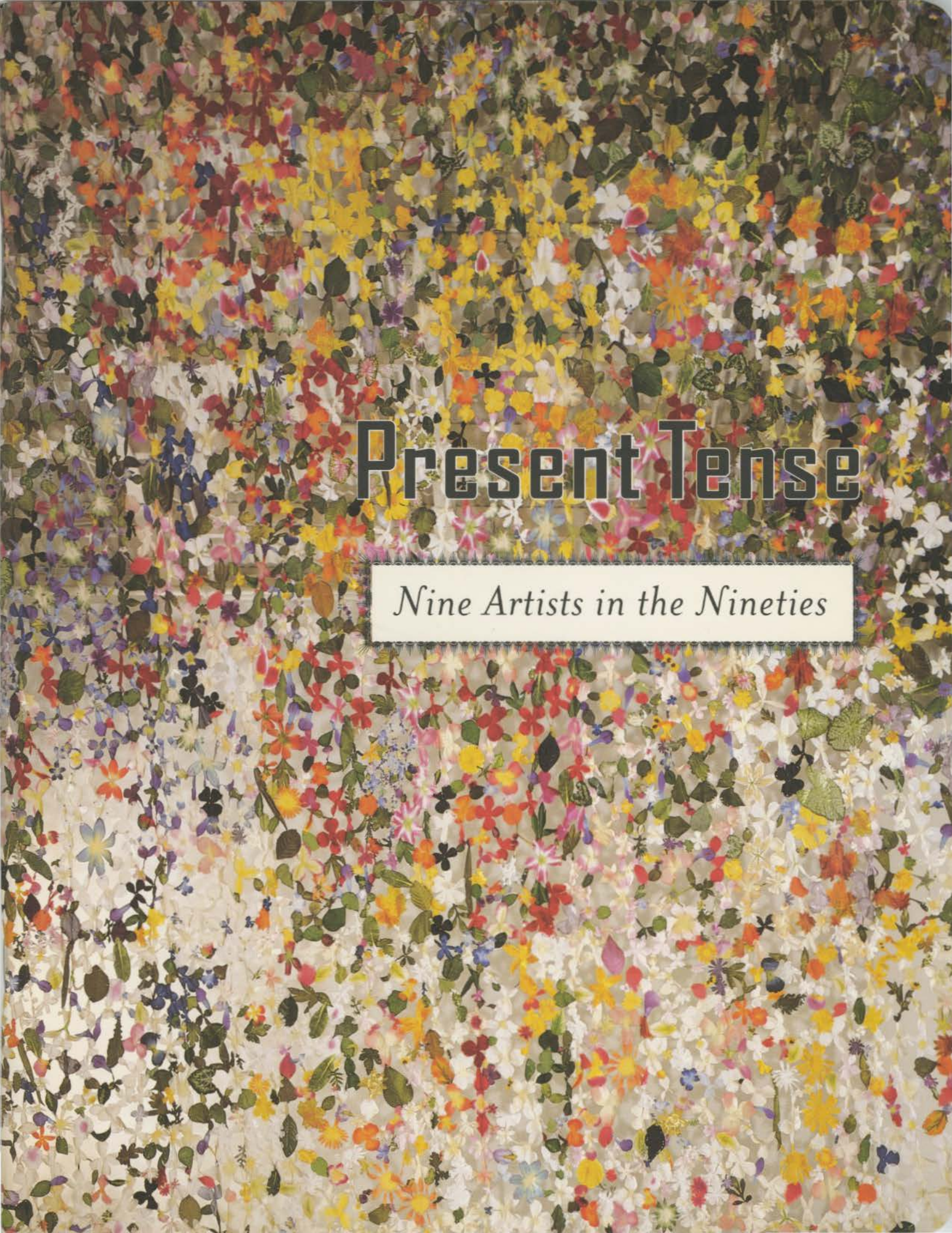

Present Tense

Nine Artists in the Nineties

Present Tense: *Nine Artists in the Nineties*

San Francisco Museum
of Modern Art

This catalogue is published on the occasion of the exhibition *Present Tense: Nine Artists in the Nineties*, organized by Janet Bishop, Gary Garrels, and John S. Weber at the San Francisco Museum of Modern Art, on view September 13, 1997, through January 13, 1998.

Present Tense: Nine Artists in the Nineties is supported by the Collectors Forum of the San Francisco Museum of Modern Art.

Photo Credits:
Unless otherwise indicated below, illustrations have been supplied by the artist or by the owner of the work as named in the catalogue of the exhibition (pages 34-36).
Page 10: courtesy of Andrea Rosen Gallery; p. 17: photo by Marc N. Hutchinson; p. 19: photo by Tom van Eynde; p. 21: courtesy of Andrea Rosen Gallery; p. 27: photo by Ben Blackwell; p. 28, top left, top right, and bottom left: photo by Fredrik Nilsen; p. 28, bottom right: photo by Michael Tropea; p. 31: photo by Ian Reeves; p. 32: courtesy of Daniel Weinberg Contemporary Art.

Library of Congress Catalogue Card Number: 97-068834

ISBN: 0-918471-42-7

Publication Manager: Kara Kirk
Layout: David Albertson Design
Editor: Karen A. Jacobson
Publication Assistant: Alexandra Chappell

Foreword and Acknowledgments

Present Tense: Nine Artists in the Nineties brings together artists whose work is loosely bound by its consideration of the temporal and fragile nature of human existence and the shared ground between memory and experience. While varying widely in scale and media, from extremely intimate objects to room-sized installations, the forty-eight works in this exhibition have in common an almost obsessive fascination with craft and materiality derived from internal explorations of loss, intimacy, and the passage of time. However, these works were selected not because they fit within a theoretical discourse. Instead, the appeal lies in their focus on the directness of personal experience—not as a withdrawal into narcissism or solipsism, but rather as an attempt to affirm individuality in the world through physical place and social relations.

This exhibition is part of the San Francisco Museum of Modern Art's *New Work* series, which presents recent or commissioned work by both younger and established artists, primarily in solo exhibitions. It is our hope that the group format of this presentation will allow a fuller examination of a number of artists whose combined activity reflects distinctive—if not defining—characteristics of the present moment in contemporary art. We are deeply obliged to the Collectors Forum of the San Francisco Museum of Modern Art for its generous sponsorship of this exhibition, and of the entire *New Work* series.

This project was conceived and organized by three of the Museum's curators: Janet Bishop, Andrew W. Mellon Foundation associate curator of painting and sculpture; Gary Garrels, Elise S. Haas chief curator and curator of painting and sculpture; and John S. Weber, Leanne and George Roberts curator of education and public programs. Warmest thanks are due to each of them for their part in this collaboration—with one another and with the nine *Present Tense* artists with whom they worked so closely.

The curators were assisted by many other SFMOMA staff members in the organization of this exhibition. In particular, I would like to recognize the efforts of Olga Charyshyn, associate registrar; Neil Cockerline, conservator; Suzanne Feld, curatorial assistant; Tina Garfinkel, head registrar; Barbara Levine, exhibitions manager; Heather Lind, former secretary for the Department of Painting and Sculpture; Kent Roberts, installation manager; Rico Solinas, museum technician; and Marcelene Trujillo, exhibitions assistant. The curators and staff also extend special thanks to John R. Lane, former director, under whose leadership this project was conceived and who has been an ardent supporter of the *New Work* exhibition program for the past ten years.

Express thanks are extended to the authors of the texts in this publication: the three curators, who wrote lucid commentary on the specific artists and work in the show; and guest essayists Julie Ault and Bill Hayes, who contributed more meditative texts on some of the cultural

and philosophical issues raised by this artwork. Thanks are also due to Suzanne Feld, who compiled the extensive bibliographies and exhibition histories, and to Kara Kirk, SFMOMA publications manager; Alexandra Chappell, SFMOMA publications assistant; David Albertson, designer; and Karen A. Jacobson, editor, for the editorial, design, and production expertise they brought to bear on this project.

In addition to works from the Museum's own collection, *Present Tense* includes many pieces on loan from private and institutional collections. We are deeply indebted to the following lenders for their willingness to share their works: Kathleen and Roland Augustine; Janet Cardiff and Morris-Healy Gallery, New York; Galeria Camargo Vilaça, São Paolo; Carlos and Rosa de la Cruz; Marian Goodman Gallery, New York; Jay Gorney Modern Art, New York; Jim Hodges and CRG Gallery, New York; Charles LeDray; Thomas Lee and Ann Tenenbaum; Sharon and Philip Linhares; Vicki and Kent Logan; Eileen and Peter Norton; Howard Rachofsky; Andrea Rosen; Helen and Charles Schwab; Kathryn Spence and Stephen Wirtz Gallery, San Francisco; Chara Schreyer; Peter and Mari Shaw; Allan Stone Gallery, New York; Whitney Museum of American Art, New York; Hendel and Terry Winters; Steve Wolfe and Daniel Weinberg Contemporary Art, San Francisco; Mary and Harold Zlot; and the lenders who wish to remain anonymous. In tandem with this exhibition, the Museum is presenting in the Haas Atrium an additional work by Gabriel Orozco—*Habemus Vesp*um (1995–96)—and we would like to thank Yvonne Force and Carmen Zita of Yvonne Force, Inc., New York, for this loan and for their generous assistance in this endeavor.

The following individuals facilitated the loan of the artworks featured in this exhibition and we are especially grateful for their efforts on our behalf: Marcantonio Vilaça, Galeria Camargo Vilaça, São Paolo; Carla Chammas, Richard Desroche, and Glenn McMillan, CRG Gallery, New York; Marian Goodman and Catherine Belloy, Marian Goodman Gallery, New York; Jay Gorney and Rodney Hill, Jay Gorney Modern Art, New York; Lawrence Luhring and Roland Augustine, Luhring Augustine Gallery, New York. Tom Healy and Paul Morris of Morris Healy Gallery, New York; Andrea Rosen and Michelle Reyes, Andrea Rosen Gallery, New York; Richard Telles, Richard Telles Fine Art, Los Angeles; Daniel Weinberg and Anna Rainer, Daniel Weinberg Contemporary Art, San Francisco; Thea Westreich, Thea Westreich Art Advisory Services, New York; and Connie and Stephen Wirtz and Bella Hubert, Stephen Wirtz Gallery, San Francisco. In addition, on behalf of artist Janet Cardiff we would like to thank George Miller who assisted in the production of Cardiff's work that was commissioned for this exhibition.

Finally, I would like to express our great appreciation to the artists whose work comprises this exhibition—Janet Cardiff, Iran do Espirito Santo, Jim Hodges, Charles LeDray, Gabriel Orozco, Jennifer Pastor, Kathryn Spence, Steve Wolfe, and Felix Gonzalez-Torres (1957–1996), who in many ways served as an inspiration for *Present Tense*. The evocative artwork of these nine artists gives us a singular and richly rewarding glimpse of the present moment in contemporary art.

Lori Fogarty

Deputy Director for Curatorial Affairs

Introduction

Gary Garrels

Eyes are on the millennium, imagining the epochal marker, perhaps hoping that the future can be glimpsed more clearly from such a vantage point. But in the here and now, the present, confidence in a vision beyond the immediate seems more elusive. A sense of ineluctable urgency, at least in the Western hemisphere, seems lost. Nostalgia is barely held at bay. Disasters that might be projected into the next century seem for now beyond the doorstep, at least in our mass sensibility, at least as we proceed from day to day. Even the AIDS crisis can be imagined to be disappearing, suppressed and dropped into the background. For now we are okay, even though optimism, hope, and confidence are tenuous at best.

For the first time in our century ideologies—visions of what would make a better tomorrow—are not competing. But neither is there any doubt that the "system" is far from perfect. Utopia is as distant now as it was in the past eras that bred the competing visions of our present. Without a clear ideology or a shared cultural mission, however, it is difficult not to feel that it has been left to each of us, as individuals, to make sense of our lives, to hold our place in the world. At odds with the success of the capitalist West in establishing itself so securely, our individual psychology is marked by feelings of vulnerability.

The present is difficult to understand or even to identify. As curators our means of reflecting on the present is to look at art made by younger artists, those who have established themselves only in the past few years. Recently we began to recognize a loose set of shared attitudes, issues, and artistic practices among geographically dispersed artists, who in most cases were not aware of one another's work, but whose works, taken together, began to distill for us a current of contemporary life. The intent of this exhibition is not to define a new movement, to stake out a dominant trend of contemporary art, or to attempt to make a roster of upcoming stars for the late 1990s. The exhibition is, rather, an attempt to reflect upon our moment, to understand better where our culture and its art might be.

The membrane of time is fragile. Memory is inevitably incomplete, distorting. Desire may confuse reality with hope. Slippages occur between perception and experience. The language we use to describe where we have been and what we have done is not the same one we use to describe where we want to be and what we want, and the recognition of this may catch us off guard.

The artists in this exhibition evoke our present through myriad choices in their way of working. Materials tend to be modest. They are often chosen for their associations with ordinary experiences outside the refined arena of art. Even when large-scale, works are nonmonumental. Intimacy is invited; care in the making of the object is evident; often the touch of the hand is felt. While these artists avoid the overly dramatic and the sentimental, emotional life is embraced. Beauty, although not always conventional, is sought and admired.

