eccentric bodies

An Exhibition of Work by Artists with a Feminist Gaze

Harriet Casdin-Silver
Bailey Doogan
Brenda Goodman
Orlan
Ernestine Ruben
Berni Searle
Linda Stein

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Curators: Judith K. Brodsky, Professor Emerita and Founding Director, Brodsky Center, Mason Gross School of the Arts
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Eccentric Bodies is under the umbrella of The Feminist Art Project, a national program to celebrate women artists and promote recognition of their contributions to art and culture, past, present, and future. The Feminist Art Project website is http://FeministArtProject.org.

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Preface

Ecceonic Bodies was inspired by our visit to Brenda Goodman's studio when we were planning her solo exhibition in the Mary H. Dana Women Artists Series at the Douglass Library. Looking at Goodman's work led us to think about other artists who were also seeing the body in new ways, and we decided to put together an exhibition of their work.

It seemed particularly appropriate to mount this show under the umbrella of The Feminist Art Project, the national program to bring visibility to the impact of the Feminist Art Movement on contemporary art practice since these artists have been influential in developing a distinctly contemporary approach to the body among today's artists.

We are grateful to the participating artists who catalyzed our thinking and also provided the illustrations for this catalogue. All works in the exhibition are from the collections of the individual artists except those by Harriet Casdin-Silver. We appreciate the assistance of Arthur Dion, director of Gallery NADA with the loan of 70 x 74, and Nick Capasso, curator at the Cordova Museum and Sculpture Park for his help and loan of the Maine Wool.

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Judith K. Brodsky and Ferns Clin
Eccentric Bodies: The Feminist Gaze

This exhibition includes the work of seven women artists who are creating a new "gaze" directed towards the female nude. Their work contradicts the conventional "male gaze" of artists since the Renaissance who have painted the nude as sexually passive and available; the contemporary gaze of artists like John Corin and Lisa Yuskavage, who have subverted the traditional "male gaze" through exaggeration and distortion; and the gaze of the feminist artists of the 1970s who were concerned primarily with gender. These seven artists explore life's imprint on the site of women's bodies. They are concerned with such issues as the aging body, the obese body, or the body as the bearer of cultural identity and history. The artists themselves represent a range of geography, age, and medium.

Harriet Casdin-Silver, now in her 80s, is one of the most significant, yet art-historically neglected, figures in contemporary American art. Casdin-Silver's desire to make the still photograph come to life—by eliminating the distance between the photograph of the body and the viewer led to her use of holography to animate the image. She became a pioneer of art holography in this country and was an important figure in the development of installation art and technological art in the 1960s. Casdin-Silver's work is internationally recognized and has been exhibited for over 25 years in museums, galleries, and universities through the Americas, Europe, and Asia. The De Cordova Museum mounted a retrospective of her work in 1998.

Holography is a photographic system that uses laser light to expose film to a pattern developed by a split laser's reflection off of an object. The result is a 3D image that becomes visible at certain angles. Casdin-Silver has not only set aesthetic standards for holography, but also stretched the scientific boundaries of the medium. Casdin-Silver was the first artist to develop frontal-projection holograms, the first to explore white light transmission multi-colored holograms, and the first to exhibit outdoor, solar-tracke holograms. As a feminist and activist, she has used this technological medium to focus on how women's identity literally shifts as they experience changes such as weight gain, muscle loss, and aging throughout a lifetime.

The thread of personal narrative is woven throughout the work of these artists. The element of aging dominates the two large installations by Harriet Casdin-Silver. Casdin-Silver, herself, 82. Each consists of holographic images of older nude women, abdomens and breast sagging, resignation on
their faces. But these are not depressing or negative images. The heroic scale of these figures, the steel on which the holograms themselves make these images triumphal, celebratory, and goddess-like. The imprint of age on their loose bodies becomes a badge of honor rather than the ravages of time.

Bailey Doogan is a figurative painter with an elegantly detailed style. The beauty of her painted surfaces creates a powerful tension when paired with the distorted bodies that are her subjects. One sees every stringy muscle in these aging but still powerful bodies. They are often contorted, appearing in positions that are almost physically impossible. They are like 19th century versions of Michelangelo's figures in the Sistine Chapel Last Judgement. One feels that they inhabit the hell of life itself, making their way through sheer dint of will.

The thread of personal narrative looms large in Doogan's work. She herself is aging - she is a professor emeritus at the University of Arizona. Inspecting in front of these life-sized drawings, even though they are not self portraits, one feels the palpable presence of the artist herself. Doogan's method of working - building up a dark surface and then scraping that surface to create the lights - gives the bodies a luminous, almost other worldly quality. The method itself is suited to her themes. The abiding of the surface becomes a metaphor for the way age and life experiences abide the surface of the skin.

Brenda Goodman worked in an abstract expressionist mode for many years, but since 2003 she has moved to self portraiture, using images of her own nude body for statements about the impact of aging and mortality. Goodman utilizes her extraordinary painterly skill to make the surface of the canvas become the skin of the body. The marks of her brush, and palette knife, the build up of the paint, become scratches, scars, wrinkles, and even open wounds. The body becomes a metaphor for the way in which one's experiences in life are imprinted on the spirit. A fascinating and significant group of Goodman's work is a sequence of the artist, nude in her studio. The nudity of the figure becomes a metaphor for the intimate connection between an artist and the work. Nothing is allowed to interrupt that intimacy. Ultimately, the artist must confront what he or she has created, for better or worse. There are no veils. The production and the creator are each revealed to the other giving the artist a self-knowledge that satisfies or hurts. Goodman's frank paintings are heroic in their revelation of that process.

In another group of paintings, Goodman creates dreamlike narratives. In one the nude artist confronts a crowd through which she must wend her way. It's a painting of hope because in the upper left hand corner is a small image of the artist having succeeded in getting through the crowd. In another, the supine artist's body floats like an iceberg in an icy sea. Three black cloaked penguin-like figures, possibly demons, perch on her body and in the foreground, a crow of heads rises out of the sea. The body becomes petrified in others - the mortal shell becomes its own gravestone.

Brenda Goodman's personal narrative began with her impulse to record her battle with obesity. She began her series of self portraits with an image of herself as a groom up version of a corpse monster. The hands become devices for pushing food into a horrific mouth, with its gleaming teeth, reminiscent of Goya's image of Saturn devouring his children, the future Greek gods and goddesses.

In other self portraits, Goodman addresses more general aspects of the human experience - grief (at her mother's death), vulnerability (the nakedness an artist feels in presenting herself to the public), and intimations of one's own mortality. In coming face to face with these painful aspects of life, Goodman cannot be described as anything but courageous in making her personal history so public.

During a career spanning more than four decades, the French artist, Orlan, has explored the social construct of "woman" through her own body using photography, video, performance, and even surgery itself. The artist took on the name "Orlan" during the 1980s. No one knows its actual derivation, but there is the trademark for the synthetic fabric Orlan. It has also been suggested that a source might be Virginia Woolf's character, Orlando, who changes back and forth between male and female. She uses the procedures of plastic surgery to make "carnal art." She is transforming her face, but her goal is not to make herself more beautiful. At first, it was to change her face to question the sterotypes of beauty in European and American culture. But in recent years, she has been using digital photography to blur racial and ethnic distinctions, giving herself a "Mayan nose," for instance, or a longer neck like the stretchers. She's considered beautiful by some African cultures. Orlan produced her surgeries as performance pieces, dressing the doctors and nurses in designer clothes and organizing the décor. She remains awake during the surger-
lies and comments on the procedure as well as reading from French theory texts. The surgeries are documented on videos that have been widely distributed.

