not have been possible without a grant from the National Endowment for the Arts. This generous support has made an ambitious undertaking for Artists Space a reality.

Finally I would like to thank the artists: Don Baum, Bill Benway, Neraldo de la Paz, Deven Golden, Joseph Hilton, Wesley Kimler, David Kroll, Paul LaMantia, Jim Lutes, Michael Paha and Ken Warneke. Their enthusiasm has made this show a pleasure for all of us at Artists Space.

Susan Wyatt, Executive Director

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## RECENT ART FROM CHICAGO: AN ESSAY

The terms "regional" and its oft-implied negative counterpart "provincial" have been so misused and abused as to render their definitions nearly meaningless. At all events, it very much appears that our art world is now no more than a sequence of such regions and provinces, with none acting as the official capital of art. The notion of pluralism has to a great extent replaced the notion of regionalism, and it should certainly be stated that art is never made by regions, but by the men and women who live within them. Where we choose to live, the milieu, people and time cannot help but inform us, and plays a role in our self definition.

If a model does exist for the art scene in the 1980s, it could be argued that that model would be seventeenth century Europe, the great age of the international Baroque. As is the case today, Baroque art had no single dominant center of output; first rank centers existed in Rome, in Holland, in Spain, in France, and other centers, such as Venice, Vienna, London and Lisbon, saw a simultaneous outpouring of art of the highest quality.

The comparison could be carried further. The Baroque saw the first introduction of the international art superstar; Clemente, Kiefer, Chia and Warhol have their prototypes in Rubens, Van Dyck, Bernini, and Velazquez. Even the superstar expatriate artist of today (Hockney) has predecessors in Poussin and Claude. The two periods also share a cult of pluralism, an almost systematic examination of possible expressions, in its way an affirmation of the reasons why individuals make and need art.

And Chicago? If I was asked to compare art in Chicago to the art produced anywhere else and at any time, I would compare it to seventeenth century Holland. The Netherlands in the 1600s saw the rise of a true bourgeois society, perhaps Europe's first, in which a healthy and prosperous middle class required its pictorial needs to be satisfied by a new group of artists, artists not trained to service the Church or the nobility, but to exist in the open marketplace, and to fall or rise as their talent (and their luck) permitted. We call these artists the little Dutch masters today; Meyndert Hobbema, Jan Steen, Pieter Claesz, Frans Hals, Jan van Goyen, Aelbert Cuyp, etc., call to mind artists who carved out particular niches to explore and master. For some it was the still-life, for others the landscape, or the portrait, or the genre scene; the exigencies of Dutch cultural life brought forward the first age of pictorial specialization.

Chicago shares this urge toward specialization, and possesses and honors many artists who pride themselves on their idiosyncratic vision, on their having taken small bites out of the world, but who digest those bites thoroughly. The little masters and mistresses of Chicago have given the city a particular aesthetic vision, and however fussy or limited they may be in the particular, they are rather impressive in the aggregate. Artists from Chicago who aspire to more universal themes (Leon Golub is a fine example) have left Chicago to fully realize their art elsewhere.

Chicago is "real America," a stronghold of middle class values and ethics, with patrons and institutions that possess a practical



appreciation of well-crafted objects, reasonably priced, and intellectually accessible without being overly obtrusive. A comparison of its profile with seventeenth century Holland is no small praise, but it might be admitted that there are not artists like Rauschenberg in Chicago, none like Pollock or de Kooning, nor do there seem to be artists like Salle or Schnabel. (Let's leave Rembrandt out of this; even seventeenth century Holland was unaware that it had a Rembrandt in its midst.)

Even a cursory examination of art in Chicago reveals its pictorial diversity, a diversity which to a great degree is caused by the relative newness of the city's profile in painting and sculpture. Architects who work in Chicago today do so in the shadow of Louis Sullivan, Frank Lloyd Wright and Mies van der Rohe. Painters and sculptors in Chicago have no such distinguished forebears. No significant artist of the nineteenth century resided or worked in Chicago.

Even considering Chicagoans Ivan Albright and Lorado Taft, it can be stated that until 1945 cities like Boston, Philadelphia, and Cincinnati could claim to be more significant centers of painting and sculpture than Chicago.

The events of the last forty years, though, have been fast and furious, and they have vaulted Chicago into a national and international center of art. Some who played a role in the early postwar years are better known than others, but artists like June Leaf, Seymour Rosofsky, Irving Petlin, Ellen Lanyon, Cosmo Campoli, Don Baum, Leon Golub, Gertrude Abercrombie, H. C. Westermann, Robert Barnes, Robert Nickle, and Evelyn Statsinger certainly will be known as Chicago's accomplished and talented pioneers. Little unites these artists, save an almost complete lack of interest in trends in art in New York. Their efforts slowly awakened a slumbering beast, and a concept of Chicago as an independent artistic center began to gain speed. In the 1950s one could literally count the number of commercial galleries in Chicago on one hand; today the number is well over fifty.

It is a truism of art history that each generation of artists likes to stand firmly on the necks of their predecessors, and the rise in the 1960s and 1970s of the Chicago Imagists, the group of artists for which Chicago is still best known, is a fine example of that cliché. The history of the Imagists is still being written, but it is beginning to appear that whatever their public and financial success might be, their artistic significance might be seen as a mannered dilution of the generation that preceded them. They took that which was evocative and general, and made it narrative and specific. Their effect on Chicago has been an important one, but one largely confined to their own production (Jim Nutt, Roger Brown, Karl Wirsum, Ray Yoshida, Gladys Nilsson, etc.), with the exception of the continuing impact of Ed Paschke. The artists that have followed them in Chicago's current art scene have aspired to the success of the Imagists, but, paralleling trends elsewhere, have eschewed the restraints of specificity in order to examine more ambiguous pursuits. In Chicago, the pictorial poetry of allusion is

widely heard and intuitively understood. In a sense young Chicago artists have returned to the interests that artists pursued in Chicago in the 1950s, perhaps an illustration of the so-called 'grandfather' principle.