The approach of these artists is disciplined but not programmatic. The distinction, specificity, and individuality of each work is carefully tended. These works are not about rhetorical posturing or ideological positioning. They grow out of the physical qualities of materials, the processes of making, a succession of choices influenced by what has come immediately before, by evidence of the possible.

The passage of time, the frailty and vulnerability of existence, the tenuousness of equilibrium are explicit subjects, defining the content of many of these works. But this does not result in a sense of despair, frustration, or anger; the mood is more affirmative. The transformation of the ordinary, the overlooked, the ignored confirms the resilience of the human spirit. Consciousness is not evaded but celebrated, yielding pleasure, humor, and delight, even a tentative and conditional hopefulness.

Today the social net has been left frayed, but the connections between personal and shared experience, between private and public space, have not been abandoned by the artists in this exhibition. Their work often proposes a shared continuum, a permeable membrane between these arenas. As these artists reveal something of themselves, they entice us to ask ourselves about the values that mark our lives and our time. We are not at ease in the present, but to see the present with more clarity may allow us to acknowledge our contradictions and vulnerability and to affirm our existence more fully.

A Time Capsule

Bill Hayes

Human beings have proved themselves brilliant at reconstructing the past and nearly incapable of predicting the future. Archaeologists, paleontologists, and biographers are accorded the highest respect for their grave-diggings, while futurists—clairvoyants, astrologers, and sci-fi visionaries—are given the credence of a fortune cookie. By now we are supposed to have floating cars and colonies on Mars, not to mention a cure for AIDS, aren't we?

Of course, all mistakes are forgiven. Our wild imaginings persist. I think this must be, in part, because we each believe we can have a hand in shaping, even changing, the future just by imagining it—a feat that, by definition, the past resists. And by imagining how things might be, we are communicating with those who follow us. This human effort to speak across the years is terribly poignant. I suppose that's why time capsules have always haunted and intrigued me.

I witnessed my first time capsule burial when I was eight years old. It took place on the grounds of Fort Wright College, a Catholic women's school in Spokane, the same summer as the first moon landing. As the only boy in our family, I had the privilege of accompanying my father, owner of the Inland Empire Coca-Cola Bottling Company, who had been invited to contribute. At a precisely choreographed moment in the ceremony, he deposited a pristine Coke bottle into the mini faux missile, which was to remain underground, untouched, for one hundred years.

My mind buzzed with questions I was too well behaved to ask. How will anyone ever find it? Who'll remember the right spot to dig it up? What will they learn about us? And, most urgently, who'll get to drink the century-old soda pop? I remember little else about the time capsule but this: the keep-me-up-at-night impatience I felt for it to be unburied, just as soon as the missile hatch was shut.

Curiosity drove a boy to the brink of an existential crisis that would seem more hilarious now, twenty-eight years later, if its impact were not still reverberating. The Coke-bottle time capsule taught me an incisive lesson about mortality that the catechism nuns never did manage to clarify. The capsule's opening date was just far enough away to ensure that none of the original witnesses would be remaining. No matter how I did the math, I knew that even an eight-year-old would not be alive in one hundred years. Our elaborate surprise was meant for a whole new world.

I've since discovered that it was some uncelebrated genius at the Westinghouse Corporation who dreamed up this idea. The first time capsule was conceived as a promotional spectacle for the 1939 New York World's Fair. It shared exhibition space in an elaborate, omega-shaped building with the Singing Tower of Light and the fair's star attraction, a giant performing robot named Elektro. Shaped, without irony, like a torpedo, the sleek,

7½-foot-long bombshell bore peaceful greetings from "present-day America to the people of Earth of 6939 A.D." Copper-bound, glass-lined, and nitrogen-filled, designed to survive war or natural disaster, it was enshrined fifty feet underground in a mysterious place called the Immortal Well.

In 1992, as a staff member of the San Francisco AIDS Foundation, I finally got a chance to help create a time capsule for my own community. Across Civic Center plaza crowds cheered marchers as they passed beneath an enormous rainbow of helium balloons spanning Market Street, yet the mood was somber within our humid vinyl tent. When I looked up from the table, I saw a steady flow of men waiting in a line that did not shorten until late in the day, when the Gay/Lesbian Pride Parade ended and the fog rolled in. They were waiting longer and more patiently in that line than they would to buy a bottle of beer. Single men, couples, and groups of friends—pumped-up, sunburned, half-undressed—young men propped on canes and leather-daddies in sweat-drenched chaps: all waiting to send a note to the future.

They were asked to respond to two questions on a single sheet of paper: How would your life be different without the threat of AIDS? And, what message would you send to people fifty years from now about your experiences during the AIDS epidemic?

I handed out pencils and blank sheets of paper and tossed completed responses into a cardboard box at my feet. At parade's end the box was packed, taped shut, and unceremoniously left in a storage closet at the office, among cartons and cartons of accounting receipts.

If a community's faith in the future might be measured by the date set for a time capsule's opening, then it had lapsed considerably since 1939, when the World's Fair version was sealed for five thousand years. We gave the AIDS Time Capsule just fifty. "Do not open until 2042," the box was labeled.

One day I simply pulled it from the shelf. After everyone had left work, I carefully covered it with my jacket, breezily said goodnight to the security guard, and took it home. Some might say that what I did was immoral, if not illegal—at once breaking faith with the future and tampering with the past. I did not care. The truth is, I thought those 528 anonymous messages might help me piece together my own life. In the midst of both war and natural disaster I could not wait fifty years to learn how people like myself had survived.

My boyfriend, an indulgent accomplice, cleared from the kitchen table the things I shoved out of the way. He offered a pair of scissors. Without hesitation I tore the box open with my hands. White papers lay in a shimmering heap, hundreds upon hundreds of half-sheets, facedown, filling the flimsy carton. I grabbed a handful and dropped them, right side up, in my lap. Words sputtered from the first page in tangled cursive:

AIDS has changed my life forever it is hard to think of that time when AIDS will not be a big hole where my friends were.

The next one was written in meticulously printed letters:

When you hear about an epidemic or even a little mention of something strange happening, act immediately. Don't wait for authorities.

Another sheet was simply covered with tiny, pencil-drawn tears.

Yeah, it's fucked. But I'm an apocalypse junkie, so it's interesting having no future.

The handwriting often revealed as much as the words themselves: hurried scrawls, nearly illegible, filled with child-like misspellings; words underlined, once, twice, three times, until the paper tore; tiny graphite explosions where snapped pencil points gave the fifth exclamation mark more urgency. Some rambling messages completely filled the page. Others, drifting calmly, dead center, were short and bittersweet.

What it is to be happy will never be the same.

The whole experience was eerie: I couldn't help feeling that I had unearthed a chorus of voices speaking directly to me. I stopped and left the box on our kitchen table, not bothering to secure it closed with fresh masking tape. Our time capsule was awfully pathetic-looking. It would never have survived recycling day, much less the Armageddon. But I see now that its disposable appearance was irrelevant. Beneath the indestructible, whiz-bang trappings, the contents of the World's Fair time capsule were also touchingly prosaic: newspapers, a newsreel (but no newsreel projector), and thousands of pages on microfilm. The text of everyday life—America, 1939—carefully set aside for future reading.

The AIDS Time Capsule carried on this custom, one that's linked in my imagination much further back in history—to the messages found embedded in temple foundations in ancient Babylon. In its purest conception a time capsule need be no more complicated than words on paper, items hand-sewn, or images on film: evidence of a life, saved. In fact, it need not be enshrined or buried underground, but could be left in a scrapbook or hung on a museum wall.

Creating a time capsule requires only the unshakable faith that the people of earth will continue without you, the desire to invest an object with meaning; and the belief that at least one benevolent future being will find it, wishing simply to know: what was your life like then?

As I write this, in 1997, I see ourselves poised on a delicate threshold: a glimpse of hopefulness and progress in the AIDS pandemic which we didn't envision when we made a time capsule five years ago. The new protease inhibitor drugs give us more life, yet more time to wait; these drugs may delay death but have not stopped HIV. As it happens, too, the human race is at century's edge, and I think we could fall either way: backward or forward in time, upon memory or imagination. We are standing at the lip of the Immortal Well with no idea what's going to happen next. This is what present tense is.

Our lives here resemble pieces of paper, with San Francisco as the time capsule in which we are contained. Left in darkness, simply exposed to the air, paper warps, turns brittle. AIDS damages us in the same way. Unlike objects in the World's Fair time capsule—forever preserved in copper, glass, and nitrogen—we will not be protected from the effects of illness, grief, and aging, whatever the future brings. When the pandemic ends—when the hatch is opened, the box unsealed, and the light finally let in—what will people see in our faces? How will they find us? What will we say?

I did eventually repack the time capsule, seal it with industrial strength duct tape, and return it to storage at the AIDS Foundation, where it remains. Leaving it behind, I'll never forget how the quieter voices inside the box arose. We have managed to extract as much good out of AIDS as possible, they reminded me.

It has helped us grow by giving us a sense of our own mortality at a younger age.

Indeed, amid the hundreds of pieces of paper, in the end I heard nothing more touching than the modest admissions of strength and kindness—sentiments as hokey, heartfelt, and prototypically American as if they had come straight from 1939. In their whispered messages to people fifty years from now, I found answers to my original question. How had people like myself survived?

We transformed our lives to support each other.

I'm tired, but I have hope.

I learned how to say good-bye.

"Good-bye."

As I left, I felt for a moment the guilt and relief of someone allowed to walk away from his own country's battle.

Look back in wonder. Prepare for the next time. Do not ever forget us.

And of course, I did not walk away from the battle, but only back into it.

Have hope. Have faith.

Keep struggling and fighting for your dreams.

Everything is more complicated than visible[1]

Julie Ault

The dedication that prefaces Toni Morrison's stunning novel *Sula* reads: "It is sheer good fortune to miss somebody long before they leave you. This book is for Ford and Slade, whom I miss although they have not left me."[2] The sentiment that these words evoke struck me as remarkably mature. I imagined that Morrison's view was rooted in emotional liberation, arrived at via a uniquely shaped configuration of pain and accumulated losses. Her words also sparked an internal disturbance. It's a fine line, treating someone as though they're there, which they are, while simultaneously glimpsing potential and probable futures—holding two (or more) tenses in mind.

I tried to appropriate Morrison's maturity as well as her good fortune and gave him a copy of her book. He was sick at the time, the dreaded fate coming closer. I wanted him to read the dedication as though it were me saying those words to him. The good fortune lies in not taking someone's presence for granted. It is good fortune to know the power *and* fragility of our connections to one another.

borderline n. 1. a vague or indefinite line between two different conditions.[4]

Antes y despuis, before and after. Long after he died, I spoke of him in the present tense: *he is, he does*, rather than *he was, he did*. The awkwardness of hearing myself struggle with language to describe someone who no longer breathes, yet . . .—coupled with the palpable discomfort such slippages elicited in others—caused me to think about the borders and distinctions between present, future, and past.

Language: what seems so sure and intact a system of representation once again disassembles in practice. A new tense is needed, one that describes the in-between of pasts, presents, and futures, one that refers to all and not quite any as clear-cut or unperforated. The common demarcations we employ to aid understandings and articulations of time are certainly useful, as are categories, disciplines, and labels. Systems of measure and categorization undeniably make the world, and life, more graspable. Such systems engender comprehension, but this legibility has a cost.

time n. 1.a. A nonspatial continuum in which events occur in apparently irreversible succession. b. An interval separating two points on this continuum; duration. c. A number, as of years, days, or minutes, representing such an interval. d. A similar number representing a specific point, as the present, as reckoned from an arbitrary past point. e. A system by which such intervals are measured or such numbers reckoned.[3]

Felix Gonzales-Torres
Untitled, 1991
The Werner and Elaine Danheiser Collection

Interior mental formations are not so orderly. In fact, they often seem messy; they seem to contradict and evade principles and vocabularies of containment. Thoughts, recollections, dreams, and fantasies commonly involve psychic activities such as scanning across time and events in histories; blending of symbols and stories; and (mis)identifications—people and objects standing in for other people and other objects. Confusing recollections, grafting information, and interpenetrating associations of ideas attest to the fact that our subtle mental and emotional movements cannot accurately be assigned a stable narrative or trajectory. Nor is it precise to say that these movements speak from or to a single tense. Language acts bluntly. How then to reconcile one's private feelings, processes, and experiences with outward forms of expression?

How is tense expressed in other languages or in visual terms, for instance, chromatically?

In the 1930s color film was new and special. It provided a glimpse of what was to come. Excitement over technological advancement and notions of progress glowed in the collective imagination. Color film technology promised a possible fusion of representation and reality that black-and-white by definition could never provide.

Perhaps the most popular and widely known cinematic enactment of the symbolic shift from black-and-white to color occurs in the 1939 classic *The Wizard of Oz*. In the film's early sequences Dorothy is depicted in her home and surroundings in Kansas. These scenes are shot in black-and-white, what Salman Rushdie calls a "multiplicity of shades of gray."[5] Kansas—the home of origin and childhood, the one we can't return to—is monochromatic and has little to offer; it is without options. The tones of sadness inherent in this monochromatic rendering are tones of yearning (i.e., there's no place but home, and *there's no place like home*).