All of Orlan's work is a personal narrative. Using one's own body as raw material for making art is the hallmark of her artistic production. One has to consider how enormously original it is, to take the concept of plastic surgery, so associated with the frivolity of vanity, and use it for the serious purpose of exposing stereotypes about art, religion, gender, and race. It would be hard to imagine a better vehicle than the face and the body, the visible bearers of those identities, for reaching that goal. In the early performance where she used herself as a measuring stick to calculate distances, Orlan satirizes human narcissism in making the body the measure of all things. In the performances and photographic series in which she dresses as the Madonna, she displays the contradictory attitudes of Christianity towards gender - on the one hand, a saint to be worshipped, and on the other, a sexual being to be feared. In her surgeries she tackled art history icons and standards of beauty by planning to have her facial features changed so that each was based on what was considered most beautiful - the chin of Botticelli's Venus in the Birth of Venus; the nose of Francois Pascal Simon Gerard's Psyche in The Kiss of Eros and Psyche; the eyes of Diana in the School of Fontainebleau sculpture; Diana the Huntress; the lips of Gustave Moreau's Europa in The Rape of Europa; and the forehead of Leonardo's Mona Lisa.

Digital photography opened a new means to Orlan for transforming herself without actually going through surgery. From the mid 1990s, she has been concerned with the problems presented by race throughout the world. She has altered her face digitally to achieve a metamorphosis of her European features into a countenance reminiscent of indigenous Latin American peoples (as she referred to these images, Pre-Columbian); then a transformation into an African face; and most recently, she has completed a series where she has become the American indians depicted in George Catlin's portraits.

As the photography critic and historian, Vicki Goldberg has written about Ernestine Ruben, "Her camera angles are extreme, even improbable. She invites shadows that obliterate familiar landmarks of the body and then combines odd portions of two bodies: the collarbones and Adam's apples of two men loom like monumental and somehow incorrect torsos. Such formal complexity creates not merely abstract anatomies but new bodies, new beings, aspects of the human domain that not even photographers have seen before." It takes some time before viewers know what they are looking at when they first see Ruben's photographs of the body. One becomes entranced in the bodies themselves. Their mysterious fragmentation, the way in which they become all encompassing landscape yet retain the intimacy of the body parts they depict is disorientating. Viewers come away with a new sense of their own body parts and a realization of the body's simultaneous frailty and endurance.

Ruben's work is grounded in art history. Indeed, at one point in her career, she did a series of photographs of Rodin's sculptures. And her involvement in the body also led her to landscape and to working with images of the Holocaust - but always in terms of the body and its significance as the site of consciousness and experience.

The French writer, Pierre Bourdieu has said of her work: "For her, endlessly working on contrasts and interactions, human beings and nature intersect and even perhaps interpenetrate: forever bound together only some madness could temporarily separate them."

One of Berni Searle's first installations to attract notice was Life's Little Necessities, staged at the Cape Town Castle, when Searle introduced the pentagram shape of the Castle laid out in spices as part of her installation.

A second major project was a two week workshop on Robben Island in 1996, preparatory to a show called Anotu Cermony, Identity and Community, curated by Tumelo Mosaka at the South African National Gallery. All the artists for the show were black, and the workshop, says Searle, led her to confronting the issue of blackness for the first time, and realizing that up to now her work had not really engaged with her own sense of self.

Using her own body as subject and point of departure, Searle experiments with the surface of her skin, slowing it to be clad in layers of coloured and aromatic spices, leaving her bodily imprint on drifts of spices on the floor, or staining certain areas of her body with various substances, suggesting trauma, or damage. The spices are in part a reference to the spice trade, which brought white colonists to the Cape of Good Hope in the 17th century, and in interbreeding with the local
inhabitants, slaves brought from other parts of Africa, and the large number of immigrants from India, produced children of mixed race, or "Coloured." Searle's work confronts head-on this history and the obsession with racial classification that ensued. Searle herself says about her work: "Without providing any definite answers, I think my work raises questions about attitudes towards race and gender. I think it operates on different levels and reflects different racial and political experiences—but I don't think my pieces are limited by that. I hope they transcend and go beyond that, and provide a space for illusion and fantasy. They reflect a desire to present myself in various ways to counter the image that has been imposed on me. Race is inevitable in South Africa."

Linda Stein's current work began with a sculpture series fusing machetes with wood, rope and other materials. The most recent of Stein's work are bronze and papier maché reliefs of female heroic figures. Semi abstract, one immediately recognizes them as the female nude. Stein talks about the figures as self-protection. They are armored, ready to take on the world if necessary. Stein sometimes pairs the sculptures with shadow figures on the wall itself. One of these shadow figures is Wonder Woman. In 2006, the British comedian Sacha Baron Cohen tricked Stein into an interview with his character Borat (telling her he was a journalist for Belarus Television making a documentary about the United States). The interview was included in his 2006 film, Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan. In the interview, Cohen had Stein responding seriously to his ludicrous attitudes on women, until Stein recognized the situation and turned off the interview set. Her payback to Sacha Baron Cohen is a nude image of Cohen with a very small phallic.

Stein's work is constantly rooted in personal narrative. She started this group of sculptures after 9/11. Stein was deeply affected by having to run from her Tribeca studio to escape the rain of destruction caused by the impact of the planes on the World Trade Towers. She wanted to build protection against the vulnerability she felt as a result of that tragic occasion. Her desire for safekeeping led her eventually to these bronze and papier maché figures of Amazonian women.

Stein, a long time avowed feminist, didn't want to make figures that would succumb to their vulnerability but would have the means to fight it. The armor of Stein's figures is also significant, it consists of plates from her calligraphy business and in the case of the papier maché reliefs, newspaper and magazine clippings about gender. Thus the figures are cloaked in language signifying Stein's belief in gender as a social construction rather than as a given.

In considering how the approach to the nude in the work of these artists differs from those of the past, it is useful to put them in the context of the theory of the object. As Julia Kristeva and others have defined it, the object consists of the aspects of the body that are private and unmentionable in polite conversation. Often the object is described as the bodily fluids and eliminations—snot, saliva, urine, feces, blood; pus, even tears. Toilet training is one of the major ways in which we train our children to become human beings. Mothers stop their children from picking their noses. Adults avert their eyes from gory accidents. Horror movies titillate us with scenes of the object.

The skin contains the object. The skin is the barrier between the object and the outer world, the site of the interaction between the inner body and its social and physical environment. If there is one overarching context in which one could pinpoint how these artists differ from their predecessors in viewing the nude, it is that they are concerned with this site. It is possible to wallow in the object. That is not the case here. The skin may become marked by age as it covers the stringy inner bodies of Oguns's figures or the sagging interiors of Casdin-Silver's women, scarred by wounds and distorted by fresh as in Goodman's self portraits; altered, manipulated, opened, and closed up again as in Orlando's Dream Art unknowable and mysterious as in the fragments of Ruben's photographs; bearing the weight of race and culture as in Searle's performances and photographs; and armored to hold in the object and prevent the incursions of the outer world in Stein's sculptures, but the skin remains intact: the object may mark the skin, but it stays contained.