With the exception of Michael Paha whose installation is separated physically as well as thematically, the artists Susanne Ghez has selected for this exhibition continue the Chicago tradition of concern for and interest in the human figure, and the vagaries to which life subjects it. The extent to which these artists differ among themselves, and the extent to which they are only some of the many who might have been chosen, is a testament to the richness that is Chicago today. Chicago continues to wear its tag as The Second City as both a badge of honor and as a chip on its shoulder. Its peculiar position where the prairie meets the rust zone, its role as the center city of the multi-faceted Midwest, and its inherent aspiration toward excellence make it a demanding and provocative place to live, work, and make art.

James Yood

## DON BAUM

As artist, teacher, and curator, Don Baum has been among the most significant figures in Chicago's art world for several decades. In the 1980s, Baum has turned his attention to the creation of smallish three-dimensional house sculptures, making them the vessels and recipients of a lifetime of looking and thinking and caring about art.

Totally constructed of found and collected objects, Baum's "houses" have become containers of a wide variety of feelings, from the whimsy of the fanciful *Skyhouse VI* (1985), to the poignancy of *Studio for M* (1983), to the restful and evocative *Au Train Lake House* (1982). Like the apples of Cezanne or the Madonnas of Giovanni Bellini, Baum has found this series endlessly fertile and has made them endlessly refreshing; each a delightful variant, each a testament to the primacy of artist's vision, and ability to create and recreate a world.

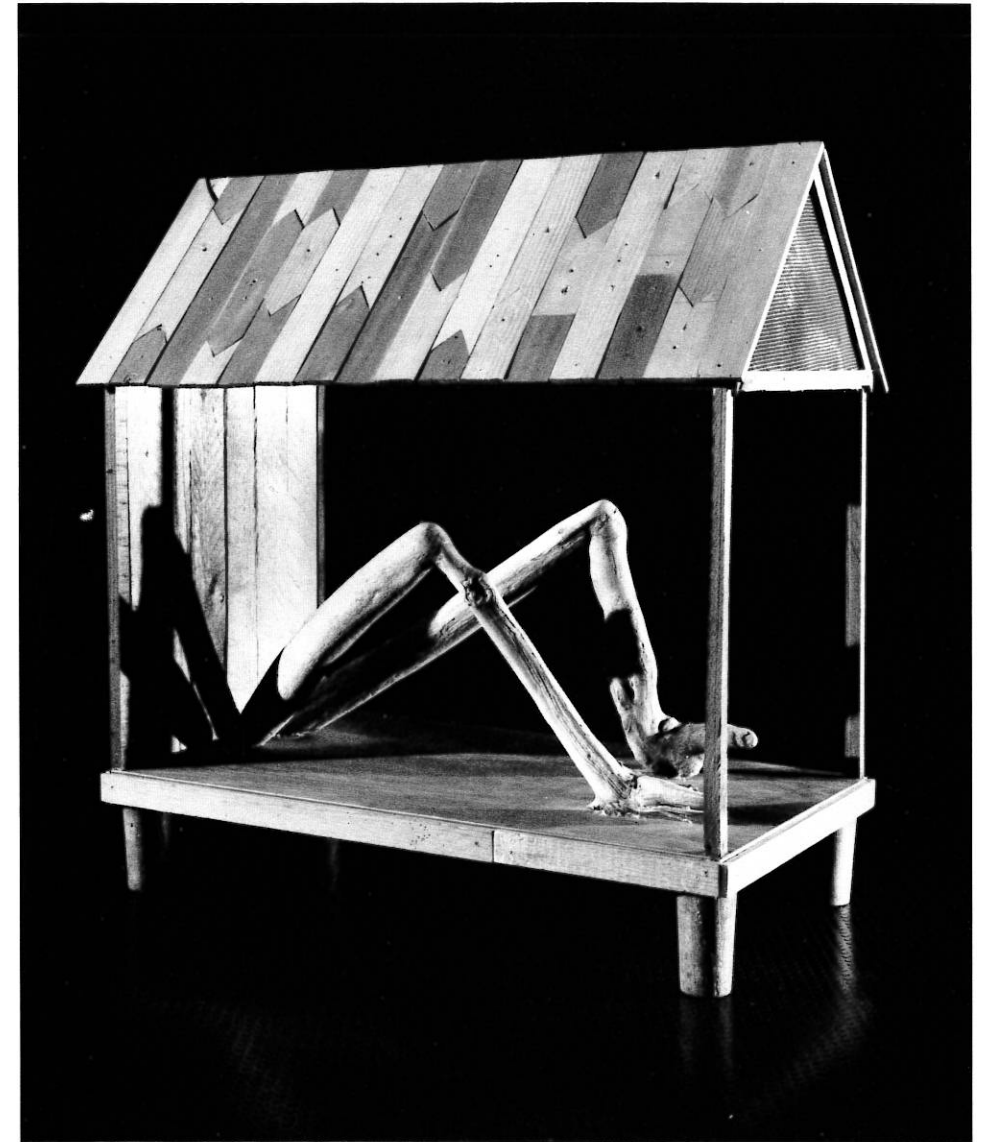
Chicago has long respected, cultivated, and collected those who could be called the craftsmen of surrealism (H. C. Westermann, Joseph Cornell, Jean Dubuffet, et al.) artists whose objects and paintings juxtapose seemingly simple elements with surprising eloquence, artists whose sum of vision always seems, and indeed is, more than its component parts. To no small degree, Don Baum has been a participant in the formulation of that aesthetic in Chicago and his recent works also show him to be among its most clear-sighted heirs.

**DON BAUM**  
***Au Train Lake House***

1982

wood, metal screen  
19 x 17 x 9 1/2"

photo courtesy of  
Betsy Rosenfield Gallery, Chicago  
photo credit: Tom Van Eynde



## BILL BENWAY

Bill Benway is a slow and deliberate painter, often producing just two or three canvases a year, careful and pensive ruminations that could be classed under the sub-heading of magic realism. That which is real and palpable is so wondrously juxtaposed with that which is impossible and fanciful that our world must accordingly extend to include it, or at least aspire towards it.