In the story a tornado lifts Dorothy's house and carries her on a surrealistic journey through the sky. When the house lands, "Dorothy emerges from her bedroom with Toto in her arms. We have reached the moment of color. The first color shot, in which Dorothy walks away from the camera towards the front door of the house, is deliberately dull, an attempt to match the preceding monochrome. But once the door is open, color floods the screen."[6] Oz—*the city*, the adult inhabited world or home-at-large, is colorful, vivid, full of life, and endlessly multiplying possibilities. Color here might symbolize the increasing variety to be achieved within industrial society and consumer culture. In the new home-at-large people are connected through electronic media, which is "in living color."

Within the last half century the two modes of photographic reproduction—black-and-white and color—have traded places in terms of which is pervasive and standard, dramatically altering and complicating relations to history and entertainment within our visual environment. The reasons for this exchange are traceable to economic, technological, and manufacturing developments as well as to people's desires and expectations for the arenas of representation and leisure.

The truth is the most important value we have because if the truth does not endure, if the Government murders truth, if you cannot respect the hearts of these people, then this is no longer the country in which we were born...[8]
—Jim Garrison, *played by Kevin Costner in JFK*

While the selection of black-and-white or color was usually economically determined in former times, it is now largely a choice cultural producers make; it is a device, a manipulation intended to elicit and reproduce certain meanings. If color expresses presentness and, less emphatically perhaps, future tense, then black-and-white is the chromatic past tense.

When black-and-white is employed in the aesthetic field (art, advertising, personal and collective archiving), its system of tones alludes to history—history as memory but also history as *document*. Black-and-white modes of reproduction can trigger emotions and conceptions about the past which stand in for, even prevent, recollection processes: destination nostalgia. What then becomes of the relation between memory and history? "In place of certainty, I want to propose both memory and history, for today each informs the other with an ease of substitution that is distinctly not modern, neither separate nor unified, but equal."[7]

Preeminent Hollywood mixmaster of documentary and fiction Oliver Stone favors optical processes and devices commonly used in television (i.e., advertising and MTV) and art, such as montage, alternating chromatic systems, rear-screen projection, and varying film speeds. In 1991 Warner Bros. released the director's heavily promoted epic *JFK*. The fast-paced film consists of alternating segments of black-and-white historical footage, documentary-style re-creations of the same footage, and color sequences, which together compose a skillfully crafted "fictionalized documentary." The film attempts to explain what is to many the still-unexplained 1963 assassination of President Kennedy and is based on the conspiracy theories of New Orleans District Attorney Jim Garrison and others, as well as the findings of a private investigator hired by Stone.

For many, JFK (the man, not the movie) is an American cultural icon who

evokes gentler, less cynical times and 1950s notions of nation and home. His murder remains a landmark of U.S. history, marking a turning point when many Americans first questioned the government's version of events. For Stone the assassination coincided with his parents' divorce, which "left me feeling that there was a mask on everything, a hidden negative truth." The film seems to represent his attempt to unmask the truth. "I believe the Warren Commission Report is a great myth. And in order to fight a myth, maybe you have to create another one, a countermyth."[9]

What is significant here is how Stone proceeded to make a credible counter-myth, how the techniques he deployed are effective in mythmaking and truth telling and produce confusion between the two through their conflation. In the case of *JFK*, documentary and dramatics are integrated. Documentary footage of actual events, nested in "stories" that are not necessarily histories, is transformed into "truth" and "fact"—what seems to be history, at least temporarily. To further effect authenticity, Stone "re-created" the assassination from different vantage points at the Dallas location where it took place.

The aroma of authenticity and its simulation support credibility. Although it seems evident that documents, photographic and otherwise, are falsifiable (now more than ever), what looks to be true has an impact and can affect deeply.

Consider, for instance, *Schindler's List*, winner of the Academy Award for best picture in 1993, in which Steven Spielberg claimed his (and America's) representational territory in relation to the Holocaust. Upon his initial encounter with Thomas Keneally's "nonfiction novel," which chronicles German industrialist Oskar Schindler's complex relations with the Nazi government and with the Jewish people he helped, Spielberg commented, "It'll make a helluva story, is it true?"[11]

With Spielberg casting himself as pseudo-reporter, the movie, a dramatization with characters played by actors, was shot in "gritty" black-and-white, suggesting historical "fact" through deployment of documentary "style." This film wants to be mistaken for a documentary.

Memory. It is unstable, fragile, and problematized. At present, it is not a matter of whether or not one is capable of remembering, but of what is remembered and its relation to what is remembered, or to its "reality." History. It is no longer constituted by the facts but by just so many memories, informed not by events but by their representations. It is as elusive as anything else in today's society.[10]

The relevant footage one might associate it with is that indelible footage of what happened in the concentration camps. Spielberg shot on location at the very sites of historical events—in the streets of Kraków, at the gates of Auschwitz. About 40 percent of the film was photographed with handheld cameras. The film's cinematographer approached the project "as if I had to photograph it fifty years ago, with no lights, no dolly, no tripod . . . It was simply more real to have certain imperfections in the camera movement, or soft images. All those elements add to the emotional side of the movie."[12]

When the black-and-white story comes to an end, a second ending ensues: a group of men and women walk from a horizon line toward the camera, still in black-and-white. The sequence slowly shifts into color, and the caption "The Schindler Jews today" appears on-screen. Color indicates that we are out of the past and now witnessing the present and, by implication, future tense. As with the chromatic turning point in *The Wizard of Oz*, this cinematic moment is a crystalline example of visual tense wielded bluntly to bear an ideological message—in this case, that the horrors of the past remain there, locked in black-and-white. We've awakened from the bad dream. Ultimately this history lesson seems profoundly antihistorical.

Untitled (1991). Somewhat parallel to Toni Morrison's dedication, in which she imagined the eventual departure of loved ones, Felix Gonzalez-Torres's black-and-white billboard image of an empty bed (ill. p. 10)—his empty bed—imagines a convergence of tenses. Gonzalez-Torres made this piece in recollection of the death of his lover Ross Laycock from AIDS-related causes, as a documentary record of his then-present (getting out of bed in the morning), and as a forecast of his own future—a time when he also would be gone, when the symbolic, real, and imagined bed would remain empty. Like a door, this work opens into the artist's most private spaces. In the viewer a second door opens onto myriad associations of ideas, sensations, and experiences.

But already we may speak of the body as an ever advancing boundary between the future and the past, as a pointed end, which our past is continually driving forward into our future.[13]

Whether encountering Gonzalez-Torres's billboard amid signage and other urban surroundings, looking through a family photo album, or watching a well-crafted cinematic reenactment of a historical event, one's ability to clearly comprehend the information contained within black-and-white depiction is diminished. It's a formal thing. Vision gets shadowy and indistinct as what we see becomes intertwined with personal and collective latent material, as memories and desires seep into the mix.

Spielberg and Stone inhabit the heavy-handed, manipulative extreme of the spectrum—more intent on authoritatively writing history than on anything else. In Gonzalez-Torres's work, by contrast, internal processes are articulated, and memory and conceptions of history are activated rather than claimed. The point here is not to take issue with particular versions of history (i.e., *JFK*) but to attempt an understanding of what gets excluded by virtue of the way content is communicated, of how those methods not only alter content but *are* content.

The techniques, processes, and industries by which memory and history are apprehended, articulated, and distributed send us off in variegated emotional and social directions. Artistic approaches, methods, and tools applied in describing events in time effectively function as aesthetic ideologies. One hazard in this system lies in reductive selection and packaging of information, which, by design, excludes conflict and interconnection of ideas akin to mental processes and formations that are ordered differently, which is not to say disordered.

"Within this process of filtering, formatting and packaging, the past is being cut into little bits and pieces and then mixed together into a contemporary sample, supposed to represent a whole. But these samples are always only segments, and are sometimes isolated from their underlying and constitutive historical processes, sometimes even stripped bare of their anchors, insulated from their formative context . . . What easily gets lost in this formatting enterprise is an understanding of "the past" as a political terrain in front of which our present is negotiated."[14]

What's at stake in all this? Access to experiences, our own and others'; any and all articulations of history (specific conditions, as well as more abstract conceptions of processes of events in time); and illumination of those arenas where memory and perception—the makers' and the viewers'—both direct and act in the production of culture.

Notes

1. Tomato, *Process: A Tomato Project* (London: Thames and Hudson, 1996), unpaginated.
2. Toni Morrison, *Sula* (New York: New American Library, 1973).
3. *American Heritage Dictionary* (New York: Bantam Doubleday Dell, 1992), 709.
4. Ibid., 81.
5. Salman Rushdie, *The Wizard of Oz* (London: BFI Publishing, 1992), 16.
6. Ibid., 30.
7. William Olander, "Fragments," in *The Art of Memory, the Loss of History* (New York: New Museum of Contemporary Art, 1986), 7.
8. James Riordan, *Stone: The Controversies, Excesses, and Exploits of a Radical Filmmaker* (New York: Hyperion, 1995), 351.
9. Ibid., 352, 355.
10. Olander, "Fragments," 7.
11. Joseph McBride, *Steven Spielberg: A Biography* (New York: Simon and Schuster, 1997), 424.
12. Ibid., 431–32.
13. Henri Bergson, *Matter and Memory*, trans. N. M. Paul and W. S. Palmer (New York: Zone Books, 1988), 54.
14. Martin Beck, "Pop. Inc." (unpublished lecture, 1996); quoted by permission of the author.

Plates

with texts by

Gary Garrels, *Elise S. Haas Chief Curator and Curator of Painting and Sculpture*

•

Janet Bishop, *Andrew W. Mellon Foundation Associate Curator of Painting and Sculpture*

•

John S. Weber, *Leanne and George Roberts Curator of Education and Public Programs*

Janet Cardiff's work of the 1990s has taken a variety of forms—encompassing installations utilizing photography, film, video, and sculptural components—but its distinctive element has been her perceptually engrossing, psychologically riveting use of recorded sound and speech. In the past few years she has moved out of the gallery altogether, making site-specific "walks." For these pieces, individual audience members don a stereo cassette player and are guided by the artist's mesmerizing voice along a predetermined path. Her spoken and whispered words are intercut with bits of ambient sound; snippets of audio apparently sampled from TV, genre films, or radio melodramas; and observations or questions whispered by an unidentified man. The result is an audio collage that borrows from sources such as film noir, avant-garde cinema, modernist fiction, and radio plays but which ultimately fits into no accepted category of art making.

Cardiff employs a binaural recording technique in which microphones are placed simultaneously on each side of the head, picking up stereophonic sound with the full three-dimensionality perceived by human ears. When played using headphones, these recordings have an uncanny effect; sound recorded by Cardiff on-site blends with live ambient sound, creating a dislocating uncertainty concerning what is recorded "fiction" and what is "reality."

To experience Cardiff's work is to invite the artist's voice into one's head in a way that is eerie and intoxicating. She generally speaks in a distinctly private but neutral tone—far removed from the voices used in public. At other times an intimate, almost confessional, erotic, or conspiratorial tone fosters the impression that Cardiff has mistaken the listener for someone else and is revealing things that he or she may not be intended to hear, lending a voyeuristic quality to certain passages. Her narration alternates between real-time observations and memories and other ruminations with a dreamlike fluidity. Fragments of stories and natural sounds function like audio snapshots, montaged together in a stream-of-consciousness narrative that creates intensely specific, yet open-ended, impressions. The visible and invisible, present and past are evoked aurally, heightening the intensity of the viewer's actual visual experience by intermittently directing and then dislocating it.

Like the camera and the video camcorder Cardiff also employs, the audio recorder seems to capture the world exactly, with a degree of verisimilitude that mimics "natural" perception. But all three technologies preserve slices of an unrecoverable past and thereby inevitably evoke absence as well as presence. Noting that "it felt like I came home when I started working with audio," Cardiff says that her work concerns a dialogue between inside and outside, between the mind and the external realities it perceives, between the gallery and the exterior world, and between individuals. Through memory, sound, and the layering of perceptions, she seeks to transport vision beyond the limits of the eye, "triggering the effect of an entire movie with just a few words."[1] —*J. W.*

1. Conversation with the author, May 1997.

Janet Cardiff

Untitled, 1997

CAT. NO. 1

Iran do Espírito Santo

Back Wall/Rest, 1996

View of 1996 installation at the Radolph Street Gallery, Chicago

Iran do Espirito Santo makes wall drawings that allude to the three-dimensional space of architecture, transformed into flat planes, like artificial shadows, retinal afterimages, or disembodied memories. His sculptures likewise are perceived more as pictures of things than as solid objects. In all of his work, experience is inextricably linked to self-conscious processes of perception, the connection of the eye and the mind seamlessly sealed but made evident.

For Espírito Santo's installation for *Present Tense*, two corners of the monumental fifth-floor gallery at SFMOMA were divided from the main space and turned into more domestically scaled rooms, one step toward the privacy and intimacy of personal experience, but still a public arena. The artist painted sections of the walls with patterns of bricks in different shades of gray (CAT. NO. 3), echoing and fragmenting the exterior walls of the museum, which can be seen beyond the end of each room, through an immense window, a transparent membrane between interior and exterior. With focused observation, the outside walls can be recognized as a cladding of brick—not structural, but decorative—evoking the solidity and history of a traditional building rather than making apparent the underlying steel structure.

