

**ARTISTS SPACE**

223 West Broadway

New York, NY 10013

(212) 226-3970

For further information and  
press photos, contact:  
Kathleen Sweeney (212) 226-3970

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## Programs:

BERT CARPENTER: PAINTINGS AND DRAWINGS

CHARLES HARBUTT: PHOTOGRAPHS

DUANE ZALOUDEK

## Artists Space

## Exhibitions and Events

3 Exhibitions Sponsored by the Mark Rothko Foundation

## Artists Grants

## Exhibition Funding

March 9 - April 6, 1985

Opening: Saturday, March 9, 1985, 5-7pm

## Artists File

## N.Y.S. Slide Registry

Curator's Tour with Linda Shearer: Saturday, March 23, 1985, 4-5pm.

MARATHON SLIDE SHOW: Saturday, March 30, 1985, 12-6pm.

Artists Space is pleased to announce the opening of three exhibitions sponsored by the Mark Rothko Foundation: BERT CARPENTER, CHARLES HARBUTT, and DUANE ZALOUDEK, on Saturday, March 9, 1985, from 5 to 7 pm. The shows will be on view until April 6, 1985.



Bert Carpenter, Charles Harbutt and Duane Zaloudek have been selected for this second annual series of exhibitions by mature artists sponsored by the Mark Rothko Foundation. The first, highly successful series of exhibitions took place at Artists Space in 1983-84. Artists in the first series were: Ernst Benkert, Sally Hazelet Drummond and Mowry Baden. This year's artists have been selected by Gary Burnley, artist and Vice-President of Artists Space's Board of Directors; Donald Droll, a member of Artists Space's National Advisory Committee; and Linda Shearer, Executive Director of Artists Space. This series is intended to respond to the needs of those artists who have been working seriously for many years--outside of current trends, yet in innovative styles--who deserve recognition for the quality of their work.

BERT CARPENTER's body of work is divided between large, still-life oil paintings and small, erotic drawings in pen and ink. With his painting, he began by depicting flowers, especially roses and zinnias, and then began adding elements from his studio--garden gloves, cans of paint brushes, magazine photos, and empty food cans. It is through the use of these familiar kinds of objects that, according to Carpenter, "unrealities" are induced. In the creation of his drawings, Carpenter depends upon "the random and the intuitive." He tries not to censor imagery as it emerges, sometimes employing an automatic technique. The subconscious origin of the subject matter in the drawing appears to differ greatly from the controlled still-life oil paintings, but Carpenter has no clear-cut response to the apparent contradictory nature of the two bodies of work. "There are some of the same formal ideas about space going on in both--'stages' in the drawings, the studio table acting as a stage for the flowers, paint tubes, gloves, the actors performing. It is for me interactive." While the drawings could be defined as overtly erotic, he perceives them as "much more on the level of illusion and imagination and imaginative reconstruction of the sensation."

From 1954 until 1960, Carpenter taught at Columbia University and Hunter College of the City of New York. He then transferred to the University of Hawaii, where he taught for four years. He has been teaching at the University of North Carolina at Greensboro since 1964 and is currently Director of the Weatherspoon Art Gallery. His work has been shown throughout the United States, most recently in solo exhibitions at the Joy Tash Gallery, Scottsdale, Arizona (1982, 83), the A.M. Sachs Gallery, New York (1979, 81), and in group exhibitions at the Root Art Center, Hamilton College, Hamilton, New York (1981) and the Albright-Knox Museum, Buffalo, New York (1979). Born in Billings, Montana in 1921, Bert Carpenter currently lives in Greensboro, North Carolina.

CHARLES HARBUTT has been producing black and white photographs for the past twenty-nine years. Though he began as a writer, graduating with a journalism degree from Marquette University in 1956, then serving as Associate Editor for Jubilee magazine for three years, he formally switched to photography in 1959, when he was asked to document the early days of Castro's revolutionary government in Cuba. In Havana, he served as staff photographer for the daily Revolucion and a monthly, Bohemia Libre. These experiences led to his earliest perception of photography as grounded in political imagery; "that if you weren't photographing poor people you were kind of a dilettante." Though his interests have always remained leftist and highly political, a shift away from strict photo-journalism has led to an exploration of the photograph and its relationship to "real time," or the moment of contact between the photographer and the world of light and objects that ultimately constitute a photograph, which he defines by "...the lens's chisel mark: the ability to limn detail, to delineate some real other thing." Though Harbutt makes a distinction between photography and forms of "art," his explorations of the automatic capture of an image

and the associative qualities of that image in printed form result in work that crosses the grey border between journalism and artistry.

Charles Harbutt's work has appeared in portfolio form in Modern Photography, Photo, Camera, Popular Photography Annual and Contemporary Photographer. Most recent exhibitions include solo shows at Salford '80, Salford, England (1980) and Galerie Fiolet, Amsterdam, Holland (1977), with group shows at the Bibliotheque Nationale, Paris, France (1984), Addison Gallery of American Art, Andover, Massachusetts (1984), Palais de Luxembourg, Paris (1981) and the Museum of Modern Art (1978). He has taught photography at the Art Institute of Chicago, Cooper Union, MIT, and the Rhode Island School of Design. His monograph, Travelog, which was published by the MIT Press in 1974, won the Arles Award for best photographic book that same year.

DUANE ZALOUDEK is an artist intrigued by the physicality of seeing. His most recent work explores "spectator-object relationships" with watercolors that have been so drastically reduced in value and color contrasts that the viewer must intensify his awareness in order to perceive the painting on paper. Fit into shallow wooden boxes of oak or mahogany, the watercolors are placed onto a table for prolonged viewing. A chair provided for the purpose, the viewer is encouraged to sit down, to visually absorb the painting, to study it, to seek out the low-level contrasts. What originally began as a study "on the possibilities of visual actions and reactions to extremely low contrasts" has become an exploration of the spiritual relationship of the viewer to the work of art, as his detailed involvement with the work outlines the artists's objective "to find a route for the connection to an awareness of one's own Being."

Duane Zaloudek had his first group exhibition in 1949. Since that time he has shown at galleries and museums across the United States, with most recent one-man exhibitions at White Columns (1980) and 55 Mercer Street Gallery (1978). Group exhibitions include those at the Max Hutchinson Gallery (1979), the Portland Art Museum (1977) and the Akron Art Institute (1976). Mr. Zaloudek, born in 1931 in Enid, Oklahoma, now lives and works in New York City.

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MARATHON SLIDE SHOW: Saturday, March 30, 1985, 12-6pm.

An all-day presentation of the slides of over 2,500 New York artists registered in the Artists File. The showing will be accompanied by Artists Space's curator Valerie Smith and Executive Director, Linda Shearer.

The Artists File at Artists Space is a file of New York State artists not represented by commercial or cooperative galleries. The File is used for the selection of shows at Artists Space, in particular its annual Selections show, as well as by dealers, curators and collectors.

Artists Space activities are made possible by the National Endowment for the Arts, a Federal agency; the New York State Council on the Arts; Edward R. Broida Trust, Jerome Foundation, Leonhardt Foundation, Betty Parsons Foundation, Mark Rothko Foundation and Samuel Rubin Foundation; AT&T Communications, Chase Manhattan Bank, Citibank, Consolidated Edison, EXXON, Mobil Foundation, Morgan Guaranty Trust Company, Paine Webber, Philip Morris and Shearson Lehman/American Express, as well as numerous Friends.

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