In "Echo" (1982) three American Indians calmly wade near their wrecked canoe, while one raises his hand to his mouth to call out across the water. In the distance a magical rock formation is poised to echo his cry, while cloud formations mimic its shape. It is an impossible arcadian vision, yet it evokes so clearly our country before Columbus, a sylvan and virgin place that Benway almost effortlessly brings to life.

Scrupulous finish and painstaking detail accompany this vision, for like Magritte, the impact of Benway's vision is often dependent on its plausibility. But in Benway's work these efforts are put towards a kind of moral rumination, a subtle reading of the world that seeks out secret harmonies, that willfully sacrifices reality to a higher truth. This recreation of context, this manipulation of nature and the role of human and animal life with it, is not deconstructive, but finally, and often eloquently, an approach towards the finest definition of pictorial allegory.

**BILL BENWAY**

*The Bath of Hercules in the Love Canal*

1986

oil on canvas

24 x 32"

photo courtesy of the artist



## NERALDO DE LA PAZ

Neraldo de la Paz is among the most indefatigable workers in Chicago's art scene, and has turned his sights almost simultaneously on fashion design, painting, sculpture, window installation, and stage design. Even this survey of just one of these mediums, such as de la Paz's recent work in sculpture illustrates some of the talents of this fecund artist.

Garishly colored and aggressively figural, these sculptures are mixed-media assemblages, combinations that are styled and fashioned by de la Paz into expressive poses and poseurs. De la Paz's penchant for topping his figures with hellenistic heads of the most vacant sort gives each figure a Felliniesque flavor, an excess of decadence that is elegant while mannered, evocative while cloying. Their predecessors are alternately the paste and porcelain figurines of the French Rococo, and the erotic statuary of antiquity; like them, de la Paz's actors and actresses seem frozen in some bacchic or pastoral ballet.

This urge towards stylization, this rich exploration of the elegant and the comely, has resulted in some remarkable images. *Encore* (1982) seems a natural extension of some ribald Cretan goddess, while *Angel* (1982) has the persistent eroticism of a Caravaggio boy-angel and *Weapon on the Table* (1984) flippantly records the end of the classical world. With an inherent and almost facile tastefulness, de la Paz revels in this surfeit of sensuality, creating modern denizens of the world of Pan and Isis, a world just beneath the surface of our own.

### NERALDO DE LA PAZ

*Angel*

1982

mixed media

30 x 19½ x 6"

collection of Don Baum, Chicago  
photo courtesy of Betsy Rosenfield Gallery  
photo credit: Tom Van Eynde



## DEVEN GOLDEN

Deven Golden's development over the past several years has brought him into the forefront of those artists in Chicago who are fascinated by a kind of ambiguous figuration. Containing elements of both painting and sculpture, his most recent tableaux are ambitious in scale and content; utilizing the metaphor of myth, they seem poised between the antique and the postmodern.

Designed and articulated sans our five extremities, Golden's torsos remain clearly readable. Centuries of familiarity with the fragmentary remnants of Greek and Roman statuary have trained the modern eye to see volumes in the turn of a shoulder, or in the angle of a hip; indeed, such hints of weight displacement have become the focus of study in their own right. As did Rodin before him, Golden requires us to complete these dismembered torsos, or better yet, to luxuriate in their ambiguity. Freed from the specificity of the individual, they more efficiently evoke the air of Everyman and Everywoman.

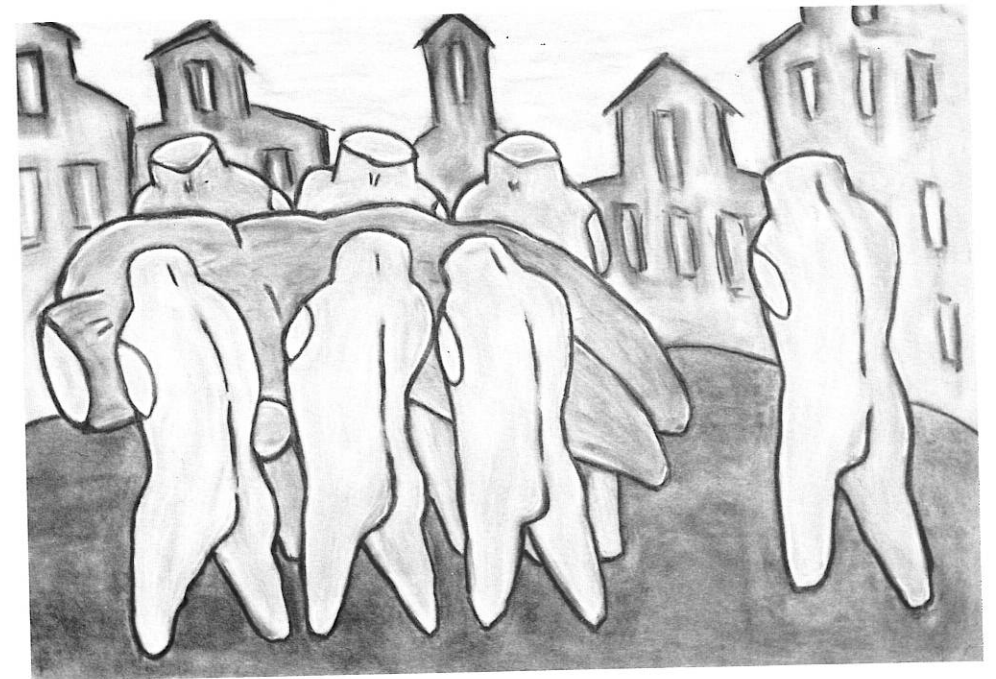
In this installation, Golden's narrative calls to mind a fragment from a vase painting of the Geometric period of Ancient Greece, or some battered relief sculpture from a ruined temple. A funerary procession moves slowly past our view; as in a medieval manuscript page, figure scale is dependent on its narrative importance. We sense ritual here, the unending rhythm of our lives and our passing, our balance between individuality and being part of a larger social framework. Golden's accomplishment is grounded in evoking such themes, in presenting myth and metaphor not as fiction or false, but as a conduit to deeper understanding.