Espírito Santo sets up a dialogue about what we see and how we understand what we see. The divisions between exterior and interior, façade and support, illusion and reality are brought into focus, a continuum extended from physical materials to the construction of the mind. Our sense of self-awareness is enhanced, making us more receptive to the heightened vividness of the present. At the same time the artist reveals that a sense of identity is made up of a layered synthesis of experience and memories, nostalgia and the assumed certainties of a sifted past confronted by the perplexities of the present.

Espírito Santo is also playing with the idea of the "vanishing point," the convention of Renaissance painting by which three-dimensional space could be depicted on the two-dimensional surface of a painting. One of the key developments of twentieth-century art has been the rejection and subversion of this Renaissance illusionism. Espírito Santo brings this illusionism into the here and now of a place, into which we are introduced as actors, animators of a silent tableau. In his installation at SFMOMA the artist accentuated the ambiguities of orientation and illusion by propping against the gallery walls planes of glass whose surfaces are sanded, mirrored, and left transparent in different geometric combinations (CAT. NOS. 5–6). These objects become displaced windows, not functional, but optical and metaphorical. In one room he placed a small, lamplike sculpture made of stainless steel (CAT. NO. 2). Its physicality dissolves; the spaces around it are reflected but absorbed; it does not emit light but rather reflects it.

While Espírito Santo's work is conceptual and analytical, it is also playful, undermining strict logic. The physicality and particularity of a place and a point of view, the instability and specificity of experience, are brought forward. The procedures of vision are made visible; our reliance on patterns of relations and memories is revealed. We are left with a heightened but frail sense of consciousness, celebrated but vulnerable. —*G. G.*

Felix Gonzalez-Torres

Untitled (Portrait of Ross in L.A.), 1991

CAT. NO. 9

In the decade or so of Felix Gonzalez-Torres's mature career, the artist created a number of focused bodies of work, going "back and forth between different strategies,"[1] as he described it, using extraordinarily poetic means to address not only the intimate and personal but the public and political as well.

Much of Gonzalez-Torres's work is characterized by its egalitarianism. Like his paper stack pieces, which consist of limitless offset prints to which anyone is welcome, the works known as "candy spills" have an ideal size for the purposes of exhibition and are endlessly replenishable, as viewers are invited to take and eat a piece of the wrapped candy. The candy pieces in the present exhibition (CAT. NOS. 8–9) are both portraits whose ideal weights are based on those of their subjects, in this case 175 pounds each. The white mints of *Untitled (Portrait of Dad)* (1991) are almost ghostly, whereas *Untitled (Portrait of Ross in L.A.)* (1991) is a spirited pile of brightly colored candies called Fruit Flashers. Made for the artist's longtime lover, Ross Laycock, the piece encourages delectation—to behold, to taste, to savor. Gonzalez-Torres creates a sensory situation that transcends the visual as he offers the viewer a representation of another's body. His circulatory work is to some extent "about fear, about learning to let go. You know, you have a show and everyone's walking out of the show with your work. And it's kind of painful, but at the same time it was a rehearsal for me, learning to let go."

Among the other works in the exhibition is one of the artist's extraordinarily simple, yet elegant strings of lights—a strand of illuminated white bulbs which can be installed in any configuration desired (CAT. NO. 7). Gonzalez-Torres made the pieces because, as he said, "I needed light at that time. I needed optimism." His repeated attention to imagery of birds also reflects a sense of hopefulness, a desire to look skyward, to dream. *Untitled (Vultures)* (1995; CAT. NO. 10) consists of fourteen gelatin silver prints, each showing a constellation of black birds, like tiny stars in silhouette against a vast sky. For an artist who came of age in the era of AIDS and lost his companion to related causes five years before succumbing to the disease himself, this soaring sense of endless possibility is coupled with the inevitability of death, which sometimes comes too soon, as part of the cycle of nature. Unlike the spills and stacks, these works are not subject to the threat of disappearance. As objects that hang on the gallery wall, they have, as the artist has said, "staying power." Yet their imagery suggests not only the expansiveness of time but also the very fleeting nature of the moment. —*J. B.*

1. All quotes are from "Untitled (a talk)," a lecture given by Felix Gonzalez-Torres at the San Francisco Museum of Modern Art, 23 March 1995.

Jim Hodges

No Betweens, 1996

CAT. NO. 12

The central work by Jim Hodges in this exhibition is an enormous scrim titled *No Betweens* (1996; CAT. NO. 12), composed of petals and leaves of silk flowers, sewn together end to end, floating across the room, cascading from the ceiling beam to the floor. The piece was made over the duration of a summer by Hodges, who worked with family members and friends, taking apart artificial flowers, ironing and flattening the petals, pinning them together, and finally securing them side by side with needle and thread. The resulting scrim is thirty feet long and twenty-seven feet wide, with a spectrum of saturated colors at the top, gradually shifting to nearly white at the bottom. Sumptuously and unabashedly beautiful, it is monumental in scale, but its presence is diaphanous, fragile, and delicate. Multiple metaphors are evoked; it is a membrane and a memorial, tethering life and death in epic sweep.

In the same gallery are two works of human scale. One is a grouping of spider-web-like forms made from thin silver chains (CAT. NO. 11). They do not replicate nature but are woven from impressions and memories, an elaborate artifice, alluring and seductive. If touched and disturbed, they would collapse, for they are suspended and shaped by only the most fragile support. Nearby is a pair of fractured mirrors mounted on canvas (CAT. NO. 13), their weblike tendrils disrupting the smooth surface of illusion. These mirrors evoke the transformation of Narcissus, the mythological figure transfixed by his own reflection, turned into a flower by the gods, deprived of human life but renewed each spring. Both of these works are shiny lures, fragile but threatening. Here human character is poignantly evident: the vanity, hubris, and frailty that lead us to set traps for ourselves.

All of Hodges's works are made from humble, mundane materials, transformed and elevated in value and meaning. They convey romantic longing, precarious beauty, the transience of existence. Not stable, self-contained objects, they shift in our perception and imagination between transparency and reflectiveness. We are invited to bring our personal experience into a dialogue with them. Optically we are teased and delighted, but these pleasures are not to be completely trusted. It is nevertheless apparent that a great deal of time, care, and craft went into the making of these works, and this imparts a seriousness, a gravity of purpose, which holds our attention.

Hodges's work evokes a sense of yearning and loss, of love and memory. As the work of a gay man living in New York in the 1990s, it almost inevitably resonates with the devastation of the AIDS crisis, of too many friends and lovers who have died. While Hodges's art gains strength from its formal and abstract complexity, it is grounded in experiences and emotions that mark our time.—*G. G.*

Charles LeDray

Come Together, 1995–96

CAT. NO. 16

Since his first solo exhibition in New York in 1991, Charles LeDray has fashioned a remarkable range of psychologically loaded sculptures, frequently conceived in miniature scale and all handcrafted by the artist himself with an immaculate degree of finish and perfection.

LeDray learned to sew as a child, and his earliest mature works take the form of stuffed animals and tiny clothes, carefully sewn and pieced together to form allegorical compositions. *Come Together* (1995–96; CAT. NO. 16) demonstrates the fragility, delicacy, and psychological drama of this work. Above a small, brightly embroidered work shirt, an arc of tiny clothes "comes together" in a rainbow celebration of apparent unity. On the work shirt itself, LeDray has embroidered an array of smiling lips, a peace sign, a melting ice cream cone, explosions of flowers, and other images that create a naïve, almost goofy recollection of the hippie dreams of the 1960s. In contrast, the clothes stretching over the shirt display a distinctly humdrum everydayness that bespeaks the distance separating Middle America from the utopian hopes of the counterculture. Together the mixture betrays a touching, almost bittersweet nostalgia for the era of the artist's childhood.

In *Step Ladder* (1997; CAT. NO. 17) LeDray depicts a wooden utility ladder precisely carved in miniature. Although it appears to be of ivory, *Step Ladder* is carved from human bone. When this is taken into account, it loses its aura of domesticity and becomes a memento mori for the common man—delicate, tender, and achingly somber. LeDray describes *Step Ladder* as "an attempt to illustrate that afterlife is what we leave behind."[1]

As a young man in Seattle, LeDray assembled a large collection of memorabilia from the 1962 Seattle World's Fair, and in a wry display of fictionalized souvenirs titled *Civic Center* (1995–96; CAT. NO. 15), he revisits the mood of civic optimism prevalent at such events. Handcrafted and placed on pedestals, his "Century 21" cigars, ashtray, cigar cutter, spittoon, and Space Needle cigar lighter form an ironic corporate promotional campaign. Pitched to appeal to the desires of an imagined Cold War patriarch, it comes complete with gender-based symbols and phallocentricities.

Milk and Honey (1994–96; CAT. NO. 14), on which LeDray worked for three years, is a subtly remarkable piece consisting of a large vitrine filled with two thousand tiny white porcelain vessels. A viewer's initial impression of sameness is quickly contradicted by the observation that each little piece, handmade by the artist, is unique. Although empty, these vessels are filled with the care and consideration that LeDray has lavished on them, and the combined effect of their milky, monochromatic plenitude is austere and breathtaking. —*J. W.*

1. *Charles LeDray, in a commentary on an early draft of this text, June 1997.*

Gabriel Orozco

Recaptured Nature (Naturaleza recuperada), 1990

CAT. NO. 18

In both his sculptures and his photographs Gabriel Orozco works with ordinary objects and found materials that have been altered and transformed to provoke a reconsideration of everyday experience. Issues of balance and equilibrium, the tenuousness and fragility of existence, and the fleeting and evanescent nature of time are given poetic, metaphorical presence in his work.

Orozco was born and raised in Mexico and studied art in Mexico City before moving to Madrid in the mid-1980s. His art is grounded in the work of Marcel Duchamp and the Parisian Surrealists, which has been a strong current of influence throughout Latin America for decades. At the same time the Mexican experience frequently infuses Orozco's work with an earthy humbleness and connection to nature and landscape. *Recaptured Nature (Naturaleza recuperada)* (1990; CAT. NO. 18) is a large, seed-pod-like sphere carefully constructed from the inner tube of a truck tire. The industrially processed rubber is taken back to nature, to a primordial origin. Filled with air, the sculpture is by intention unstable, its form and existence dependent on the environment. This work also alludes to cultures on the margin of industrial society, for example, the poor neighborhoods and towns of Mexico, where rubber from tires is routinely reused and patched together by hand to serve new functions.

Much of Orozco's work deals with public space and the recognition of public values and conventions. The sculpture *Four Bicycles (There Is Always One Direction)* (1994; CAT. NO. 23) is composed of four bicycles, stripped of handlebars and seats, precariously balanced in a tower, a transitory monument to the public life of the street and to the fragility of ecological balance. *Habemus Vespam* (We Have a Vespa) (1995–96; on view in the atrium of SFMOMA) is, by contrast, a monument, carved in stone, to the ubiquitous scooter used in Italian cities, parked in any available niche of public space. In this work it becomes a permanent memorial, a bit of street furniture, a marker of place, which takes on a patina echoing the touch of thousands of hands and bodies passing by it over time.

For *Migration* (1993; CAT. NO. 21), Orozco took a picture from a *National Geographic* magazine of cranes flying over a sandbar, overlaying each bird with a small ball of plasticine and rephotographing the altered image. Scale, place, and identity are rendered ambiguous, motion caught and stilled. In the photograph *Autumn Umbrella* (1993; CAT. NO. 20), the artist rearranged the spokes of a broken umbrella found on a Paris street and scattered leaves around them, making an altered still life of absence, which suggests a stranded rain-forest insect. A delicate sense of humor and formal beauty inform both Orozco's sculptures and his photographs, inviting the viewer to consider the conundrums he has created through his ambiguities of image and materials and his explorations of physicality and displacement, frozen memory and passing time. —*G. G.*

Jennifer Pastor

The Four Seasons, 1994–96

CAT. NOS. 25–28

Jennifer Pastor's cycle of the four seasons is as unabashedly beautiful as it is unsettling. Fabricated with extraordinary care, the sculptural elements are uncanny in both their realism and their artifice, a distinction not necessarily easy to discern. The possibilities of the work expand through the relationship of the individual seasons to one another and to space, thus making notions of presentation as significant as those of representation.

John James Audubon's *Birds of America* was one of many sources of inspiration for the piece, particularly for *The Four Seasons: Fall* (1994–96; CAT. NO. 25). "This project was really influenced by one print of crows on corn, which looks a little like a rape scene because the corn is . . . in various stages of undress in the husks. . . . And the corn silks are incredibly sensual, and being ripped apart."[1] Brimming with fertility, the copper stalks, painted a brilliant green, bear intensely yellow, hyperreal cobs, each individualized with a superabundance of kernels. Pastor's cluster of cornstalks is not so far from life scale, yet in a gallery setting it appears more exaggerated given its extra girth and relative height, less like the product of an ordinary farm than the prize-winning stalk at the county fair or something from a dream.

