RECENT ART FROM CHICAGO

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

DON BAUM
BILL BENWAY
ERALDO 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

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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 Pahà's installation which offers the viewer a microcosm.

When we first discussed the possibility of organizing this exhibition with Susanne Ghez, Director of The Reuben A. Salk 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 Dari 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 had an ambitious undertaking for Artists Space a reality.

Finally, I would like to thank the artists: Don Baum, Bill Benway, Neiradz de la Paz, Deven Golden, Joseph Hilton, Wesley Kimler, David Krail, Paul LaMania, Jim Lutes, Michael Pahà 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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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 model would be the 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, Clenente, 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 fuzzy 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, for 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 1940 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 Yosifian, Gladys Nilsson, etc.), with the exception of the continuing impact of Ed Paschke. The artists that have followed them in Chicago’s current 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 Pacha 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 Wood
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
Betsey 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 Lore 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 postures. 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 rhad 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 reveals in this surfeit of sensuality, creating modern denizens of the world of Pan and Isis, a world just beneath the surface of our own.
DEVEN GOLDEN

Devon Golden’s development over the past several years has brought him to 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
27⅞ x 40”
photo courtesy of the artist
JOSEPH HILTON

Joseph Hilton's art presents us with a world of mystic 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 aspirates 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 68

photo courtesy of
Betny Rosenfield Gallery, Chicago
photo credit: Tom Van Eynde
WESLEY KIMLER

Of the younger artists surveyed in this exhibition (seven out of the 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 now 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 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 recognizable 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
87 x 161"

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 Fragility 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 LaMania 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 LaMania.

LaMania's rich fantasies exhibited here are forceful, direct, and straightforward, intimations of an eroticism in which males are impasive, 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 Rait and Alan Ladd.

A word must be added about LaMania's drawings. Although their themes are ancillary to those seen in his paintings, they cannot be dismissed or categorized as tangential. LaMania'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

*Lilith (work in progress)*

1985

oil on canvas

66 x 78*

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 towdiness 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 loss. At its best it is a glimpse into our heart of darkness.

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JIM LUTES

_Lazy_

1985

oil on canvas

51¼ x 60"^

collection of S. Ronald Stone, Chicago

photo courtesy of Dart Gallery, Chicago

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KEN WARNEKE

In the best tradition of art in Chicago over the last two decades, Ken Warneke combines pictorial specificity with expressiveness 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 oversized heads stare vacantly at their severed limbs, registering neither pain, loss, fear, sorrow, nor 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 in 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 planted 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
48 x 59”

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
18 x 210 x 6

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
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 Imagists, Museum of Contemporary Art, Chicago, IL, 1972. (traveling exhibition)
Don Baum Constructions, John I. Hunt Gallery, Chicago, IL, 1965. (one-person)

NERALDO DE LA PAZ
Born in Matanzas, Cuba, 1955
Lives in Chicago, IL

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
Exposure: Green and Superior Building, Chicago, IL, 1985
Group Show—Summer '85, Betsy Rosenfield Gallery, Chicago, IL, 1985
Looking At Me: Artemisia Gallery, Chicago, IL, 1985
Betsy Rosenfield Gallery, Chicago, IL, 1984. (one-person)
The Art Show, Randolph Street Gallery, Chicago, IL, 1984
Group Show—Summer '84, Betsy Rosenfield Gallery, Chicago, IL, 1984
The Fun Show, Hyde Park Art Center, Chicago, IL, 1984
Artscape, Baltimore Art Festival, Baltimore, MD, 1983. (installation)
Atlas and Oedipus, 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
Figureganza, Betsy Rosenfield Gallery, Chicago, IL, 1982. (one-person)
The Solar 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

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
Chicago University of Chicago, Chicago, IL, 1981
Hyde Park Art Center, Chicago, IL, 1981
Chicago Cultural Center, Chicago, IL, 1981
Second Annual, 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)
Killer Collection, Illinois Arts Council, Chicago, IL, 1978–79. (traveling exhibition)
Zeke-Leiberman Gallery, Chicago, IL, 1978
Hyde Park Art Center, Chicago, IL, 1978

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
Confianza Without Influence, Randolph Street Gallery, Chicago, IL, 1985
Then and Now, Hyde Park Art Center, Chicago, IL, 1984
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 Oedipus, Randolph Street Gallery, Chicago, IL, 1983
20 Years of the Abstracted Figure inChicago Art: THE BIG PITCHER, Hyde Park Art Center, Chicago, IL, 1983
Nancy Lure 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

El Arte Narrativo, Museo Rufino Tamayo, Mexico City, Mexico, 1984. (traveled to PS. 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.
Monique Knowles Gallery, New York, NY, 1982. (one-person)
Nancy Lurie Gallery, Chicago, IL, 1982. (one-person)
Seven Artists, Museum of Contemporary Art, Chicago, IL, 1981.
Nancy Lurie Gallery, Chicago, IL, 1980. (one-person)
Art for the 80′s, Galeria Durban, Caracas, Venezuela, 1980.
Galerie Arthus, Nancy Lurie Gallery, Chicago, IL, 1980.
Rebecca Cooper Gallery, Washington, DC, 1978. (one-person)

DAVID KROLL

Born in Phoenix, AZ, 1956
Lives in Chicago

Selected Exhibitions

Franklin and Struwe Gallery, Chicago, IL, 1985.
Chicago International Art Exhibition, Navy Pier, Chicago, IL, 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.

Education

M.F.A., School of the Art Institute of Chicago, Chicago, IL, 1988

Selected Exhibitions

The Eighth 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

Selected Exhibitions

School of the Art Institute of Chicago, Chicago, IL, 1985.
Sculpture and Other Art Workshop, Chicago, IL, 1985.
Sexuality in Art and Media, School of the Art Institute of Chicago, Chicago, IL, 1984.

Education

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

KEN WARNEKE

Born in Milwaukee, WI, 1958
Lives in Chicago

Selected Exhibitions

Exposure, 700 Green Street, Chicago, IL, 1985.
Option, Museum of Contemporary Art, Chicago, IL, 1985.
Chicago 84, Dart Gallery, Chicago, IL, 1984.
Emerging, The Renaissance Society at The University of Chicago, Chicago, IL, 1983.
Sex: Show, 5170 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

Selected Exhibitions

Institutions, Randolph Street Gallery, Chicago, IL, 1985.
UN-SCENE, A.R.C., Chicago, IL, 1984.
Outdoor Installations, Randolph Street Gallery, Chicago, IL, 1984.
assemblage, Studio Installation, Chicago, IL, 1984.
New Mov, NAB Gallery, Chicago, IL, 1983.

PAUL LAMANTIA

Born in Chicago, IL, 1938
Lives in Chicago

Selected Exhibitions

Franklin and Struwe Gallery, Chicago, IL, 1985.
Chicago International Art Exhibition, Navy Pier, Chicago, IL, 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.

Education

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

Selected Exhibitions

The Eighth 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.

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
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