**DEVEN GOLDEN**  
Drawing for  
*Death of Pompey*

1986

charcoal, conte on paper  
27½ x 40"

photo courtesy of the artist





## JOSEPH HILTON

Joseph Hilton's art presents us with a world of mythic eroticism, a place of inexpressible, sensitive longing, full of dreams of a sweet love that could only have existed in some other time and in some other place. Candy-colored and presented with childlike elegance, his scenarios often evoke the medieval islamic world of Ali Baba and Omar Khayyam, or the ancient Rome of Petronius. Hilton's figures speak to us of love whose consummation lies within the spirit, not within the body.

A recent series of works is built around the theme of the *Sleeping Guards of Cairo*, eunuch-like slaves who guarded the secrets of the harem. Their angelic faces bespeak a curious knowledge, possessors of what they can never possess. Their quasi-impotence becomes an opportunity for deeper understanding; freed from our deepest urge they are the only ones who can fully recognize it.

In the finest sense of orientalism, Hilton's world is spared the Judeo-Christian tradition and its obligatory association of sexuality with guilt or with dominance. Orientalism may be a facade, but it presents such allusive alternatives. This vision has always allowed artists to postulate new possibilities, and in the hands of an Ingres or a Delacroix or a Matisse—or even a Stella—it aspires toward a more perfect and poignant world.

Joseph Hilton gracefully walks a path alternating between the homoerotic and the heterosexual.

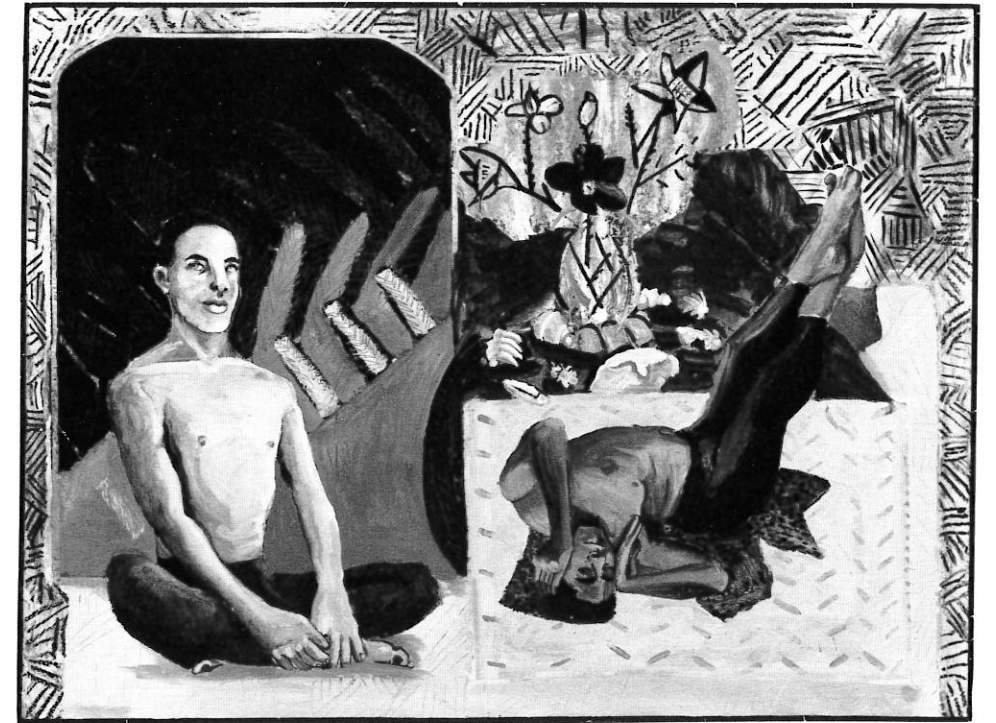
### JOSEPH HILTON

*Beside the Sleeping Guards  
(of Cairo) Night and Day*

1986

oil, acrylic on masonite  
36 x 48"

photo courtesy of  
Betsy Rosenfield Gallery, Chicago  
photo credit: Tom Van Eynde



## WESLEY KIMLER

Of the younger artists surveyed in this exhibition (seven out of these assembled eleven are under 35 years of age) Wesley Kimler has attracted the most notice in the past year. His widely discussed exhibition at Chicago's Struve Gallery was quickly followed by shows held in galleries in Washington, D.C., and in San Francisco; we may be witnessing the early stages of the emergence of a national reputation, the first to come out of Chicago since the success of Roger Brown and Ed Paschke in the 1970s.

Kimler's canvases are bold and aggressive in both content and application, their *malerisch* bravado the residue of an attack with a brush that seeks a liberating primal stroke, an urge towards revelation that finally reminds us of the Abstract Expressionists of the 1950s. Kimler shares with these predecessors a frank and direct love for paint itself, for its tactile possibilities and inherent capability to delight.

Kimler's technique is paired with a pursuit of particularly masculine themes; Kimler often depicts man as hunter, standing over his kill, an intense assertion of dominance. In *Funeral Party II* (1985) the painter stands in front of two figures, one recognizably Jackson Pollock. We have inferred here almost a passing of the torch, a presentation of an heir, an aspiration towards a continuum (Pollock was born in Wyoming, Kimler in Montana). The belief that expressionism, one of America's greatest contributions to modern art, can live again is a precious one, and is manifested in the craft of Wesley Kimler.