Pastor's representations of spring and summer are also physically disorienting. The exquisitely rendered moth of *The Four Seasons: Spring* (1994–96; CAT. NO. 26) is microscopic in relationship to the other seasons, but surprisingly large when viewed up close. An interpretive hybrid of selected features (both male and female), it seems both lifelike in its detail and far too exotic to be familiar to anyone but an entomologist. Mounted flush against the gallery wall, it appears to have just flown in from the rainforest. In *The Four Seasons: Summer* (1994–96; CAT. NO. 27), an imaginary beach seems to have been washed away from underneath the fiberglass seashells.

The Four Seasons: Winter (1994–96; CAT. NO. 28) consists of two groves of trees cantilevered from the gallery wall. Too small to be mistaken for real evergreens, the perfect, snow-capped trees seem more like products from a Christmas wholesaler, which could just as easily have ended up in a holiday window display. More important than the source for the piece, however, is the way in which the trees function sculpturally, leaving the white gallery wall cool, snowbound, and integral to the landscape scene.

The Four Seasons resonates with notions of the passage of time, apparent in both the obsessiveness and the painstaking labor that went into making the works and the metaphorical nature of their subject. Taking elements from different landscapes—the beach, the forest, the mountains, and the plains—and presenting each at the peak of its season, Pastor creates a situation of simultaneity that cannot exist in the real world, neither in time nor in place. The gallery space, however, offers physical brackets for this distillation of perfect specimens at perfect moments, inviting the viewer to determine his or her own place among these at once familiar and otherworldly forms. —*J. B.*

1. *Jennifer Pastor, in dialogue with Susan Kandel*, Index 1, no. 3 (June 1996), p. 28.

Kathryn Spence's work directly addresses the relationship between our emotional and physical comfort, between our psyches and our stuff. For the past several years the San Francisco–based artist has made work that has entailed piling, layering, and the transformation of previously used objects through accumulation. Spence stacks tiny clothes into meticulously sorted piles of laundry, for instance, and dresses dolls to look like rabbits, then adorns them with so many layers of clothing that they take on an almost absurd physical form while, at the same time, embodying something of the vulnerability of homeless people who carry their belongings on their backs.

Spence often documents the sculptural objects that she makes with large-scale color photographs, such as *Untitled (red car)* (1994; CAT. NO. 29), an image of a matchbox-size car stuffed and piled with bits and scraps of garbage. By presenting what might be a pitiable vehicle for a migrant family of dolls many times larger than the original, the artist is able to direct the way the viewer perceives the object. One is forced to confront what might otherwise be overlooked or dismissed, to reconsider the significance of something small, either in physical character or perceived importance. The photographs blur the distinction between art and documentation as they re-present artwork in a format that is not only larger but also much more costly to produce than the original, thus calling attention to what we value, both in the art world and beyond.

Spence's mud animals (CAT. NOS. 35–38) have ordinary stuffed toys at their core, their original excessive cuteness concealed by the wet earth applied to their surfaces. Though they usually retain something of their shape, these animals are far removed from the cuddly, plush creatures that are widely associated with the comforts of childhood; the dogs, bears, or, more recently, less identifiable creatures become instead fragile human surrogates that seem to seek the protection of a shell, which only makes them more physically and psychologically vulnerable. With their eyes still exposed, the animals appear to be hiding from both themselves and the world.

Somewhat apart from Spence's other work is the series of small, lunch-size bags made from the leaves of a heavily annotated Bible found by the artist (CAT. NO. 31). The bags also offer a record of accumulation, but in this case not of something material, but of thoughts and words. The Bible itself was clearly read voraciously by its original owner, who supplemented the printed text with extensive personal notes inscribed in different colored inks between lines and in the margins. In carefully removing the pages, then folding and gluing them into bags, Spence honors the process of the Bible's original owner, acknowledging his "labor, energy, and faith" as she has said, "that faith being more important than if the faith makes any sense or not."[1] —*J.B.*

1. *Conversation with the author, 11 June 1997.*

Kathryn Spence

group of untitled mud animals

CAT. NOS. 35–37

Steve Wolfe

Untitled (Rosy/Veuve Clicquot/ Fortress Apple Cartons), 1994–96
CAT. NO. 45

At first glance a viewer might easily mistake Steve Wolfe's *Untitled (Important Information Inside)* (1995–96; CAT. NO. 45) for a book incongruously attached to the gallery wall. It appears to be a well-worn study of the art of the nineteenth-century trompe l'oeil painter John F. Peto. The cover image is a detail from one of Peto's meticulously exact paintings, displaying a candle, an inkwell, a quill pen, and three rather battered books. Yet a careful examination of Wolfe's work reveals that what appears to be a book is, like Peto's painting, a handmade, one-of-a-kind image, lovingly fabricated by the artist himself. And just as the work of Peto and other nineteenth-century American realist painters was loaded with symbolic meaning, Wolfe's strikingly "real" three-dimensional renditions of books, boxes, and records resound with autobiographical and historical references.

Wolfe was drawn to painting books and records as a way to make work simultaneously about painting, literature, design, and music, and his selection of subjects reflects both his own life and his experience of the period in which he came of age. He considers the painstaking care he puts into his work an important part of its character,[1] and the obsessive precision with which each piece is fabricated is not an end in itself, but a reflection of his genuine affection for the objects he portrays.

Wolfe's most complex pieces take the form of boxes filled with books. *Untitled (Rosy/Veuve Cliquot/ Fortress Apple Cartons)* (1994–96; CAT. NO. 44) includes an anthology of George Herriman's "Krazy Kat" cartoons, a series of dialogues with Marcel Duchamp, and Raymond Carver's *What We Talk About When We Talk About Love*. Together they point toward a reader engaged with Duchamp's notion of the readymade (which Wolfe turns inside out by making what might be called "handmade readymades," that is, fabricating replicas of mass-produced products) and attracted to Herriman's brilliantly wacky mass-market comic strip (beloved of mid-twentieth-century intellectuals). In contrast, Carver's title points to a more private and personal domain. Another box piece, *Untitled (Eggplant/Gateway 2000 Cartons)* (1996–97; CAT. NO. 48), brings together nine books in two boxes. Among its contents are several art books, the poetry of Paul Verlaine and Arthur Rimbaud, and the first hardbound book Wolfe ever owned, *The Beatles*, anchoring a portrait that is specific to the artist but also suggestively open-ended. Individual book pieces such as *Untitled (The Collected Poems of Frank O'Hara)* (1993–94; CAT. NO. 43) bear witness to other enthusiasms. One of Wolfe's most humorous works is a three-book piece, *Untitled (Unread Books #1)* (1990; CAT. NO. 39), which includes James Joyce's *Ulysses*, Herman Melville's *Moby Dick*, and Gertrude Stein's *The Making of Americans*.

Taken together, Wolfe's works function as an oddly affecting combination of autobiography and time capsule, memorializing the reading habits and musical tastes of a late-twentieth-century American artist-intellectual. They offer an emotionally compelling reminder that certain books and records form the basis of shared experiences, hopes, and expectations, which in turn become inscribed in the psyche of a generation and an era.—*J. W.*

1. *Conversation with the author, May 1997.*

Present Tense: Nine Artists in the Nineties

Catalogue of the Exhibition

Janet Cardiff

1. *Untitled*, 1997
Audio, video, sculptural, and electronic elements
Dimensions variable
Courtesy of the artist and Morris-Healy Gallery, New York

Iran do Espirito Santo

2. *Abat-Jour*, 1996
Stainless steel
13 1/2 x 7 in. (34.3 x 17.8 cm)
Courtesy of Galeria Camargo Vilaça

3. *Extension*, 1997
Latex paint
Dimensions variable
Courtesy of Galeria Camargo Vilaça

4. *Restless I*, 1997
Class, sandblasted glass, and mirror
41 x 51 x 1/4 in. (104.1 x 129.5 x .6 cm)
Courtesy of Caleria Camargo Vilaça

5. *Restless II*, 1997
Glass, sandblasted glass, and mirror
36 x 63 x 1/4 in. (94.1 x 160 x .6 cm)
Courtesy of Caleria Camargo Vilaça

6. *Restless III*, 1997
Glass, sandblasted glass, and mirror
36 x 41 x 1/4 in. (91.4 x 104.1 x .6 cm)
Courtesy of Galeria Camargo Vilaça

Felix Gonzalez-Torres

7. *Tim Hotel*, 1990
Forty-two electric bulbs and electric wires
433 1/16 in. (2,000 cm)
Collection of Chara Schreyer; courtesy of Thea Westreich Art Advisory Services

8. *Untitled (Portrait of Dad)*, 1991
White candies, individually wrapped in cellophane, endless supply
Dimensions variable; ideal weight: 175 lb.
Carlos and Rosa de la Cruz Collection

9. *Untitled (Portrait of Ross in L.A.)*, 1991
Multicolored candies, individually wrapped in cellophane, endless supply
Dimensions variable; ideal weight: 175 lb.
Private collection, Chicago

10. *Untitled (Vultures)*, 1995
Framed gelatin silver prints
Fourteen parts: 25 5/8 x 32 7/8 in. (65.1 x 83.5 cm) each; image size: 14 7/8 x 22 7/8 in. (37.8 x 58.1 cm); overall dimensions vary with installation
Collection of Andrea Rosen, New York

Jim Hodges

11. *Far*, 1996
Silver-plated chain with pins
Approx. 48 x 60 in. (121.9 x 152.4 cm)
Collection of Howard Rachofsky

12. *No Betweens*, 1996
Silk, cotton, polyester, and thread
360 x 324 in. (914. x 823 cm) overall
Courtesy of the artist and CRG Gallery, New York

13. *Untitled (Split)*, 1997
Mirror on canvas
Diptych, 72 x 48 in. (183 x 122 cm) each panel; 72 x 96 in. (183 x 244 cm) overall
Courtesy of the artist and CRG Gallery, New York

Charles LeDray

14. *Milk and Honey*, 1994–96
Two thousand porcelain objects, glass, and wood
Installed dimensions: 77 x 30 x 30 in. (195.6 x 76.2 x 76.2 cm) overall
Whitney Museum of American Art, New York. Purchase, with funds from the Contemporary Painting and Sculpture Committee, 96.75

15. *Civic Center*, 1995–96
Mixed-media installation in four vitrines: painted wood, fabric, and Plexiglas; spittoon: white stoneware; ashtray: aluminum; cigar lighter: gold-plated brass, cast plastic, cotton, flint, and lighter fluid; cigar cutter: silver; cigars: and box: commercially printed hand-lettered graphics, and wood
Spittoon vitrine: 14 x 21 x 21 in. (35.6 x 53.3 x 53.3 cm)
Ashtray vitrine: 67 x 20 x 20 in. (170.2 x 50.8 x 50.8 cm)
Cigar lighter vitrine: 66 1/2 x 17 x 17 in. (168.9 x 43.2 x 43.2 cm)
Cigar cutter and box vitrine: 64 1/2 x 33 x 18 in. (163.8 x 83.8 x 45.7 cm)
Courtesy of Jay Gorney Modern Art, New York

16. *Come Together*, 1995–96
Fabric, thread, and steel
34 1/2 x 26 x 6 1/2 in. (87.6 x 66 x 16.5 cm)
Collection of the artist; courtesy of Jay Gorney Modern Art, New York

17. *Step Ladder*, 1997
Human bone, wood, and glass
10 1/2 x 11 1/8 x 11 1/8 in. (26.7 x 28.3 x 28.3 cm)
Collection of the artist; courtesy of Jay Gorney Modern Art, New York

Gabriel Orozco

18. *Recaptured Nature (Naturaleza recuperada)*, 1990
Rubber
Approx. 37 3/8 x 37 3/8 x 37 3/8 in. (94.9 x 94.9 x 94.9 cm)
San Francisco Museum of Modern Art. Natasha and Jacques Gelman Accessions Fund, 97.140

19. *Horseshit*, 1992
Cibachrome print
12 7/16 x 18 5/8 in. (31.6 x 47.3 cm)
San Francisco Museum of Modern Art. Natasha and Jacques Gelman Accessions Fund, 97.141

20. *Autumn Umbrella*, 1993
Cibachrome print
12 7/16 x 18 5/8 in. (31.6 x 47.3 cm)
San Francisco Museum of Modern Art. Natasha and Jacques Gelman Accessions Fund, 97.143

21. *Migration*, 1993
Cibachrome print
12 7/16 x 18 5/8 in. (31.6 x 47.3 cm)
San Francisco Museum of Modern Art. Natasha and Jacques Gelman Accessions Fund, 97.142

22. *Orange without Space (Naranja sin espacio)*, 1993
Orange and plasticine
15 3/4 x 15 3/4 x 15 3/4 in. (40 x 40 x 40 cm)
Courtesy of the Marian Goodman Gallery, New York

23. *Four Bicycles (There Is Always One Direction) (Cuatro bicicletas [Siempre hay una misma dirección])*, 1994
Altered bicycles
77 15/16 x 88 3/16 x 59 13/16 in. (198 x 224 x 152 cm)
Carlos and Rosa de la Cruz Collection

24. *The Green Ball*, 1995
Cibachrome print
12 7/16 x 18 5/8 in. (31.6 x 47.3 cm)
Collection of Mary and Harold Zlot