The object signifies mortality, and that is why we fear it. To
keep the object in place is not easy. The object finally wins. We are all mortal and we eventually become nothing but those bodily fluids, and they, too, finally turn to dust. These artists face the object; in their work, we see its presence and its impact, but for the moment at least, it is held at bay. This proud work and for good reason: it is heroic.

Judith K. Brodsky and Ferris Olin


Exhibition Checklist

Harriet Casdin-Silver

The Rene Wolf, 1993
48 x 120 inches; six reflection holograms on stainless steel
70x12, 1998
72 x 120 inches; three reflection holograms, three C-type prints on stainless steel

Bailey Doogan

RFB (Angry Aging Bitch), 1988-1989
triptych: each panel, 72 x 50 inches; overall: 72 x 150 inches
charcoal, aluminum dust, dry pigment, collage on primed paper

A Front, 2002
72 x 52 inches, charcoal on primed paper

A Back, 2002
72 x 52 inches, charcoal on primed paper

GO (Virgin/Whore), 1989
diptych: each panel 72 x 50 inches; overall: 72 x 100 inches
charcoal, aluminum dust, dry pigment, collage on primed paper

Secrete, 2003
paper size: 22 x 15 inches; image size: 15 x 19 inches
soft ground etching, University of Arizona Press; Professor Cerese Yader
Printers: Todd Christensen, Jen Nowicki

Self Exam In Nation, 2003 - 2005
quartet each panel 72 x 52 inches; overall: 72 x 220 inches
charcoal on primed paper

Brenda Goodman

Self-Portrait 2, 1984
48 x 40 inches, oil on wood

Self-Portrait 1, 2005
64 x 60 inches, oil, paper on wood/ diptych

Self-Portrait 4, 2004
64 x 60 inches, oil on wood/ diptych

Self-Portrait 12, 2005
64 x 60 inches, oil on wood/ diptych

Self-Portrait 13, 2005
36 x 50 inches, oil on wood

Self-Portrait 14, 2005
36 x 50 inches, oil on wood

Self-Portrait 15, 2005
48 x 40 inches, oil on wood

Self-Portrait 17, 2006
66 x 64 inches, oil on canvas

Self-Portrait 26, 2005
48 x 64 inches, oil on wood/ diptych

Self-Portrait 37, 2006
60 x 44 inches, graphite, oil on paper

Self-Portrait 38, 2006
36 x 50 inches, graphite, pastel, colored pencil on paper

Self-Portrait 54, 2006
21 x 30 x 4 inches, oil, wood, papier-maché on wood

Self-Portrait 55, 2006
64 x 60 inches, oil, wood, papier-maché on wood /diptych

Self-Portrait 58, 2006
32 x 32 inches, oil on wood

Self-Portrait 59, 2006
36 x 30 inches, oil on wood

Self-Portrait 60, 2006
38 x 64 inches, oil on wood

Self-Portrait 61, 2007
52 x 46 inches, oil on wood/ diptych

Self-Portrait 6 - In the Studio, 2004
48 x 24 inches, oil on paper

Self-Portrait 7 - In the Studio, 2004
19 x 24 inches, oil on paper
Self-Portrait 8 - In the Studio, 2004  
19 x 24 inches, oil on paper

Self-Portrait 9 - In the Studio, 2004  
19 x 24 inches, oil on paper

Self-Portrait 13 - In the Studio, 2004  
19 x 24 inches, oil on paper

Orlan

Successful Operation, 993  
video

Ernestine Ruben

Original Hands, 2007  
48 x 72 inches, digital print

My Poor Left Hand, 2007  
48 x 72 inches, digital print

Surgeon's Hands, 2007  
48 x 72 inches, digital print

Stitches, 2007  
48 x 32 inches, digital print

Zurich Invitation, 2001  
48 x 32 inches, digital print

Peekaboo Fingers, 2007  
48 x 32 inches, digital print

Choke, 2007  
48 x 32 inches, digital print

Crazy Triangles, 2001  
48 x 3 inches, digital print

Eyeglass Neck, 2007  
48 x 32 inches, digital print

Side Neck, 2007  
48 x 72 inches, digital print

Neck to Neck, 2007  
48 x 32 inches, digital print

Berni Segrie

Still, 2001  
an installation of 8 digital photographs each 46 x 46 inches

Linda Stein

Vulnerability Power, 2007  
48 x 33 x 8 inches, wood, metal, stone,  
printing on vinyl

Knight of Wishing, 2006  
48 x 16 x 6 inches, wood, metal, stone, leather

Knight of Uplifting Moment, 2006  
74 x 27 x 13 inches, wood

Asian Armature, 2006  
71 x 21 x 5 inches, wood

Knight Ramble, 2006  
47 x 16 x 16.5 inches, wood, metal, stone

Knight of Wonder, 2007  
48 x 16 x 8 inches, wood, metal, stone

Heroes, 2007  
78 x 40 x 10 inches, collage, archival inks,  
printing on vinyl

Anti-hero/Hero, 2007  
78 x 40 x 10 inches, collage, archival inks,  
printing on vinyl
Harriet Casdin-Silver

A small headline in my morning newspaper said, “Female sharks don’t need males to reproduce.” Parthenogenesis - virgin birth - is quite common in some insect species and algae, but has never been documented in mammals.

The baby shark’s DNA showed no evidence of male parentage.

So what does this have to do with my art? The works speak for themselves.
The Acne Wall, 1993
48 x 120 inches, six reflective holograms on stainless steel
Photo credit: George Sowers
70+1/2, 1998
70 x 120 inches, three reflection holograms,
two C-type prints on stainless steel
Photo credit: Todd Greg
For the past twenty years, my painting and drawing have focused on the human body. Not "The Nude" or "The Figure," which are art forms, but the mutable body where flesh moves, changes and has infinite variety.

Our bodies are full of stories. They are detailed maps of our experiences. This corporeal topography of hair patterns, veins, scars, calluses, wrinkles and flesh (both smooth and crenelated) speak of a life lived.

Representations of the aging body, with some notable exceptions, have been largely excluded from the art canon. For the most part, the history of the body as a naked subject has been the history of the body as a seamless object. In addition to visuals, since language carries the weight of intellectual authority, text is often used to "explain" the body. Much of my work explores that charged relationship between the world of discourse and the palpable worlds: the body and the words surrounding it.

Because of the highly articulated physical presence that I have wanted in my work, I have had to reteach myself to paint and draw. That learning process is ongoing. The paintings progress slowly; I build up and carve out the bodies with many layers of impasto and glaze.

The drawings process is subtractive. I initially apply many layers of gesso to the paper; then blacken the entire primed surface with charcoal, I draw with sandpaper to pull light areas from the dark, so that the bodies become luminous in the spaces; both receivers and emitters of light. As my visual acuity diminishes (deteriorating retinas, cataracts, etc.), my representation of the body has become more haptic or felt. While working, I feel that I'm literally crawling over the surface of the body—familiarity breeds redemption.