### WESLEY KIMLER

#### *Funeral Party II*

1985

oil on canvas

87x101"

collection of George & Karen

Luddington, Chicago

photo courtesy of Struve Gallery, Chicago

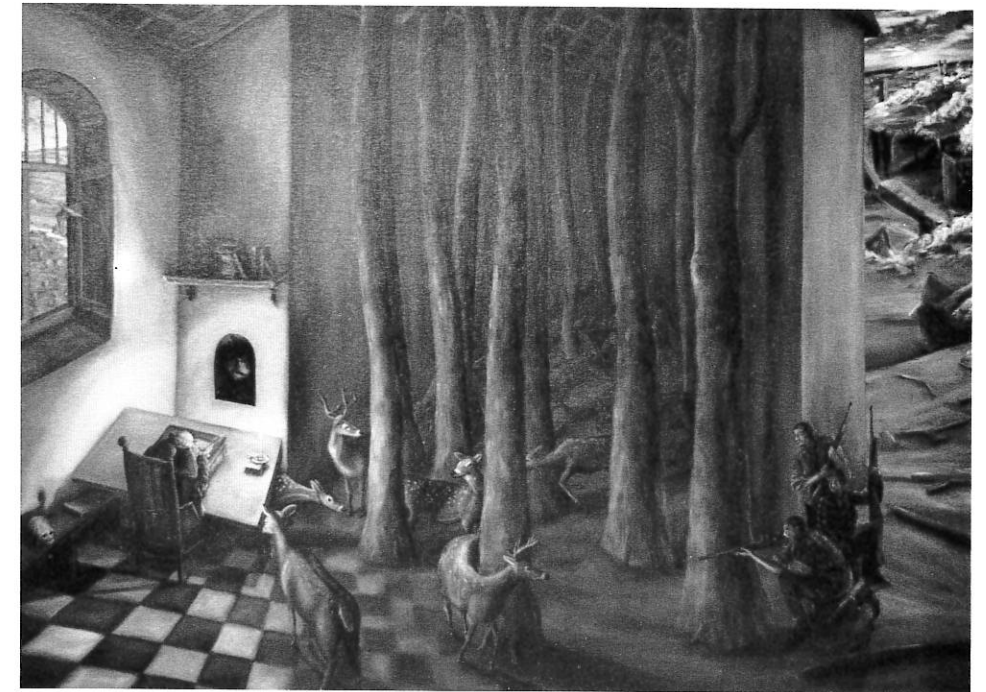


## DAVID KROLL

David Kroll combines consummate technique with fantastic visions, creating a series of paintings that are remarkably impressive and inventive. We enter his world completely, surrendering our concepts of reality at the edges of Kroll's canvases, and we are always rewarded for the effort. There is a kinship to Bill Benway here, as Kroll too uses what we know as the jumping off point for what the artist can do.

The artist can (as in two paintings from 1985) stop animal abuse and child abuse by simply putting his huge arm into those worlds setting those wrongs right. Walls can disappear, space and time can be made malleable, color can inform or elude, and as in some quattrocento predella panel, worthwhile lessons are invoked. Looking at *The fragileness of Skin House* (1985) is like walking into the house behind the couple in Grant Wood's *American Gothic*: who knows what secret horror lurks therein? *The Aftermath of Columbus' Coming* (1985) is seen as a magical release of our continent's fauna; it is intense and evocative while being straightforward and matter-of-fact.

This kind of pictorial inventiveness is the rarest of all things, to newly see a system, and to record it in paint so we can share that vision. It is a power that Kroll possesses to an almost embarrassing degree, creating images that are ever expansive.



DAVID KROLL

*The Intrusion of Fear, The Fear of Knowing*

1985

oil on canvas

29 x 39"

photo courtesy of Dart Gallery, Chicago

## PAUL LAMANTIA

Both in terms of chronology and psychology, Paul LaMantia is of the generation of artists collectively known as the Chicago Imagists. Generalizations are dangerous, and these artists (Ed Paschke, Jim Nutt, Roger Brown, Christina Ramberg, Philip Hanson, Gladys Nilsson, Karl Wirsum, and others) are certainly as dissimilar as were the French Impressionists (Monet, Renoir, Cassatt, Degas, and Pissarro), but generalizations are the signposts of genius, and have them we must. Themes of sex, violence, and menace, and a predilection towards subject matter drawn from the vernacular are the touchstones of Imagism, and are echoed in Paul LaMantia.

LaMantia's rich fantasies exhibited here are forceful, direct, and straightforward, intimations of an eroticism in which males are impassive, dead or voyeurs. In a sense, these fantasies give all power and possession to the artist himself, as it is he who through a meticulous bravura technique, brings the females to life. their languorous bodies reflect not the residue of science fiction, but rather the urges of popular culture of the 1940s and 1950s, a kind of hip nostalgia for the world of George Raft and Alan Ladd.

A word must be added about LaMantia's drawings. Although their themes are ancillary to those seen in his paintings, they cannot be dismissed or categorized as tangential. LaMantia's mind and hand switch to less specific and more visionary pursuits when he chooses to draw, and he has created in these works on paper perhaps the most consistently superb series of drawings produced in Chicago in the last decade.

**PAUL LAMANTIA**  
*Lillith (work in progress)*

1985

oil on canvas  
66x78"

photo courtesy of Sonia Zaks Gallery, Chicago





## JIM LUTES

More than most of the artists assembled here, Jim Lutes' work is aggressively personal, more directly autobiographical, an effort at chronicling what it means to be Jim Lutes and to live in Chicago in the 1980s. He is drawn to the people who surround him: the urban poor, the punk rockers, the (self?) alienated artists and their companions who live up and down Milwaukee Avenue.

*Artist in his Studio* (1982) is a wondrous image recording alienation, a matter-of-fact icon of self knowledge. The scruffy artist stands in his decaying studio, insolently and completely there. His oversized head (a device also used by Ken Warneke) and his use of door frames and found bits of wood for his frames asserts both presence and milieu. Here and in other paintings Lutes almost combines Egon Schiele with Grant Wood, regularly holding up a mirror to where many of us prefer not to look, realizing that Chicago is home both to the glitter of the Magnificent Mile and the desperation of Cabrini-Green, understanding that this house of cards we call our life is inexpressibly fragile, and is the site of tawdriness and misery as surely as it is the home of triumph and love.