Jennifer Pastor

25. *The Four Seasons: Fall*, 1994–96
Copper, plastic, polyurethane paint, and oil
120 x 78 x 57 in. (304.8 x 198.1 x 144.8 cm)
Collection of Eileen and Peter Norton, Santa Monica

26. *The Four Seasons: Spring*, 1994–96
High-density polyurethane foam, brass, hair, and paint
6 x 4 in. (15.2 x 10.2 cm)
Collection of Eileen and Peter Norton, Santa Monica

27. *The Four Seasons: Summer*, 1994–96
Fiberglass, enamel, and oil
Three parts: 24 x 21 x 6 in. (61 x 53.3 x 15.2 cm); 19 x 19 x 32 in. (48.3 x 48.3 x 81.3 cm); 33 x 29 x 24 in. (83.8 x 73.7 x 61 cm)
Collection of Eileen and Peter Norton, Santa Monica

28. *The Four Seasons: Winter*, 1994–96
Wood, pipe cleaners, granulated turf, polyurethane foam, cotton, and flocking
28 x 78 x 59 in. (71.1 x 198.1 x 149.9 cm)
Collection of Eileen and Peter Norton, Santa Monica

Kathryn Spence

29. *Untitled (red car)*, 1994
Chromogenic development print
41 x 67 in. (104.1 x 170.2 cm)
Courtesy of the artist and Stephen Wirtz Gallery

30. *Money*, 1995
Play money, photocopied money, newspaper, paper towels, tissues, magazines, photographs, coupons, rubber bands, and tape
15 x 20 x 16 in. (38.1 x 50.8 x 40.6 cm)
Courtesy of Allan Stone Gallery, New York

31. *Untitled (bags)*, 1996
Found annotated Bible pages and glue
Nineteen bags: 7 1/2 x 4 1/4 x 2 in. (19.1 x 10.8 x 5.1 cm) each
Courtesy of the artist and Stephen Wirtz Gallery

32. *Untitled (tape bag)*, 1996
Tape
8 x 4 x 2 1/2 in. (20.3 x 10.2 x 6.4 cm)
Collection of Sharon and Philip Linhares, Oakland

33. *Untitled (clothing stacks)*, 1996–97
Doll clothes and fabric
Sixteen stacks: dimensions variable; 2 x 2 x 2 in. to 8 x 2 x 2 in. (5.1 x 5.1 x 5.1 cm to 20.3 x 5.1 x 5.1 cm)
Courtesy of the artist and Stephen Wirtz Gallery

34. *Untitled (figures)*, 1996–97
Fabric and doll clothes
Two figures: 12 1/2 x 6 1/2 x 5 1/2 in.
(31.75 x 16.5 x 14 cm) each
Courtesy of the artist and Stephen Wirtz Gallery

35. *Untitled (mud animal)*, 1997
Stuffed animal, mud, and wooden stool
Animal: 17 x 26 x 20 in.
(43.2 x 66 x 51 cm)
Wooden stool: 16 x 14 x 14 in.
(40.6 x 35.6 x 35.6 cm)
Courtesy of the artist and Stephen Wirtz Gallery

36. *Untitled (mud animal)*, 1997
Stuffed animal and mud
28 x 31 x 25 in. (71.1 x 78.7 x 63.5 cm)
Courtesy of the artist and Stephen Wirtz Gallery

37. *Untitled (mud animal)*, 1997
Stuffed animal and mud
20 x 46 x 34 in. (50.8 x 116.8 x 86.4 cm)
Courtesy of the artist and Stephen Wirtz Gallery

38. *Untitled (mud animal)*, 1997
Stuffed animals, furry bathrobes, and mud
34 x 60 x 38 in. (86.4 x 152.4 x 96.5 cm)
Courtesy of the artist and Stephen Wirtz Gallery

Steve Wolfe

39. *Untitled (Unread Books #1)*, 1990
Oil, screenprint, modeling paste, and linen on wooden stretchers
9 1/8 x 5 7/8 x 5 in. (23.2 x 14.9 x 12.7 cm)
Collection of Helen and Charles Schwab

40. *Untitled (Flowers of Evil)*, 1991
Oil and modeling paste on canvas board and wood
7 x 5 x 7/8 in. (17.8 x 12.7 x 2.2 cm)
Collection of Hendel and Terry Winters

41. *Untitled (The Beatles)*, 1992–94
Oil, enamel, lithography, and modeling paste on two boards
16 3/8 x 15 in. (41.6 x 38.1 cm)
Collection of Kathleen and Roland Augustine

42. *Untitled (Mary Poppins)*, 1993
Oil, graphite, enamel, lithography, and modeling paste on board
16 3/8 x 15 7/8 in. (41.6 x 40.3 cm)
Collection of Thomas Lee and Ann Tenenbaum; courtesy Thea Westreich Art Advisory Services

43. *Untitled (The Collected Poems of Frank O'Hara)*, 1993–94
Book: oil, lithography, modeling paste, canvas board, crash, and wood
Pages: lithography on Arches paper
Rubber band: oil and modeling paste on canvas
12 3/4 x 9 x 2 in. (32.3 x 22.9 x 5.1 cm)
Collection of Peter and Mari Shaw, Philadelphia; courtesy of Daniel Weinberg Contemporary Art, San Francisco

44. *Untitled (Rosy/Veuve Clicquot/Fortress Apple Cartons)*, 1994–96
Cartons: oil and screenprint on archival cardboard with wooden armatures
Books: oil, lithography, screenprint, gold leaf, modeling paste, paper, canvas board, and wood
31 1/8 x 24 x 21 in. (79.1 x 61 x 53.3 cm)
San Francisco Museum of Modern Art. Ruth Nash Fund, 96.157.a-d

45. *Untitled (Important Information Inside)*, 1995–96
Oil, screenprint, and modeling paste on canvas mounted on mahogany panel
10 x 7 1/16 x 5/8 in. (25.4 x 17.9 x 1.6 cm)
Collection of Mary and Harold Zlot; courtesy Daniel Weinberg Contemporary Art, San Francisco

46. *Untitled (Marquee Moon)*, 1995–96
Oil, enamel, lithography, and modeling paste on board
17 x 15 in. (43.2 x 38.1 cm)
Collection of Vicki and Kent Logan

47. *Untitled (The City and the Pillar)*, 1996
Oil, screenprint, and modeling paste on paper mounted on canvas board and wood
8 1/4 x 5 7/8 x 1 3/8 in. (21 x 14.9 x 3.5 cm)
Collection of Thomas Lee and Ann Tenenbaum; courtesy Thea Westreich Art Advisory Services

48. *Untitled (Eggplant/Gateway 200 Cartons)*, 1996–97
Cartons: oil and screenprint on archival cardboard with wooden armatures
Books: oil, lithography, screenprint, modeling paste, paper, canvas board, and wood
17 x 58 x 31 3/4 in. (43.2 x 147.3 x 80.6 cm)
Courtesy of the artist and Daniel Weinberg Contemporary Art, San Francisco

Artists' Biographies

Janet Cardiff

Born in Brussels, Ontario, 1957
Lives and works in Lethbridge, Alberta

Education

B.F.A., Queen's University, Kingston, 1980
M.V.A., University of Alberta, Edmonton, 1983

Selected Individual Exhibitions

1988
Tabl'eau, Macdonald Stewart Art Centre (catalogue by Ingrid Jenkner), Guelph; Latitude 53, Edmonton (1989)

1990
Janet Cardiff: New Work, Evelyn Aimis Gallery, Toronto

1991
Whispering Room, New Gallery, Calgary; YYZ, Toronto (1992)

1992
Inability to Make a Sound, Eye Level Gallery, Halifax; Randolph Street Gallery, Chicago (1994)

1993
L'impuissance d'emettre un son, Chambre Blanche, Quebec City
To Touch, Edmonton Art Gallery, Edmonton (catalogue by Kitty Scott); Southern Alberta Art Gallery, Lethbridge (1994; catalogue by Laurel Woodcock); The Power Plant, Toronto (1994); Gallerie Optica, Montreal (1996)

1995
The Dark Pool, Western Front Gallery, Vancouver (collaboration with George Bures Miller); Walter Phillips Gallery, Banff Centre, Banff (catalogue by Catherine Crowstone)
The Road, Eastern Edge Gallery, Saint John's

1997
The Empty Room, Raum aktueller Kunst, Vienna

Selected Group Exhibitions

1989
Dualisms: Janet Cardiff and William MacDonnell, Glenbow Museum, Calgary

1991
Desert/Irrigated/Drought Resistant, 113 Tenth Street, S. Lethbridge

1992
Intimacies (performance with Charles Cousins, Nelson Henricks, and Jon Winet), New Gallery, Calgary

1993
Science Fair, Southern Exposure Gallery at Project Artaud, San Francisco
Tuning of the World, Nickle Arts Museum, Calgary

1994
The Table Project, The Power Plant, Toronto

1995
A Night at the Show, 'Fields' Zypressenstrasse 71, Zurich, Switzerland

1996
Alberta Biennial for Contemporary Art, Edmonton Art Gallery, Glenbow Museum, Calgary
Thinking, Walking, and Thinking, a part of *Now Here*, Louisiana Museum, Humlebaek, Denmark

1997
Auricle Interchange, Muttart Art Gallery, Calgary
Janet Cardiff, Annie Martin, and Jane Williams, A.K.A., Sastkatoon
Skulptur: Projekte in Münster '97, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany

Selected Bibliography

Drobnick, Jim. "Mock Excursions and Twisted Itineraries, Tour Guide Performances." *Parachute Magazine* (Montreal), no. 80 (October-December 1995): 35.

Garneau, David. "Post Ironic Re-enchantments." *Border Crossings* (Winnipeg) (Fall 1996): 46–48.

——. "Janet Cardiff and George Bures Miller." *Art/Text* 58 (1997): 93–94.

Genereux, Linda. "Janet Cardiff." *Artforum* 29, no. 3 (November 1990): 176.

Heyd, Thomas. "Touching Us Softly." *Border Crossings* (Winnipeg) (Spring 1994): 62.

Litvin, Michele. "On Exhibit: Hearing Is Believing." *Chicago Reader*, 14 December 1994.

Lounder, Barbara. "Janet Cardiff." *Parachute Magazine* (Montreal), no. 71 (July–September 1993): 40–41.

Marks, Laura. "Janet Cardiff." *Artforum* 33, no.7 (March 1995): 96.

Plath, Nils. "Audiotouren zwischen Fiktion und Wirklichkeit." *Kunst-Bulletin*, no. 6 (June 1997): 10–17.

Iran do Espírito Santo

Born in Mococa-SP, Brazil, 1963
Lives and works in São Paulo

Education

B.A., Fundação Armando Alvares Penteado, São Paulo, 1986

Selected Individual Exhibitions

1991
Plug In Inc. Gallery, Winnipeg, Canada

1992
Galeria Luisa Strina, São Paulo

1994
Espaço Sergio Porto, Rio de Janeiro

1995
Galeria Luisa Strina, São Paulo

1996
Randolph Street Gallery, Chicago

Selected Group Exhibitions

1984
Arte na Rua II, Museu de Arte Contemporânea, São Paulo

1985
Desenhar, Galeria Itaú, Ribeirão Preto
Desenhos, Centro Cultural Bonfiglioli, São Paulo
E o Desenho, Galeria Humberto, São Paulo
Evento/Exposição, Salão Cultural FAAP, São Paulo
Gráfica Contemporânea, Galeria Humberto, São Paulo

1986
A Nova Dimensão do Objeto, Museu de Arte Contemporânea, São Paulo

1987
Imagens de Segundo Geração, Museu de Arte Contemporânea da Universidade de São Paulo
XIX Bienal Internacional de São Paulo, Pavilhão da Bienal, São Paulo

1988
Ação no MAM, Museu de Arte Moderna de São Paulo

1989
Real, Instituto dos Arquitetos do Brasil, São Paulo

1990
Apropriações, Paço das Artes, São Paulo (catalogue by Tadeu Chiarelli)
Projeto Macunaima, FUNARTE, Rio de Janeiro

1991
Artistas Contemporâneos no Engenho Central, Piracicaba

1992
Câmaras, Solar dos Câmara, Porto Alegre
X Mostra da Gravura da Cidade de Curitiba, Curitiba

1993
Coletiva da Pintura, Espaço Namour, São Paulo
Lingua Latina Est Regina, Stux Gallery, New York
Uma Outra Fotografia, Espaço Useche, São Paulo

1994
Do Brazil, Albuquerque Museum, Albuquerque
Espelhos e sombras, Museu de Arte Moderna de São Paulo (catalogue by Aracy Amaral)
Outros Territórios: Travessia pela Sexualidade, Museu da Imagem e do som, São Paulo
Projeto Tamarind, Museu da Gravura, Curitiba

1995
Corte do Olhar, Museu de Arte Moderna de São Paulo; Museu de Arte Moderna do Rio de Janeiro
Fagosites, Gallery 400, Chicago
XI Mostra da Gravura da Cidade de Curitiba, Curitiba

1996
Beige, Galeria Luisa Strina, São Paulo (catalogue by Tadeu Chiarelli)
Pequenas Mãos, Centro Cultural Alumni, São Paulo

1997
inSite 97, Installation Gallery, San Diego/Tijuana, Mexico

Selected Bibliography

de Abreu, Gilberto, "Inimigo das paredes invisiveis." *O Globo* (Rio de Janeiro), 17 July 1994.