The work is never finished. I keep returning, reconsidering, changing.
Panel 1. Self portrait, 2003 - 2005
quill, each panel 72 x 12 inches, overall 72 x 220 inches
charcoal on primed paper

quill, each panel 72 x 12 inches, overall 72 x 220 inches
charcoal on primed paper
Brenda Goodman

In this body of work—Self Portraits 2003-2007—my desire is to address concerns I'm facing as a 63 year old woman and artist.

Through the process of painting myself, my intent is to extend the parameters of my specific personal issues to reveal and comment on basic universal emotions and conditions.

I want to remove the veils between myself and the viewer, and communicate the palpability of needs met, of needs unmet, of needs never met, of rage, of fear, of vulnerability, of aging, and finally of mortality.

My work is about reality, not irony.
Orlan

"I can observe my own body cut open, without suffering! ... I see myself all the way down to my entrails, a new mirror stage. I can see to the heart of my lover; his splendid design has nothing to do with sickly sentimentalities - Darling, I love your spleen; I love your liver; I adore your pancreas, and the line of your femur excites me." (Orlan from Carnal Art Manifesto)
BODY PERCEPTIONS

When confronted with photographic images of human bodies, we perceive what we wish, often reflecting our feelings and orientations about our own bodies.

How does changing the scale affect how we see ourselves? Does enlarging the images make us feel more or less exposed? Does it allow us to be more objective or less so? Does it change our perceptions of how our own bodies fit in space, how we move, how we are seen?

Engaging in such inquiry inspires us to discover new energies and identities. Please join me in this dynamic process.
Berni Searle

This work developed out of the earlier photographic Colour Me series (1999). Using these images as a basis, I started to create installations, which attempted to activate the space in a more dynamic way. Printing on various transparent media, allowed the suspended prints to be seen from various viewpoints, each image changing depending on the position of the viewer. Incorporating various substances into the installations, such as the traces of flour on the floor in Still (2001), activates the space further by suggesting that something has happened, to which the viewer is not privy. Although there is an attempt to create a personal or private space in the centre of the installation, in which the residues of a form of ritual remains visible, once the work enters the public realm, one has no control over how the audience will or will not engage with this space. In this way the work has the potential to change with each installation.
These heroic torsos respond to war and our contemporary culture's testosterone overload, by scrapping expectations of Power/Vulnerability, Masculinity/Femininity, Warrior/Peacemaker. Embedding images and words in my archetypal sculpture, I draw comparisons to the comics of Wonder Woman, the anime of Princess Mononoke and the Asian Goddess of Compassion, Kuan-yin/Kannon. These figures from popular culture and religion have a special meaning for me, as symbols of protection; they represent the major theme of my art since the 1960s.

Having been duped to be in the current Borat movie with my Warrior Women sculpture (under the guise of a documentary to help third-world women), I have been sought after as "the only person who stood up to Borat." Appearing internationally in TV programs such as Nightline and Paula Zahn and numerous radio and print media including The London Times, The New York Post, and Rolling Stone, I continue to be featured in the comedian's TV trailers as the one who stopped the cameras and threw him out of her studio. My art was affected by this experience, and the current Rutgers exhibit includes two seven-foot paper sculptures, which address and ponder questions of manhood/womanhood in relation to cultural symbols and current events.

The concept of protection has permeated my sculpture for three decades. My experience running from the falling world trade towers propelled my previous abstract work to take on the figurative form of an androgynous or female torso. I came to choose Wonder Woman, Princess Mononoke and Kannon as images that reflect my need for role models.

The events of 9/11 had a great impact on my art. I was with all of the first responders in my Tristaco studio when the police came to evacuate us. We ran northward holding hands, looking behind us as clouds of white dust enveloped everything. My dreams changed. I stopped doing sculpture for a year. When I went back to it, it seemed as if I were continuing from where I left off. But that wasn't so. Instead, my abstract work was gravitating more and more toward the figurative. I had to see this at the time, but the materials I was now using had much more of a feel of an archaeological dig. I didn't notice the gradual formation of a torso, the expansion of hips, the introduction of breasts. It wasn't until 2004 that I connected my sculptural form to a female Knight, a Warrior Woman that defines anew the concept of strength and power.

When I was first creating these Knights, however, there was something that gave me pause. They looked to me as if they were warriors, but how could that be when I felt they were symbols of pacifism? Then, after years of making my Knights, Wonder Woman came into my mind. I was intrigued by how she helped the downtrodden and saved the weak, how she promoted Democracy and represented Justice. I immediately felt a connection with my Knights. Then, when seeing the full-length anime of Princess Mononoke, the young warrior impassioned to save the environment, I felt a similar connection to my sculpture. I loved the fearlessness, honesty and authenticity of Mononoke, and, of course, her vibrant strength and audacity. I saw how Mononoke became popular in America, with many people not even realizing it was a movie made in Japan. After making the connection to these two icons of popular culture, I felt a need to add a timeless symbol, a more archaic figure to connect to the theme of my sculpture. Soon I discovered Kannon, the Buddhist goddess of mercy and compassion. Kannon, often portrayed as an androgynous or female savior, has transcended sex to become a powerful symbol of protection. These Knights will soon have a public presence in Portland, Oregon, where three of them, seven feet high, will be the centerpiece of the Walk of the Heroes on the Portland State University campus.

Linda Stein

Vulnerability Power, 2007
wood, metal, stone, printing on vinyl
Knight of Wishing, 2006
48 x 18 x 6 inches, wood, metal, stone, leather

Knight of Uplifting Moment, 2006
74 x 27 x 13 inches, wood
Harriet Casdin-Silver

Born 1925, Worcester MA  Lives In Boston, MA

ONE PERSON EXHIBITIONS SINCE 1990

2006  Laser Transmission Holograms, Reflection Holograms, Digital Prints, Gallery NAGA, Boston, MA
2005  The Body Holographic in Contemporary Art, Bates College, Lewiston ME
2005  Holographic Portraits and Other Work, Gallery NAGA, Boston, MA
2003  Holograms, Gallery NAGA, Boston, MA
2002  We are Here, a holographic and audio exhibition in collaboration with Kevin Brown and Daniel van Ackere. Commissioned by the Fort Point Cultural Coalition, South Station, Boston, MA
2001  A Celebration of Aging: A Special Installation Combining Holographic Portraits with Audio Narratives by Harriet Casdin-Silver and Kevin Brown, University of Rhode Island, Kingston, RI
2001  Three from a Celebration of Aging (holographic portraits and audio stories) by Harriet Casdin-Silver and Kevin Brown and Recent Portraits, Gallery NAGA, Boston, MA
2000  A Celebration of Aging (Commissioned by First Night), Hyades Convention Center, Boston, MA
1998  The Art of Holography, a retrospective, DeCordova Museum and Sculpture Park, Lincoln, MA
1997  New and Selected Work, 1975-1996, Gallery NAGA, Boston, MA
1997  ARTOPIA, New York, NY
1997  Kir Priore Gallery, Provincetown, MA
1996  Selected Holograms 1975-1996, Gallery NAGA, Boston, MA
1996  Eve, Renée and Other Queens, Gallery 348, Provincetown, MA
1996  Specimens, Gallery NAGA, Boston, MA
1995  New Work, 1992-1995, London/Point Reyes Series, University of Oliver Series, Gallery NAGA, Boston, MA
1990  Harriet Casdin-Silver: Installation, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, MA