In *Lazy* (1985) the artist lies in the shambles and detritus of his studio while his demon-muse dances at his feet. But it is a fiction; all of Lutes' demons are within him, and the process of picture-making may offer him only the slightest amelioration. Jim Lutes' vision serves to remind us of struggle and of loss. At its best it is a glimpse into our heart of darkness.



### JIM LUTES

*Lazy*

1985

oil on canvas

51 1/4 x 60"

collection of S. Ronald Stone, Chicago  
photo courtesy of Dart Gallery, Chicago

## KEN WARNEKE

In the best tradition of art in Chicago over the last two decades, Ken Warneke combines pictorial specificity with expressive ambiguity; the more palpable his images become, the more they recede to the subconscious, presenting us with troubling and vexing distillations of modernity.

In his two *Cave* paintings of 1984, carefully studied but overlarge heads stare vacantly at their severed limbs, registering neither pain, loss, fear, sorrow, or annoyance. Not registering at all. A truism of modernity is that our deepest fear is that we fear we cannot feel. Is Warneke intimating that we all sit in our caves, unperturbed by the dissonance in our existence, impotent, vacant, and insignificant? His figures have almost disingenuous psychological angst, perhaps a complete lack of psychological trauma, and that lack is traumatic on its own.

More recently, Warneke's monochromatic figures recline, or drink poison, or are tortured in front of gaily painted, decorative backdrops. Again there is this juxtaposition, this planned internal inconsistency, between what is presented to us and its manner of presentation. This inconsistency gives power to figures who do not choose to possess it, and gives presence to situations that negate our expectations. Revelation lies within us, should we choose, or if we even can, pursue it. Understated yet incredibly powerful, formally specific yet amorphous in narration, Warneke's craft is simultaneous revelation and indictment of our lives.

**KEN WARNEKE**  
*Cave Painting (purple male)*

1984  
oil on masonite  
48x59"

photo courtesy of Dart Gallery, Chicago



## MICHAEL PAHA

The history of installation is so brief that it has created no firm tenets, no touchstones or regimens from which artists can find counsel to accept or to reject. The traditions of installation art are being created now, and this art form has become a welcome medium for fascinating, idiosyncratic visionaries like Michael Paha. Emerging like some Athena, his aesthetic is so fully formed and so completely unique as to cast him simultaneously in the role of inventor and artist.

The installations Paha has created in Chicago over the past two years have built him a steady following. Caught somewhere between a science project and high art, Paha's assemblages are engrossing and delightful. In an installation at Randolph Street Gallery in 1985, Paha essayed no less than the history of life on our planet, from primal soup through development of plant life and low animal forms (utilizing real newts, chameleons, and cockroaches) to an inevitable future armageddon. Experiencing the succession of soil segments, atmosphere chambers, charts, and maze-like enclosures for the creatures was like gazing at a large ant farm, a microcosm of our own world.

Using living animals in his installation, Paha shows an aesthetic that is certainly receptive to chance; nonetheless, these "environments" remain remarkable, logical and nourishing. Paha installs a universe, and convinces us of its knowledge and inevitability.

### MICHAEL PAHA *Tarra-Din* (detail)

1983

birds, crickets, frogs, cage  
with train and loudspeakers  
18x210x6"

photo courtesy of the artist  
photo credit: Craig Cain  
Installation at N.A.B. Gallery, 1983



## DON BAUM

Born in Escanaba, MI, 1922  
Lives in Chicago, IL

### Education

Ph.D., University of Chicago, Chicago, IL, 1948  
School of the Art Institute of Chicago, Chicago, IL,  
1942–43  
Michigan State College, East Lansing, MI, 1940–42

### Selected Exhibitions

Galerie Darthea Speyer, Paris, 1985. (one-person)  
*New Traditions in Sculpture*, Hyde Park Art Center,  
Chicago, IL, 1985  
Betsy Rosenfield Gallery, Chicago, IL, 1984.  
(one-person)  
*The House That Art Built*, California State Univ.,  
Fullerton, CA, 1983.  
*Chicago Artists: Continuity and Change*, Printers  
Square, Chicago, IL, 1983  
Betsy Rosenfield Gallery, Chicago, IL, 1982.  
(one-person)  
*Poetic Objects*, Washington Project for the Arts,  
Washington, DC, 1982.  
*Chicago Imagists*, Kansas City Art Institute,  
Kansas City, MO, 1982.  
*Don Baum: A Review of Works from 1947–1981*,  
Hyde Park Art Center, Chicago, IL, 1981.  
(one-person)  
*City Sculpture*, The Cultural Center, Chicago, IL,  
1981.  
Betsy Rosenfield Gallery, Chicago, IL, 1980.  
(one-person)  
*Some Recent Art From Chicago*, The Ackland Art  
Museum, University of North Carolina,  
Chapel Hill, NC, 1980  
*100 Artists, 100 Years: Alumni of the School of the  
Art Institute of Chicago*, Centennial  
Exhibition, Chicago, IL, 1980.  
*Chicago Imagist Art*, Museum of Contemporary  
Art, Chicago, IL, 1972. (traveling exhibition)  
*The New Curiosity Shop*, The Renaissance Society  
at The University of Chicago, Chicago, IL,  
1971.  
*Don Baum Says "Chicago Needs Famous Artists"*,  
Museum of Contemporary Art, Chicago, IL,  
1969.  
*Don Baum: Chicago Objects*, The Bridge Gallery,  
New York, NY 1965. (one-person)  
*Don Baum Constructions*, John L. Hunt Gallery,  
Chicago, IL, 1965. (one-person)

*Don Baum Constructions*, John L. Hunt Gallery,  
Chicago, IL, 1963. (one-person)  
*Sixty-Fourth Annual Exhibition by Artists of  
Chicago and Vicinity*, Art Institute of Chicago,  
Chicago, IL, 1961.  
*Ruth White Gallery*, New York, NY 1957.  
(one-person)  
*Exhibition Momentum: Past and Present*, 1020 Art  
Center, Chicago, IL, 1957.  
*62nd American Exhibition: Paintings, Sculpture*,  
The Art Institute of Chicago, Chicago, IL,  
1957.