Canton, Katia. "Beige é a exposição da fina ironia." *Folha de São Paulo*, 27 August 1996.

Chaimovich, Felipe. "Exposiçao veste o mundo de beige." *Jornal da Tarde*, 27 August 1996.

Farias, Agnaldo. "Coletiva." *Guia das Artes* (São Paulo) 3, no. 11 (1989): 104–5.

King, Randal. "Bank Statement." *Winnipeg Sun*, 26 July 1991.

Leirner, Sheila. "Objetos: E nada mais." *O Estado de São Paulo*, 10 October 1986.

Machado, Alvaro. "Subversão visual." *Folha de São Paulo*, 10 March 1992.

Misan, Simona. "Iran na Luisa Strina." *Guia das Artes* (São Paulo) 7, no. 30 (1992): 44–45.

de Moraes, Angelica. "Dribles na percepção." *Jornal da Tarde* (São Paulo), 10 March 1992.

Rossetti, Flavia. "Em branco e preto." *Guia das Artes* (São Paulo) 6, no. 28 (1989): 53–54.

Tager, Alisa. "Paradoxes and Transfigurations." *Art in America* 82, no. 7 (July 1994): 45.

Uchôa Fagundes Jr., Carlos. "I.E.S. joga com tramas." *Folha de São Paulo*, 14 March 1995.

Felix Gonzalez-Torres

Born in Güaimaro, Cuba, 1957
Died in Miami, 1996

Education

B.F.A., Pratt Institute, Brooklyn, 1983
M.F.A., New York University
International Center for Photography, 1987

Selected Individual Exhibitions

1988
New Museum of Contemporary Art, New York

1990
Andrea Rosen Gallery, New York (also 1991, 1992, 1993, 1995, 1997)
Neue Gesellschaft für bildende Kunst, Berlin; Museum Fridericianum, Kassel
Strange Ways, Here We Come, University of British Columbia, Vancouver

1991
Luhring Augustine Hetzler, Santa Monica, California

1992
Magasin 3, Stockholm Konshall, Stockholm
Museum of Modern Art, New York

1993
Milwaukee Art Museum
Musée d'Art Moderne de la Ville de Paris
Travel #1, Galerie Jennifer Flay, Paris;
Travel #2, Galerie Ghislaine Hussenot, Paris

1994
Matrix Gallery, University of California, Berkeley
Travelmg, Museum of Contemporary Art, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Renaissance Society of the University of Chicago

1995
Solomon R. Guggenheim Museum, New York

1996
Felix Gonzalez-Torres (Girlfriend in a Coma), Musee d'Art Moderne de la Ville de Paris

1997
Sprengel Museum, Hannover, Germany

Selected Group Exhibitions

1988
Real World, White Columns, New York

1990
The Rhetorical Image, New Museum of Contemporary Art, New York

1991
The Body, Renaissance Society of the University of Chicago
Whitney Biennial 1991, Whitney Museum of American Art, New York

1992
Dissent, Difference, and the Body Politic, Portland Art Museum, Oregon; Otis School of Art and Design, Los Angeles
Felix Gonzalez-Torres, Albert Oehlen, Christopher Williams: Theater Vérité, Margo Leavin Gallery, Los Angeles
More than One Photography, Museum of Modern Art, New York
Post Human, Musée d'Art Contemporain, Lausanne

1993
Construction Quotation: Collective Images in Photography, Sprengel Museum, Hannover
Marian Goodman Gallery, New York

1994
Pictures of the Real World (in Real Time), Paula Cooper Gallery, New York
Symptoms of Interference, Conditions of Possibility: Ad Reinhardt, Joseph Kosuth, Felix Gonzalez-Torres, Camden Arts Centre, London

1995
Public Information: Desire, Disaster, Document, San Francisco Museum of Modern Art

1996
Walking and Thinking and Walking, a part of *Now Here*, Louisiana Museum, Humlebaek, Denmark

1997
Whitney Biennial 1997, Whitney Museum of American Art, New York

Selected Bibliography

Avgikos, Jan. "This Is My Body: Felix Gonzalez-Torres." *Artforum* 29, no. 6 (1991): 79–83.

Coleman, A. D. "Gonzalez-Torres—On Photography." *Juliet Art Magazine*, no. 61 (February–March 1993): 56–57.

Deitcher, David. "How Do You Memorialize a Movement That Isn't Dead?" *Village Voice*, 27 June 1989.

Knight, Christopher. "Gonzalez-Torres Evokes a Poetry of Interaction." *Los Angeles Times*, 5 March 1994.

Nickas, Robert. "Felix Gonzalez-Torres: All the Time in the World." *Flash Art* 24 (November–December 1991): 86–89.

Relyea, Lane. "What's Love Got to Do with It?" *Frieze*, no. 18 (September–October 1994): 46–51.

Schjeldahl, Peter. "Tender Sentience." *Village Voice*, 21 March 1995.

Spector, Nancy. "Felix Gonzalez-Torres: Travelogue." *Parkett* 39 (1994): 24–37.

Storr, Robert. "Felix Gonzalez-Torres: Being a Spy." *Artpress*, no. 198 (January 1995): 24–32.

——. "Setting Traps for the Mind and Heart." *Art in America* 84 (January 1996): 70–77, 125.

Watney, Simon. "In Purgatory: The Work of Felix Gonzalez-Torres." *Parkett* 39 (1994): 38–57.

Jim Hodges

Born in Spokane, Washington, 1957
Lives and works in New York City

Education

B.F.A., Fort Wright College, Spokane, Washington, 1980
M.F.A., Pratt Institute, Brooklyn, 1986

Selected Individual Exhibitions

1991
White Room, White Columns, New York

1994
A Diary of Flowers, CRG, New York
Everything for You, Interim Art, London

1995
Jim Hodges, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
Jim Hodges, CRG, New York

1996
States, Fabric Workshop and Museum, Philadelphia
yes, Marc Foxx, Santa Monica, California

1997
Jim Hodges, Galerie Ghislaine Hussenot, Paris
Jim Hodges, Site Santa Fe, Santa Fe, New Mexico

Selected Group Exhibitions

1989
Selections, Artists Space, New York

1990
Jim Hodges, David Nyzio, Vincent Shine, Postmasters, New York

1991
Lyric: Uses of Beauty at the End of the Century, White Columns, New York

1992
The Temporary Image, S.S. White Building, Philadelphia
Update 1992, White Columns, New York

1993
Beyond Attrition: Art in the Era of AIDS, Washington Project for the Arts, Washington, D.C.
The Eidetic Image: Contemporary Works on Paper, Krannert Art Museum, University of Illinois at Urbana-Champaign
It's Really Hard, Momenta Art, New York
Our Perfect World, Grey Art Gallery, New York University
Selections/Spring '93, The Drawing Center, New York

1994
A Bouquet for Juan, Nancy Hoffman Gallery, New York
Ethereal Materialism, Apex Art, New York
A Garden, Barbara Krakow Gallery, Boston
It's How You Play the Game, Exit Art/The First World, New York
Les fleurs de mon jardin, Galerie Alain Gutharc, Paris

1995
In a Different Light: Visual Culture, Sexual Identity, Queer Practice, University Art Museum, University of California, Berkeley (catalogue edited by Nayland Blake, Lawrence Rinder, and Amy Scholder)
Late Spring, Marc Foxx, Los Angeles
Material Dreams, Gallery Takashimaya, New York
New Works, Feigen Gallery, Chicago
Soucis de pensées, Art: Concept/Olivier Antoine, Nice, France

1996
Group Show, Galerie Ghislaine Hussenot, Paris
Just Past: The Contemporary in MOCA's Permanent Collection 1975–1996, Museum of Contemporary Art, Los Angeles
Masculine Measures, John Michael Kohler Arts Center, Sheboygan, Wisconsin
Material Matters, A.O.I. Gallery, Santa Fe, New Mexico
Universalis, XXIII Bienal Internacional de São Paulo, São Paulo

1997
Gothic, Institute of Contemporary Art, Boston
Hanging by a Thread, Hudson River Museum, Westchester, New York
Longing and Memory, Los Angeles County Museum of Art

Selected Bibliography

Darling, Michael. "Doodle Dandy, Just Say Yes to Jim Hodges." *Los Angeles Reader*, 31 May 1996.

Decter, Joshua. "Jim Hodges." *Artforum* 35, no. 3 (November 1996): 105.

Deitcher, David. "Death in the Marketplace." *Frieze*, no. 29 (June–August 1996): 40–45.

Edelman, Robert G. "Jim Hodges." *Artpress*, no. 189 (March 1994): 94–95.

Harris, Susan. "Jim Hodges." *Artnews* 93, no. 4 (April 1994): 173.

Kandel, Susan. "Jim Hodges." *Los Angeles Times*, 6 June 1996.

Levin, Kim. "Choices." *Village Voice*, 28 November 1995.

Smith, Roberta. "Jim Hodges." *New York Times*, 11 February 1994.

——. "Art in Review." *New York Times*, 24 November 1995.

——. "The Horror: Updating the Heart of Darkness." *New York Times*, 1 June 1997.

Upshaw, Reagan. "Jim Hodges at CRG Art." *Art in America* 82, no. 5 (May 1994): 109–10.

Weinstein, Matthew. "Jim Hodges at CRG Art." *Artforum* 32, no. 9 (May 1994): 102.

Charles LeDray

Born in Seattle, 1960
Lives and works in New York City

Selected Individual Exhibitions

1983
Broadway Expresso Gallery, Seattle

1993
Tom Culgliani Gallery, New York

1994
Jack Hanley Gallery, San Francisco

1996
Jay Gorney Modern Art, New York
Richard Telles Gallery, Los Angeles

Selected Group Exhibitions

1991
Forbidden Games, Jack Tilton Gallery, New York
Sweet Dreams, Barbara Toll Gallery, New York

1992
Structural Damage: Charles LeDray, Joel Otterson, Gary Simmons, Blum Helman Warehouse, New York
Vital Perfection: Slywie Fleury, Gotscho, Charles LeDray, Galerie Urbi et Orbi, Paris

1993
Charles LeDray/Siobhan Liddell, Jack Hanley Gallery, San Francisco
Fall from Fashion, Aldrich Museum of Art, Ridgefield, Connecticut
Just What Is It That Makes Today's Home So Different, So Appealing? Galerie Jennifer Flay, Paris

Le principe de réolité, Villa Arson, Nice, France

1994
Guys Who Sew, University Art Museum, University of California, Santa Barbara
Le temps d'un dessin, Calerie de l'Ecole des Beaux-Arts de Lorient, Lorient, France
Transformers: The Art of Multiphrenia, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

1995
Configura 2, City of Erfurt, Germany
Degrees of Abstraction: From Morris Louis to Mapplethorpe. Museum of Fine Arts, Boston
Division of Labor: "Women's Work" in Contemporary Art, Bronx Museum of the Arts, Bronx, New York; Museum of Contemporary Art, Los Angeles (catalogue)
Fetishism: Power, Desire, and Displacement, Brighton Museum and Art Gallery, Brighton, England (catalogue)

1996
Biennale di Firenze: Art & Fashion, 1900–2000, Forte Belvedere (and various sites), Florence and Prato, Italy; Guggenheim Museum (Soho), New York
Labor of Love, New Museum of Contemporary Art, New York

1997
As Time Goes By, Whitney Museum at Champion Plaza, Stanford, Connecticut
At the Threshold of the Visible: Minuscule and Small-Scale Art, 1964–1996, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; Meyerhoff Galleries, Maryland Institute of Art, Baltimore; Santa Monica Museum of Art, Santa Monica, California; Edmonton Art Gallery, Canada.
Biennale, Venice, Italy

Selected Bibliography

Bonetti, David. "Gallery Watch: A Low-Key Mode of Art for the '90s." *San Francisco Examiner*, 24 May 1993.

Brunson, Jamie. "San Francisco Fax." *Art Issues*, no. 32 (March–April 1994): 34–35.

Cotter, Holland. "Lest We Forget: On Nostalgia." *New York Times*, 27 May 1994.

Kandel, Susan. "Exquisite Miniatures of Sizable Seduction." *Los Angeles Times*, 22 June 1996.

Levin, Kim. "Sewing and Cooking." *Village Voice*, 9 February 1993.

Rugoff, Ralph. "Little Feats: Charles LeDray's Expansive Miniatures." *L.A. Weekly*, 21–27 June 1996.

Schjeldahl, Peter. "No Kidding." *Village Voice*, 23 April 1996.

Seward, Keith. "Charles LeDray." *Artforum* 31, no. 8 (April 1993): 98.

Smith, Roberta. "The Pain of Childhood." *New York Times*, 19 February 1993.

——. "Charles LeDray." *New York Times*, 12 April 1996.

——. "Serious Side of an Infatuation with Fashion." *New York Times*, 14 March 1997.