GROUP EXHIBITIONS SINCE 1990 (SELECTED)

2006  Saturation Color, Move or Less, Gallery NAGA, Boston, MA
2005  Flattened: The Demise of the Camera, New England School of Art and Design, Boston, MA
2004  Self-Evidence: Identity in Contemporary Art, DeCordova Museum and Sculpture Park, Lincoln, MA
2003  Body Double, Art Interactive, Cambridge, MA
2002  Fictions: New Narratives in Contemporary Photography and Video, The Rose Art Museum, Brandeis University, Waltham, MA
2002  Max 94 Lil, Gallery NAGA, Boston, MA
2001  Accidental Audiences, Boston Architectural Center, Boston, MA
2001  Invoking the Source: The Female Feniciien, Worcester Center for Crafts, Worcester, MA
2000  Celebrating Contemporary Art in New England: Recent Acquisitions, DeCordova Museum and Sculpture Park, Lincoln, MA
2000  The Power to Enchant: Amulets & Talismans, The Starr Gallery, Newton, MA
1999  The Self, Absurdoid, Beverly Art Museum, Beverly, MA
1999  The Nude in Contemporary Art, The Aldrich Museum of Contemporary Art, Ridgefield, CT
1998  Distinguished Artists Exhibition and Symposium, Joseloff Third International, Hartford Art School, University of Hartford, West Hartford, CT
1998  Images of Aging, Northampton Center for the Arts, Northampton, MA
1997  The Physics of Art, Fuller Museum of Art, Brockton, MA
1997  Unfolding Light, MIT Museum, Cambridge, MA
1997  Techno-Seduction, presented with the College Art Association, The Cooper Union School of Art, New York, NY
1996  Holographic Network, AKADEMIE der Künste, Berlin, Germany
1995  Prints (Interpreted), Gallery NAGA, Boston, MA
1995  Off the Wall, What A Rolle!, Crocker-Dane Gallery, Boston, MA
1994  Negative Energy, Real Art Ways, Hartford, CT
1994  Boston (In Dialogue) Now, Institute of Contemporary Art, Boston, MA
1993  CAVS 25th Anniversary Exhibition, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, MA
1992  The Body Politic, Levine-Kane Gallery, Boston, MA
1990  ARTTRANSITION 50, Center for Advanced Visual Studies, MIT, Cambridge, MA

CATALOGUES

2004  Self-Evidence: Identity in Contemporary Art, DeCordova Museum and Sculpture Park, Lincoln, MA
2001  A Celebration of Aging: A Special Installation Combining Holographic Portraits with Audio Narratives by Harriet Casdin-Silver and Kevin Brown, University of Rhode Island, Kingston, RI
1999  The Nude in Contemporary Art, The Aldrich Museum of Contemporary Art, Ridgefield, CT
1998  Distinguished Artists Exhibition and Symposium, Joseloff Third International, University of Hartford, West Hartford, CT
1996  Harriet Casdin-Silver, The Art of Holography, DeCordova Museum and Sculpture Park, Lincoln, MA
1997  Techno-Seduction, The Cooper Union School of Art, New York, NY, Nagoya and Tokyo, Japan
1991  Holographische Visionen. Bildur durch Licht zum Leben erweckt, Museum Ludwig, Cologne, Germany
1991  Flot Lux! Holographia, Obra Social y Cultural de la Caja de Ahorros de Asturias, Spain
1984  Holography (Redefined and Threshold), Harriet Casdin-Silver in collaboration with Dev Elyath Museum of Holography, New York, NY
1977  Harriet Casdin-Silver Holography: Museum of Holography, New York, NY

ARTICLES AUTHORED BY HARRETT CASDIN-SILVER
1984  “Frauen in der Holographie (Women in Holography),” LichtBlick
1980  “Centerbeam/Centerbeam Washington, D.C., Centerbeam
1979  “Holography,” Expansion 79
1979  “On the Creative Procedure and Holography,” S Artists/B Technologies
1976  “Holography: the most viably way towards three-dimensional imagery...” ArtTransition 76

PUBLIC AND CORPORATE COLLECTIONS
Boston Public Library, Boston, MA
Chicago Museum of Science, Chicago, IL
DeCordova Museum and Sculpture Park, Lincoln, MA
Karlsruhe Museum, Karlsruhe, Germany
Massachusetts Institute of Technology Museum, Cambridge, MA
National Museum at Ottawa, Canada
New Britain Museum of American Art, CT
Rose Art Museum, Brandeis University, Waltham, MA
Royal College of Art, London, England
Chunichi Shimbut, Nagoya, Japan
Hester/Eddon, Boston, MA
Richard Payne Collection, London, England
Jonathan Ross Collection, London, England

ARTICLES/REVIEWS SINCE 1990 (SELECTED)
2004  ARTsmia, “Gallery Gallery,” by Leon Nigrash, March
2001  The Phoenix, “Street fare, Summer is Suddenly in Season on Newbury,” by Christopher Mills, July 12-19
2000  Boston Globe, “Names and Places,” by Carol Berg and Beth Curney, January 1
1999  New York Times, “Taking Over the Joystick of Natural Selection,” by Miles Unger, April 26
1999  The Boston Sunday Globe, “There is Art Beyond the Big Show,” Christine Tomlin, September 13
1998  The Boston Phoenix, “Pamela Phoenix,” by Christopher Mills, September 11
1995  Boston Globe, Nancy Stagen, “Off the Wall: Bodies With a Language All Their Own,” June 20
1994  ArtPoint, “New Media, The MIT Museum,” by Jennifer Hall, Fall Issue
1992  Creative Holography Index, Andrew Pepper, editor, vol. 1, no. 1, Germany
1990  Omni, “Cyberforms,” by David Lycett, Smith, April
Bailey Doogan

Born 1941, Philadelphia Lives in Tucson, Arizona

ONE PERSON EXHIBITIONS SINCE 1990 (SELECTED)

2005
Thirty-year Survey, Tucson Museum of Art and Etherton Gallery, AZ

2002
Paintings, Etherton Gallery, Tucson, AZ

2000
Portraits, Paintings/Drawings, Rutgers University, Mary H Dana Women Artists Series, NJ

1999
Small Paintings Wretched Gaze (Cloud Series), Etherton Gallery, Tucson, AZ

1998

1997
Paintings and Large Drawings, Etherton Gallery, Tucson, AZ

1996
University of Texas, El Paso, Fox Fine Arts Center

1995
Paintings and Prints, Etherton Gallery, Tucson, AZ

1992
Richard Beasley Gallery, IAU, Flagstaff, AZ

1992
MetaCorp, Large Paintings and Drawings, Artists of Consience Series, Tucson, AZ

1992

1992
Large Drawings, The Irish Art Center, New York, NY

1992
MetaCorp, Paintings and Drawings, Etherton Stern Gallery, Tucson, AZ

1992
MetaCorp, Donna Bean Fine Art Gallery, University of Nevada, Las Vegas

1992
MetaCorp, Shippard Fine Arts Gallery, University of Nevada, Reno

1991
Large Paintings and Works on Paper, Etherton Stern Gallery, Tucson, AZ

1990
Chirotrome Series: Paintings and Works on Paper, Cerro Rico College, Ridgeway, CA

GROUP EXHIBITIONS SINCE 1990 (SELECTED)