## BILL BENWAY

Born in Oak Park, IL 1946  
Lives in Chicago

### Education

B.F.A., School of the Art Institute of Chicago,  
Chicago, IL, 1970

### Selected Exhibitions

Chicago State University, Chicago, IL, 1984.  
The Renaissance Society at The University of  
Chicago, Chicago, IL, 1983.  
Hyde Park Art Center, Chicago, IL, 1983.  
Chicago Cultural Center, Chicago, IL, 1981.  
*32nd Invitational*, Illinois State Museum,  
Springfield, IL, 1980  
*Chicago Currents*, National Collection of Fine Arts  
Traveling Show, Chicago, IL, 1979–80.  
*Illinois Painters III*, Illinois Arts Council, Chicago,  
IL, 1980–82. (traveling exhibition)  
*Kiffer Collection*, Illinois Arts Council, Chicago, IL,  
1978–79. (traveling exhibition)  
Zolla-Lieberman Gallery, Chicago, IL, 1978.  
Hyde Park Art Center, Chicago, IL, 1978.

## NERALDO DE LA PAZ

Born in Matanzas, Cuba, 1955  
Lives in Chicago

### Education

School of the Art Institute of Chicago, Chicago, IL,  
1978–79  
Northern Illinois University, Dekalb, IL, 1974–78

### Selected Exhibitions

*Three-Person Show*, Krannert Museum of Art,  
Champaign, IL, 1985.  
*Expose*, Green and Superior Building, Chicago, IL,  
1985.  
*Group Show—Summer '85*, Betsy Rosenfield  
Gallery, Chicago, IL, 1985.  
*Looking At Men*, Artemesia Gallery, Chicago, IL,  
1985.  
Betsy Rosenfield Gallery, Chicago, IL, 1984.  
(one-person)  
*Head Show*, Randolph Street Gallery, Chicago, IL,  
1984.  
*Group Show—Summer '84*, Betsey Rosenfield  
Gallery, Chicago, IL, 1984.  
*International Art Expo '84*, Navy Pier, Chicago, IL,  
1984.  
*Group Show*, Betsy Rosenfield Gallery, Chicago, IL,  
1984.  
*The Fan Show*, Hyde Park Art Center, Chicago, IL,  
1984.  
*Artscape*, Baltimore Art Festival, Baltimore, MD,  
1983. (installation)  
*Atlas and Odalisque*, Randolph Street Gallery,  
Chicago, IL, 1983.  
*The Sex Show, An Alternative Group Show on  
Sexuality*, Cabaret Metro, Chicago, IL, 1983.  
*International Art Expo '83*, Navy Pier, Chicago, IL,  
1983.  
*Figurines*, Betsy Rosenfield Gallery, Chicago, IL,  
1982. (one-person)  
*The Salon Show*, Randolph Street Gallery,  
Chicago, IL, 1982.  
*International Art Expo '82*, Navy Pier, Chicago, IL,  
1982.  
*The Hat Show*, Hyde Park Art Center, Chicago, IL,  
1981.

## DEVEN GOLDEN

Born in Carmel, CA, 1954  
Lives in Chicago

### Education

B.F.A., School of the Art Institute of Chicago,  
Chicago, IL, 1977.

### Selected Exhibitions

*Confluence Without Influence*, Randolph Street  
Gallery, Chicago, IL, 1985.  
*Then and Now*, Hyde Park Art Center, Chicago, IL,  
1985.  
*Chicago HEAD*, Randolph Street Gallery, Chicago,  
IL, 1984.  
*Alternative Spaces*, Museum of Contemporary Art,  
Chicago, IL, 1984.  
*Artists to Watch*, Dart Gallery, Chicago, IL, 1984.  
*Atlas and Odalisque*, Randolph Street Gallery,  
Chicago, IL, 1983.  
*20 Years of the Abstracted Figure in Chicago Art:  
THE BIG PITCHER*, Hyde Park Art Center,  
Chicago, IL, 1983.  
Nancy Lurie Gallery, Chicago, IL, 1982.  
(one-person)  
*Chicago Now!*, The Brentwood Gallery, St. Louis,  
MO, 1982.  
*Young Chicago Artists*, Quay Gallery, San  
Francisco, CA, 1981.  
*Vicinity Show*, Art Institute of Chicago, Chicago, IL,  
1980.

## JOSEPH HILTON

Born in Washington DC, 1946  
Lives in Chicago

### Education

M.F.A., The School of the Art Institute of  
Chicago, Chicago, IL, 1977  
B.F.A., The Maryland Institute, College of Art,  
Baltimore, MD, 1975



## Selected Exhibitions

Betsy Rosenfield Gallery, Chicago, IL, 1985.  
(one-person)  
*El Arte Narrativo*, Museo Rufino Tamayo, Mexico City, Mexico, 1984. (traveled to P.S. 1, New York)  
*Mythology and Religion in Recent Art*, N.A.M.E. Gallery, Chicago, IL, 1984.  
*Ten Years of Collecting*, Museum of Contemporary Art, Chicago, IL, 1984.  
*Mindscapes*, The Baltimore Museum of Art, Baltimore, MD, 1984. (traveling exhibition)  
*Language, Drama, Source and Vision*, The New Museum, New York, NY 1983.  
Monique Knowlton Gallery, New York, NY, 1982. (one-person)  
Nancy Lurie Gallery, Chicago, IL, 1982. (one-person)  
*For Those Who Were Drowned, The Window*, The New Museum, New York, NY 1982, (one-person)  
*Painting and Sculpture Today 1982*, Indianapolis Museum of Art, Indianapolis, IN, 1982.  
*Seven Artists*, Museum of Contemporary Art, Chicago, IL, 1981.  
Nancy Lurie Gallery, Chicago, IL, 1980. (one-person)  
*Art for the 1980's*, Galeria Durban, Caracas, Venezuela, 1980.  
*Gallery Artists*, Nancy Lurie Gallery, Chicago, IL, 1980.  
*On Paper*, Grace Borgenicht Gallery, New York, NY, 1979.  
Rebecca Cooper Gallery, Washington, DC, 1978. (one-person)  
*Bad Painting*, The New Museum, New York, NY, 1978.  
*1977 Traveling Fellowship Exhibition*, The Art Institute of Chicago, Chicago, IL, 1977.  
*The Maryland Biennial*, The Baltimore Museum, Baltimore, MD, 1974.