Taplin, Robert. "LeDray's Microcraft." *Art in America* 84, no. 9 (September 1996): 84–87.

Weinstein, Jeff. "Tender Buttons: The Art of Charles LeDray." *Artforum* 34, no. 10 (Summer 1996): 96–99.

Gabriel Orozco

Born in Jalapa, Veracruz, Mexico, 1962
Lives and works in New York City

Education

Escuela Nacional de Arte Plásticas, U.N.A.M., Mexico, 1981–84
Circulo de Bellas Artes, Madrid, 1986–87
DAAD Artist in Residence, Berlin, 1995

Selected Individual Exhibitions

1993
Galerie Crousel Robelin BAMA, Paris
Kanaal Art Foundation, Kortrijk, Belgium (catalogue by Benjamin Buchloh and Jean Fisher)
Projects 41, Museum of Modern Art, New York (brochure by Lynn Zelevansky)

1994
Marian Goodman Gallery, New York
Museum of Contemporary Art, Chicago (brochure by Laura J. Hoptman)

1995
DAAD Gallery, Berlin
Galerie Micheline Szwajcer, Antwerp, Belgium
Migrateurs, Musée d'Art Moderne de la Ville de Paris
Monica De Cardenas, Milan

1996
Art Gallery of Ontario, Toronto
The Empty Club, Art Angel Project, London
Institute of Contemporary Arts, London
Kunsthalle, Zurich, Switzerland (catalogue by Benjamin Buchloh and Bernhard Bürgi)
Marian Goodman Gallery, New York

1997
Musée de Marseille, Chapelle, Centre de la Vieille Charité, Marseille, France
Staatliche Museen am Kulturforum, Berlin

Selected Group Exhibitions

1983
Solón Nacional de Artes Plásticas (drawing section), Instituto Nacional de Bellas Artes, Mexico City
III Encuentro Nacional de Arte Joven, Insituto Nacional de Bellas Artes, Aguascalientes, Mexico City

1985
Sin motivos aparentes I, Museo Carrillo Gil, Mexico City

1989
A propósito, Museo del Ex-Convento del Desierto de los Leones, Mexico City

1990
Video D.F., Bronx Museum of the Arts, New York

1991
Another Mexican Art, Art Center College of Design, Pasadena, California
Cuerpos Encontrados, Museo de la Alhóndiga de Granaditas, Guanajuato, Mexico

1992
América: Bride of the Sun, Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium
¡Si Colón Supiera! Museo de Monterrey, Monterrey, Mexico

1993
Aperto '93: Emergenza/Emergency, Biennale, Venice, Italy
In Transit, New Museum of Contemporary Art, New York
Real Time, Institute of Contemporary Arts, London

1994
The Epic and the Everyday: Contemporary Photographic Art, Hayward Gallery, London
Lo crudo y lo cocido, Centro de Arte Reina Sofía, Madrid
Watt, Witte de With & Kunsthal, Rotterdam, the Netherlands

1995
Whitney Bienniol 1995, Whitney Museum of American Art, New York

1996
Das Americas, Museu de Arte, São Paulo, Brazil
Drawing on Chance: Selections from the Permanent Collection, Museum of Modern Art, New York
Everything That's Interesting Is New, Dakis Joannou Collection, Deste Foundation, in conjunction with the Museum of Modern Art, Copenhagen, Denmark
Gabriel Orozco, Rirkit Tirtovonijo og, Living Art Museum, Reykjavik, Iceland
Kwangju Biennial, Seoul, Korea
New Acquisition Display, Metropolitan Museum of Art, New York
Site of Being, Institute of Contemporary Art, Boston

1997
Whitney Biennial 1997, Whitney Museum of American Art, New York

Selected Bibliography

Bonami, Francesco. "Gabriel Orozco." *Flash Art* 26 (Summer 1993): 93.

——. "Global Art: Gabriel Orozco." *Flash Art* 27 (March–April 1994): 95.

——. "Back in Five Minutes." *Parkett*, no. 48 (1996): 41–53.

Cameron, Dan. "Gabriel Orozco at Marian Goodman Gallery: Review." *Artforum* 33, no. 3 (November 1994): 84.

Cotter, Holland. "Projects, Gabriel Orozco." *New York Times*, 10 September 1993.

Criqui, Jean-Pierre. "Gabriel Orozco at Galerie Crousel-Robelin." *Artforum* 32, no. 7 (March 1994): 95–96.

——. "Like a Rolling Stone." *Artforum* 34, no. 8 (April 1996): 88–93.

De Zegher, Catherine M. "The Os of Orozco." *Parkett*, no.48 (1996): 54–67.

Ebony, David. "Improbable Games." *Art in America* 84, no. 11 (November 1996): 105.

Fisher, Jean. "The 'Bride' Stripped Bare. Even so . . ." *Artforum* 31, no. 3 (November 1992): 98–101.

Gintz, Claude. "Orozco in Paris." *Parkett*, no. 39 (1994): 10–12.

Humphrey, David. "New York Fax." *Art Issues*, no. 35 (November-December 1994): 32–33.

Kwon, Miwon. "The Fullness of Empty Containers." *Frieze*, no. 24 (September–October 1995): 54

Levin, Kim. "Trans-Europe Express." *Village Voice*, 27 September 1994.

Ritchie, Matthew. "Gabriel Orozco at Marian Goodman." *Flash Art* 28 (January-February 1995): 96.

Springer, José Manuel. "Garbage and Art in Mexico." *Polester* 3 (Fall 1992): 8–19.

Jennifer Pastor

Born in Hartford, Connecticut, 1966
Lives and works in Los Angeles

Education

B.F.A., School of the Visual Arts, New York, 1988
M.F.A., Sculpture, University of California, Los Angeles, 1992

Selected Individual Exhibitions

1994
Richard Telles Fine Art, Los Angeles

1995
Studio Guenzani, Milan

1996
Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles (catalogue)

Selected Group Exhibitions

1993
Invitational '93, Regen Projects, Los Angeles; Feature, New York

1994
Jennifer Pastor, Tom Friedman, and Jim Isermann, Richard Telles Fine Art, Los Angeles
Surface de réparation, FRAC Bourgogne, Dijon, France

1996
Contrafigura, Studio Guenzani, Milan Universalis, XXIII Bienal Internacional de São Paulo, São Paulo

1997
New Work: Drawings Today, San Francisco Museum of Modern Art
Whitney Biennial 1997, Whitney Museum of American Art, New York

Selected Bibliography

Anderson, Michael. "Invitational '93." *Art Issues*, no. 31 (January–February 1994): 43.

Cohen, Michael. "Cityscape: L.A." *Flash Art* 28 (May–June 1995): 64.

Drohojowska-Philip, Hunter. "Turning Over a Brighter Leaf." *Las Angeles Times*, 24 November 1996.

Duncan, Michael. "L.A. Raising." *Art in America* 82, no. 12 (December 1994): 72–83.

Gerstler, Amy. "Jennifer Pastor at Richard Telles Fine Art." *Artforum* 33, no. 3 (November 1994): 93.

Greene, David. "Just the Facts, Ma'am." *Los Angeles Reader*, 13 May 1994.

——. "Jennifer Pastor." *Artforum* 35, no. 1 (September 1996): 98–99.

Harvey, Doug. "Jennifer Pastor at MOCA." *Art Issues*, no. 47 (March–April 1997): 46.

Kandel, Susan. "Jennifer Pastor: Richard Telles Gallery, Los Angeles." *Frieze*, no. 18 (October 1994): 66.

——. "Jennifer Pastor Takes Classical Command of Space." *Los Angeles Times*, 9 May 1994.

——. "Jennifer Pastor: Dream-Day Residue." *Art + Text* 55 (1996): 50–53.

Knight, Christopher. "Pastor Giddily Embraces the Trash Vernacular." *Los Angeles Times*, 19 December 1996.

Myers, Terry. "Jennifer Pastor." *Blocnotes*, no. 7 (Fall 1994): 72.

Pagel, David. "Entering a New Dimension." *Los Angeles Times*, 25 August 1996.

Rugoff, Ralph. "The Garden of Uncanny Delight." *L.A. Weekly*, 13 May 1994.

Weissman, Benjamin. "Seasonal Change." *Frieze*, no. 31 (November–December 1996): 46–49.

Kathryn Spence

American, born in Stuttgart, Germany, 1963
Lives and works in San Francisco

Education

B.F.A., Painting, University of Colorado, 1986
M.F.A., Sculpture, Mills College, 1993

Selected Individual Exhibitions

1996
Stephen Wirtz Gallery, San Francisco

1997
Stephen Wirtz Gallery, San Francisco

Selected Group Exhibitions

1993
M.F.A. exhibition, 303 Gallery, Mills College, Oakland

1994
Invitational Show, 750 Gallery, Sacramento, California
Next to Nothing, Center for the Arts Yerba Buena Gardens, San Francisco (catalogue by Rene de Guzman)
Second Annual Juried Show, Society for Contemporary Photography, Kansas City, Missouri

1995
Bay Area Awards Show, New Langton Arts, San Francisco

1997
Bay Area Now, Center for the Arts Yerba Buena Gardens, San Francisco
Eureka Fellowship Awards, San Jose Museum of Art, San Jose, California

Selected Bibliography

Baker, Kenneth. "Award Show at New Langton Arts." *San Francisco Chronicle*, 31 October 1995.

——. "Wirtz Reprises Kathryn Spence." *San Francisco Chronicle*, 27 January 1996.

Berk, Amy. "San Francisco Fax." *Art Issues*, no. 41 (January–Februray 1996): 34–35.

Porges, Maria. "Report from San Francisco." *Sculpture* 13 (November–December 1994): 52–53.

Steve Wolfe

American, born in Pisa, Italy, 1955
Lives and works in San Francisco

Education

B.A., Virginia Commonwealth University, Richmond, 1977

Selected Individual Exhibitions

1989
Diane Brown Gallery, New York

1990
Diane Brown Gallery, New York

1992
Daniel Weinberg Gallery, Santa Monica, California

1993
Two Recent Works, Luhring Augustine, New York

1994
Daniel Weinberg Gallery, San Francisco

1996
Works on Paper, Luhring Augustine, New York

Selected Group Exhibitions

1989
A Good Read, The Book as Metaphor, Barbara Toll Fine Art, New York

1990
Culture in Pieces: Other Social Objects, Beaver College Art Gallery, Glenside, Pennsylvania (catalogue by Trevor Fairbrother)
Drawings, Paula Cooper Gallery, New York
Ron Baron, Christian Marclay, Steve Wolfe, Laurie Rubin Gallery, New York

1991
The Library of Babel, Hallwalls Contemporary Arts Center, Buffalo; White Columns, New York (catalogue by Todd Alden)
Michael Landy, Christian Marclay, Peter Nagy, Andreas Schon, Steve Wolfe, Jay Gorney Modern Art, New York
New Generations: New York, Carnegie Mellon Art Gallery, Carnegie Mellon University, Pittsburgh
Words & #s, Museum of Contemporary Art, Wright State University, Dayton, Ohio

1992
Drawings, Stuart Regen Gallery, Los Angeles
How It Is, Tony Shafrazi Gallery, New York
Jane Hammond, Totsuo Miyajima, Thomas Nozkowski, Joyce Pensato, Andrew Spence, and Steve Wolfe, John Berggruen Gallery, San Francisco
Material Matters: Photography and Sculpture from the Collection, Fisher Landau Center, Long Island City, New York
The Other Side, Tony Shafrazi Gallery, New York

1993
Drawings: Thirtieth Anniversary Exhibition to Benefit the Foundation for Contemporary Performing Arts, Leo Castelli Gallery, New York
Extravagant: The Economy of Elegance, Russisches Kulturzentrum, Berlin
Twenty Years: A Series of Anniversary Exhibitions (part 2), Daniel Weinberg Gallery, Santa Monica

1994
Sculpture, Luhring Augustine, New York

1995
Articulations: Forms of Language in Contemporary Art, Fisher Landau Center, Long Island City, New York
In a Different Light: Visual Culture, Sexual Identity, Queer Practice, University Art Museum, University of California, Berkeley (catalogue edited by Nayland Blake, Lawrence Rinder, and Amy Scholder)
Inaugural Exhibition, Paul Morris Gallery, New York
It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art, Contemporary Art Center, Cincinnati (catalogue by David Rubin)
Richard Artschwager, Peter Cain, Vija Celmins, Chuck Close, Joseph Cornell, Robert Gober, George Stoll, Steve Wolfe, Daniel Weinberg Gallery, San Francisco

1996
Exposure, Luhring Augustine, New York

Selected Bibliography

Bonetti, David. "Weinberg Gallery Shows How It's Done." *San Francisco Examiner*, 6 April 1995.

Heartney, Eleanor. "Steve Wolfe at Luhring Augustine." *Art in America* 84, no. 11 (November 1996): 114–15.

Johnson, Ken. "Steve Wolfe at Diane Brown." *Art in America* 77, no. 9 (September 1989): 204–5.

Newhall, Edith. "Steve Wolfe at Diane Brown." *Artnews* 90, no. 1 (January 1991): 150–51.

Smith, Roberta. "Steve Wolfe at Diane Brown." *New York Times*, 31 March 1989.