2000
Picturing the Modern Amazon, The New Museum of Contemporary Art, New York, NY

1999
Degrees of Realism, Allegheny College, PA, Bowman/Perelman Galleries

1999
TREATMENT: Women's Bodies in Medicine Science & Art, Dinnerware Gallery, Tucson, AZ

1998
Tribe, Joseph Gross Gallery, Tucson, AZ

1996
Artists Inviting Artists, Phoenix New Museum, New York, NY

1998
Theatre of Self-Invention: Self-Portraiture in Contemporary Art, Speed Art Museum, Louisville, KY

1997
Signs of Age: Representing the Older Body, Santa Barbara Contemporary Arts Forum, CA

1997
The Figure and its Ports, Richard E. Beasley Art Museum, IAU, Flagstaff, AZ

1995
Made to Order, America's Most Wanted Paintings, Alternative Museum, New York, NY

1995
Invitational, Nelson Fine Arts Center, Arizona State University Art Museum, Tempe, AZ

1994
Art and the Law, Juried Invitational, Traveling to 5 venues

1993
Exquisite Corpse, The Drawing Center, New York, NY

1990
International Critics Choice, Mitchell Museum, Mt. Vernon, IL, Traveling 2 years to 8 venues.

1992
Six Artists, Painting and Drawing, J. Clarsson Gallery, New York, NY

1992
Artists of Consience, Ri year of Social and Political Commentary, Alternative Museum, New York, NY

1992
Drawing: An Invitational, New Mexico State University, Las Cruces, NM

1992
Humans off the Street: Homelessness, Central Arts Collective, Tucson, AZ

1991
Forces of One, Invitational, 10 artists from Ireland, five from USA, The Irish Arts Centre, New York, NY

1991
Text/Context. San Jose Institute of Contemporary Art, San Jose, CA

1991
Original 8th, Hillwood Museum, Long Island University, NY

EYESS AUTHORS BY BAILEY DOOGAN

2006
Joanna Frueh: A Retrospective, "Shameless Pleasure," catalog essay

2001

2001
CAA Art Journal, Spring, "Obsessions, Logo Girls"

1994
M/E/A/N/N/G, Contemporary Art Issues #13, "Croticism & Community," NY editors: Maia Schor and Susan Bee, statement/Interview

1994
M/E/A/N/N/G, Contemporary Art Issues #12, "Motherhood & Art," statement/Interview

1994
M/E/A/N/N/G, Contemporary Art Issues, #10, "Over Time," statement/interview

ARTICLES/REVIEWS SINCE 1990 (SELECTED)

2006
NY ARTS Magazine, "Bailey Doogan Retrospective," by Jere Johnston, November/December

2006
Art in America, "Bailey Doogan at Tucson Museum of Art and Etherton," by Deborah Susan, April

2005

2002

2000
Art in America, "Bailey Doogan at Etherton," by Joanna Frueh, April

2000
The Nation, "Picturing the Modern Amazon exhibition." by Wendy Steiner, May 15. (Also articles/reviews in NY Times, Village Voice, Philadelphia Inquirer, etc)

2000
CAA Art Journal, "Roundtable discussion w/ participants on Picturing the Modern Amazon exhibition," Editor/Interviewer: Janet Kaplan, Winter

1996
Art in America, Group review: "Signs of Age," by Abigail Solomon-Godeau, July

1996
Journal of Aging and Identity, Human Sciences Press, NY, Aging and Contemporary Art, by Linnan B. Dietrich

1994

1993
M/E/A/N/N/G, Contemporary Art Issues, #14, NY, "Aesthetic and Post-Menopausal Pleasures," by Joanna Frueh

1993
The Creative Woman, Spring, Vol XIII, No. 1, cover art/article, "Women Artists Look at Aging," by Joanna Frueh

1992
Art in America, "Report from Tucson: The New West," by Ann Wilson, October

1992
The Village Voice, "Censorship of Irish Art Center exhibition," by Robert Atkins, June 17-23

1992

WISCONS, Los Angeles, CA, edition: Peter Frank review of Etherton Stern exhibition, by Joanna Frueh

DOCUMENTATION/CATALOGUES

2006
Bailey Doogan: Selected Works, 1973-2005, with essays by Mary Garrard, Lucy Lippard, Joanna Frueh, May Stevens, and Bailey Doogan, Interview with curator Julie Sasse
2000 Picturing the Modern Amazon. Publishers: Rizzoli and The New Museum of Contemporary Art, New York, NY
1997 Signs of Age: Representing the Older Body, Santa Barbara Contemporary Forum, CA
1997 Portraits, NEA/WESTAF awards catalogue, essay by Lucy Lippard
1995 Erotic Faculties, University of California Press, Joanna Frueh, CA
1994 Art & The Law, travelling exhibition catalogue
1993 Exquisite Corpse, Drawing Center, NY
1993 International Critics Choice, exhibition catalogue, MITCHELL MUSEUM
1992 Artists Of Conscience: 50 Years Of Social And Political Commentary, Alternative Museum, New York, NY
1991 Original Sin, Hillwood Museum, Long Island University, essay by Cassandra Lenger, New York, NY
1991 Art Journal, College Art Association, Summer, Vol. 50, No 2. Feminist Art Criticism, editors: Joanna Frueh, Arlene Raven, pp. 6-10

AWARDS/GRANTS
1999 Thanks to Grandmother Winifred Foundation, NY, grant in support of Rutgers exhibition
1996 Arizona Arts Award, Tucson Community Foundation
1996 NEA/WESTAF Fellowship in Painting, Western States
1996 James Anthony Teaching Award for Sustained Excellence, University of Arizona
1995 Arizona Visual Arts Fellowship Award, Painting, Arizona Commission on the Arts
1992 Faculty of Fine Arts Excellence in Teaching Award, University of Arizona
1990 College of Fine Arts Incentive Grant, University of Arizona, for Memories: Past and Present exhibition.

COLLECTIONS
Brooklyn Museum of Art, NY, The Elizabeth A. Sackler Center for Feminist Art.
The Tucson Museum of Art, Tucson, AZ
The University of Arizona Museum of Art, Tucson, AZ
The Tucson Community Foundation, Tucson, AZ
Arizona State University Art Museum, Tempe, AZ
San Jose State University, San Jose, CA
Pensacola Junior College Visual Arts Gallery, Pensacola, FL.
The Tyrone Guthrie Centre, Annaghmakerrig, New Blia, Ireland
Private Collections in Arizona, California, Georgia, Illinois, Oregon, Maryland, Nevada, New Mexico, New York, and Toronto, Canada

ACADEMIC
1999 - Professor Emerita, Painting and Drawing, University of Arizona.
1982 - 1999 Professor, Painting and Drawing, Art Department, University of Arizona.