## WESLEY KIMLER

Born in Billings, MT 1953  
Lives in Chicago

## Education

Minneapolis College of Art and Design,  
Minneapolis, MN, 1978–80  
Laguna Gloria School of Art, Austin, TX, 1976–77

## Selected Exhibitions

Frumkin and Struve Gallery, Chicago, IL, 1985.  
(one-person)  
*Chicago International Art Exhibition*, Navy Pier, Chicago, IL, 1985.  
*Three via Chicago*, Ivory-Kimpton Gallery, San Francisco, CA 1985.  
*Beyond Moderation*, Peter Miller Gallery, Chicago, IL, 1984. (one-person)  
*Art for Young Collectors*, The Renaissance Society at The University of Chicago, Chicago, IL, 1984.  
*Post Industrial Paint*, Peter Miller Gallery, Chicago, IL, 1984.  
*Painting and Sculpture Today 1984*, Indianapolis Museum of Art, Indianapolis, IN, 1984.  
*Three Painters*, Gallery Space, San Francisco, CA, 1981.

## DAVID KROLL

Born in Phoenix, AZ 1956  
Lives in Chicago

## Education

M.F.A., School of the Art Institute of Chicago, Chicago, IL, 1986  
B.F.A., San Francisco Art Institute, San Francisco, CA, 1980

## Selected Exhibitions

School of the Art Institute of Chicago, Chicago, IL, 1985. (one-person)  
*Chicago Souvenir*, Dart Gallery, Chicago, IL, 1985.  
*Emerging 1985*, State of Illinois Art Gallery, Chicago, IL, 1985.  
*5/5*, Contemporary Art Workshop, Chicago, IL, 1985.  
*Sexuality in Art and Media*, School of the Art Institute Gallery, Chicago, IL, 1984.

## PAUL LAMANTIA

Born in Chicago, IL 1938  
Lives in Chicago

## Education

M.F.A., School of the Art Institute of Chicago, Chicago, IL, 1968

## Selected Exhibitions

*Baseball Card Portraits*, The Renaissance Society at The University of Chicago, Chicago, IL, 1985.  
*Alternative Spaces: A History in Chicago*, Museum of Contemporary Art, Chicago, IL, 1984.  
*The Eightieth Exhibition by Artists of Chicago and Vicinity*, The Art Institute of Chicago, Chicago, IL, 1984.  
*Chicago: Some Other Traditions*, Madison Art Center, Madison, WI, 1983. (traveling exhibition)  
*Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis, IN, 1982.

## JIM LUTES

Born in Fort Lewis, WA, 1955  
Lives in Chicago

## Education

M.F.A., School of the Art Institute of Chicago, Chicago, IL, 1982  
B.A., Washington State University, 1978

## Selected Exhibitions

Dart Gallery, Chicago, IL, 1986. (one-person)  
*Viewpoints*, Walker Art Center, Minneapolis, MN, 1985. (two-person)  
*39th Corcoran Biennial*, Corcoran Gallery of Art, Washington, DC, 1984. (traveling exhibition)  
*Chicago 1984: Artists to Watch*, Dart Gallery, Chicago, IL, 1984.  
*New Talent*, Hal Bromm Gallery, New York, NY 1984.  
*Chicago and Vicinity*, Art Institute of Chicago, Chicago, IL, 1984.  
*Fantastic Visions*, Hyde Park Art Center, Chicago, IL, 1983.  
*Emerging*, The Renaissance Society at The University of Chicago, Chicago, IL, 1983.  
*Jim Lutes/Jin Soo Kim*, Randolph Street Gallery, Chicago, IL, 1983.  
*Pedestrian Art*, The Art Lounge, Pullman, WA, 1977. (one-person)

## KEN WARNEKE

Born in Milwaukee, WI 1958  
Lives in Chicago

## Education

B.F.A., Northern Illinois University, DeKalb, IL, 1981

## Selected Exhibitions

*Expose*, 700 Green Street, Chicago, IL, 1985.  
*Art Park Project Artist's Exhibition*, Buscaglia / Castellani, Niagara Falls, NY, 1985.  
*Options*, Museum of Contemporary Art, Chicago, IL, 1985.  
*Group Show*, Dart Gallery, Chicago, IL, 1985.  
*Chicago 1984*, Dart Gallery, Chicago, IL, 1984.  
*Painting and Sculpture Today*, Indianapolis Museum of Art, Indianapolis, IN 1984.  
*Emerging*, The Renaissance Society at The University of Chicago, Chicago, IL, 1983.  
*Sex Show*, 3730 North Clark Penthouse, Chicago, IL, 1983.  
*Possible Worlds*, 440 North Wells, Chicago, IL, 1983.  
*Artists Choose Artists*, Hyde Park Art Center, Chicago, IL, 1983.

## MICHAEL PAHA

Born in Chicago, IL, 1957  
Lives in Chicago

## Education

B.F.A., Kansas City Art Institute, Kansas City, MO, 1981  
Johnson State College, Johnson, VT, 1976–79

## Selected Exhibitions

*Emerging '85*, State of Illinois Art Gallery, Chicago, IL, 1985.  
*Project Artist*, Art Park, Lewiston, NY, 1985.  
*Installations*, Randolph Street Gallery, Chicago, IL, 1985.  
*UN-SCENE*, A.R.C., Chicago, IL, 1984.  
*Outdoor Installations*, Randolph Street Gallery, Chicago, IL, 1984.  
*arsarium*, Studio Installation, Chicago, IL, 1984.  
*New Music*, NAB Gallery, Chicago, IL, 1983.

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