Brenda Goodman

Born in Detroit, Michigan 1943 Lives in New York City

ONE PERSON EXHIBITIONS (SELECTED)
2007 Mabel Smith Douglass Library and Mason Gross School of the Arts Galleries, New Brunswick, NJ
2003 Revolution, Fendale, MI
2001 Howard Scott Gallery, New York, NY
2000 Nielsen Gallery, Boston, MA
1999 Kiefer gallery, New York, NY
1998 Revolution, Fendale, MI
1994 Calvin-Morris Gallery, New York, NY
1994 David Klein Gallery, Birmingham, MI
1989 Howard Yezerski Gallery, Boston, MA
1988 Hill Gallery, Birmingham, MI
1986 Feltgenson Gallery, Detroit, MI
1985 Eason Gallery, Santa Fe, NM
1981 Pam Adler Gallery, New York, NY
1979 Marianne Deson Gallery, Chicago, IL
1979 Pam Adler Gallery, New York, NY
1978 Feltgenon - Rosenblum Gallery, Detroit, MI
1978 Phyllis Kind Gallery, Chicago, IL
1974 Gertrude Kasle Gallery, Detroit, MI
1973 Willis Gallery, Detroit, MI

GROUP EXHIBITIONS (SELECTED)
2007 Eccentric Bedos, Mason Gross School of the Arts Galleries, Rutgers University, New Brunswick, NJ
2006 CCS of 100. Woodword Lecture Series Alumni Center Galleries, College for Creative Studies, Detroit, MI
2005 From the Heart, Nielsen Gallery, Boston, MA
2003 Resonance, The Work Space, New York, NY
2001 Painting Abstraction II, New York Studio School, New York, NY
2001 5 From Detroit, Revolution, Fendale, MI
2000 New Work, Nielsen, Gallery, Boston, MA
1997 Intimate Universe (Revised), Robert Steele Gallery, New York, NY
1996 Essence: Twenty Abstract Painters, Radix Gallery, New York, NY
1996 (AP) praising Abstraction, Art Initiatives, New York, NY
1995 A Romantic Impulse: Seventeen American Artists, O'Hara Gallery, New York, NY
1995 Inside Out: Psychological Self-Portraiture, Aldrich Museum of Contemporary Art, Ridgefield, CT
1994 Paintings: Goodman, Gore, Morini, Elizabeth Harris Gallery, New York, NY
1994 Isn't It Romantic? On Crosby Street, New York, NY
1992 Beneath the Surface, Trinka 146 Gallery, New York, NY
1992 Distant Visions: Contemporary Landscape Painting, Works by Brenda Goodman, Nancy Beett, & Elise Phalen, Janice Church Epstein Museum Gallery, West Bloomfield, MI
1991 Brenda Goodman & Jocely Brookner, Pamela Aucinches Gallery, New York, NY
1991 Goodman, Hudson, Rain & Wield, David Benzel Gallery, New York, NY
1991 Black & White, Nina Fradenstein Gallery, Buffalo, NY
1990 Inner Natures: Four Contemporary Painters, Santa Barbara Museum of Art, Santa Barbara, CA
1989 Summer Group Show, Dar Gallery, Chicago, IL
1988 22 Open Group Exhibition, Howard Tenenbaum Gallery, Boston, MA
1988 Discoveries, Nancy Lurie Gallery, Chicago, IL
1987 Looking at New Work: Invitation, Rizzoli, New York, NY
1986 New Works/Gallery Artists: Edward Thorp Gallery, New York, NY
1985 Self-Portraits by Women Artists, Security Pacific National Bank, Los Angeles, CA
1984 Ten Years of Collecting at the Museum of Contemporary Art, Museum of Contemporary Art, Chicago, IL
1983 New Epiphany (traveling exhibition), Gallery of Contemporary Art, University of Colorado, Colorado Springs, CO
1982 Drawings from the Permanent Collection, Detroit Institute of Arts, Detroit, MI
1982 Currents: A New Movement, Jacksonville Art Museum, University of South Florida, Tampa, FL
1980 On Paper, Institute of Contemporary Art, Virginia Museum, Richmond, VA
1980 Kick Out the Jams: Detroit's Cass Corridor 1950-1977, Detroit Institute of Arts, Detroit, MI
1980 Interiors, Barbara Gladstone Gallery, New York, NY
1978 Source Detroit, Cranbrook Academy Art Museum, Bloomfield Hills, MI
1978 Art on Paper, 14th Weatherspoon Annual Exhibition, Greensboro, NC
1978 Double Takes, The New Museum, New York, NY
1977 Memory, The New Museum and C Space, New York, NY
1975 Ten Years Anniversary Show) Gertrude Kasle Gallery, Detroit, MI
1973 19th Annual Drawing and Small Sculpture Show, Ball State University Art Gallery, Muncie, IN
1971 All Michigan Exhibition, First Institute of Arts, Flint, MI
1968 New Faces, Arwin Galleries, Detroit, MI

COLLECTIONS
The Agnes Gund Collection
Bermingham Museum of Art, Birmingham, AL
Carnegie Museum of Art, Pittsburgh, PA
Santa Barbara Museum of Art, Santa Barbara, CA
Detroit Institute of Arts, Detroit, MI
Museum of Contemporary Art, Chicago, IL
California Center for the Arts Museum, Escondido, CA

BIBLIOGRAPHY (SELECTED)
2004 Art in America, Vincent Carducci, February, p. 126
2003 The New Yorker, "Going on About Town," September 22, p. 57
1999 The Boston Globe, review, by Ceci McGuire, March 9
1999 The New Yorker, "Going on About Town," May 9, p. 26
1996 Art in America, review, by Dennis Alan Niewerst, January 1, p. 109
1995 A Song for My Mother, Exhibition Catalogue, by Michael Walls, Revolution, Ferndale, MI
1994 Redeeming the '70s Word, exhibition catalogue for Isn't It Romantic? On Crosby Street, New York, NY
1992 Beneath the Surface, exhibition catalogue, by Raphael Rubinstein, Tribeca 146 Gallery, New York, NY
1991 Affirm, review, by Margaret Moorman, November, p. 147, illus. p.147
1991 Detroit Free Press, review, by Martha Miro, August 11, p. 5G
1991 The Buffalo News, review, by Richard Huntington, January 29, p. 1, 4G
1990 Inner Natures: Four Contemporary Painters, Exhibition Catalogue, by Nancy Ool, Santa Barbara Museum of Art, Santa Barbara, CA
1989 The Philadelphia Inquirer, review, by Jennifer Cran, November 23, p. 70
1989 The Boston Globe, review, by Christine Temin, March 2
1985 Los Angeles Times, review, by Suzanne Nuchic, February 21
1984  
Currents: A New Mannequin, Exhibition Catalogue, Jacksonville Art Museum, Jacksonville, Fl.

1982  
Art in America, "Report from Detroit: Was Cass Corridor a Style?" by Richard Armstrong, February, pp. 34-38, illus. p. 37, 38

1981  
Chicago Sun -Times, review by Harold Haydenc, July 5, p. 14

The New York Times, review by Helen Harrison, January 18, p. 16

1980  
Kick Out the Jams: Detroit's Cass Corridor 1963-1977, Exhibition Catalogue, The Detroit Institute of Arts, Detroit, MI

1980  
The Soho Weekly, review by William Zimmer, New York, NY, June 20

1979  

1979  
The New York Times, review by Grace Glueck, October 26

1977  
Memory, Exhibition Catalogue, by Marcia Tucker, the New Museum, New York, NY

1976  
Moving to Anticorrection, Dust Books, by Margaret Kaminski, pp. 146-57, illus. pp. 140, 148, 150, 152

1975  

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Orliam

Born 1947 in Saint-Etienne, France  Lives in Paris

PERFORMANCES, PHOTOGRAPHIC SERIES, AND SURGERIES

2005  
Indian Pseudomorphosis/Self-Hybridizations, a series of digital photographic transformations of her face to resemble American indians as depicted in George Catlin's paintings

2003  
African Pseudomorphosis/Self-Hybridizations, digital facial transformations to resemble African racial characteristics

2002  
Pre-Columbian Pseudomorphosis/Self-Hybridizations

1997  
This is My Body, This is My Software performance accompanied by a book and a CD ROM

1993  
Omnipression, filmed by CBS News, broadcast live to the Sandra Gelving Gallery, New York, the McLean Centre, Toronto, Canada, Bank Centre, Canada, and the Centre Georges Pompidou in Paris

1992  
To Have Done with the Presence of God, plastic surgery performance

1991  
Operation Reuss, plastic surgery performance

1991  
The Cloak of Herlequin, plastic surgery performance

1990  
The Reinforcement of Saint Orliam, plastic surgeries in the course of which the artist had her facial characteristics transformed to mimic features from well known Renaissance paintings.

1977  
The Kiss of the Arab performed outside the Grand Palais, site of FIAC, the French art fare. A life-size photo of her torso was turned into a slot machine. After inserting a coin, one could see it descending to the catch and then was awarded a kiss from the artist standing on a pedestal nearby. This piece will be shown again at the "WACK/I Art and the Feminist Revolution"

1970s  
The Head of Medusa, a performance that took place at the Musee S. Ludwig, Aix la Chapelle. The motto of the performance is Freud's text on the head of Medusa "At the sight of the vulture even the devil runs away." The artist displayed her sexual organs during her period, under magnifying glass.

1970s  
Series in which she became "St. Orliam," dressing herself as a saint but transgressing the saintly image with sexual and violent attributes

1974  
The Madonna Series, in which Orliam gradually strips herself of her Madonna costume and emerges finally as Botticelli's Venus.

1964  
Marches au ralentit ("Slow motion walks"), in which she would walk as slowly as possible between two central parts of the city.

1960s  
Voyages: In this series she posed naked in various yoga like positions, baring the most intimate parts of her body, often with her face masked.

1963  
Mass/Repos in which Orliam used her own body as a measuring instrument, called the "Orliam-body" to define how many could fit in a given architectural space.

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ONE PERSON EXHIBITIONS SINCE 1990 (SELECTED)

2007  
the narrative, Modern Art Museum, St. Etienne, France

2007  
Mary H. Dana Women Artists Series, Douglass Library, Rutgers University

2006  

2002  
Retrospective, Salamanca, Spain
GROUP EXHIBITIONS SINCE 1990 (SELECTED)
2007 Chelsea Art Museum, New York, NY
2007 WACK! Art and the Feminist Revolution, Los Angeles Museum of Contemporary Art, CA
2007 Robeson Center Gallery, Rutgers University, Newark, NJ
2004 Identity, Museum of Art and Design, New York, NY
2002 International Contemporary Art, Modern Art Museum, Mexico City, Mexico.

WRITINGS AND SYMPOSIUMS AUTHORED OR CREATED BY ORLAN
1990 Cultural Manifesto
1992 Founded the first on-line magazine of contemporary art, Art-Accès-Revue, on France's precursor to the internet, the Minitel
1998 Created the International Symposium of Performance Lyon

FILMS AND VIDEOS CREATED BY ORLAN (SELECTED)
1995 Cyberculture
1993 Intime
1990 Operation Opéra
1983 Apparition et plongé de scène Orland
1982 Assomption de scène Orland

AWARDS (most recent)
2006 Getty Research Institute Residency

COLLECTIONS (SELECTED)
Centre Georges Pompidou
Collection Municipale de Marseille
Maison Européenne de la Photographie
Musée des Temps de l'Image de Montréal
National Museum of Contemporary Art, Seoul

CATALOGUES (SELECTED)
2006 Flavours Elements, Works by Orland, Mary H. Dana Women Artists Series, Douglass Library, Rutgers University
2004 Orland, Carolin Art, Paris, Flammarion, with essays by 9 critics, published in English and French versions
2002 Retrospective catalogue, Centro de Fotografia, University of Salamanca
2000 Orland, triomph du baroque, by Christian Gueuckmann and Enrico Michel, Marseille: Images en Marche
1998 Une Oeuvre d'Orland, by Marie-José Bataille et al., Marseille: Editions Muntener

BIBLIOGRAPHY
Please go to www.orlan.net

Ernestine Ruben
Born 1993, Detroit, Michigan Lives in Princeton, NJ

ONE PERSON EXHIBITIONS SINCE 1990 (SELECTED)
2006 Exhibition at American Embassy, Bratislava, Slovakia
2005 Lyonzhou International Photo Festival, Guangdong, China
2005 In Human Touch, House of Photography, Liptovsky Mikulas, Slovakia
2004 Pushing the Boundaries of Photography, Maison Européenne de la Photographie, Paris, France
2003 Landscapes painted in gum chromate, New York, John Stevenson Gallery, New York, NY
2001 In Human Touch, Photographs by Ernestine Ruben, University of Michigan Museum of Art
2001 Halsted Gallery, Birmingham, MI
2000 Ruben, Rabin, Cantor Center for Visual Arts Stanford University, Pal Alto, CA
1999 The Month of Photography, Rabin and Nudel, Bratislava, Slovakia
1999 An American in Paris, Baudouin Lebon, Paris, France
1997 Rabin revisited and The Petro Project, Kathleen Ewing Gallery, Washington, DC
1997 Rabin, John Stevenson Gallery, New York, NY
1997 Correspondences with Rabin, Montgomery Museum of Fine Arts, Montgomery, AL
1997 Correspondences with Rabin, Maison Européenne de la Photographie, Paris, France
1997 Fusions: Paper and Photography, Drou, Donnely Gallery, New York, NY
1997 Prague House of Photography, Czech Republic
1996 Merrill Lynch Art Gallery, Plainsboro, NJ
1996 The Rodin Museum of the Philadelphia Museum of Art, PA
1996 The Print Center, Philadelphia, PA
1996 Marist College, Poughkeepsie, NY
1995 Memorial Gallery, Lehigh University, Bethlehem, PA
1994 Paper Museum, Angoulême, France
1994 The Bellport, Bellport, NY
1993 The Walters Gallery, Rutgers University, New Brunswick, NJ
1992 ArtEXPO, Gallery 67, Mainz, Germany, Frankfurt, Germany
1991 Gallery of Union of Czech Photographers, Prague, Czechoslovakia
1991 Form and Feelings, Tour of German Cities, sponsored by Kodak
1990 Sophia Gallery, Brussels, Belgium
1990 Château d'Azay, Toulouse, France
1990 Espace Photo de La Ville de Paris, Paris, France
1990 Johnson & Johnson, New Brunswick, NJ
1990 CP Midtown, New York, NY

GROUP EXHIBITIONS SINCE 1990 (SELECTED)
2006 The Body Exposed, ArteP Fine Art Photography Gallery, Zurich, Switzerland
2006 Biennale Internazionale di Fotografia di Brescia, Italy
2005 Tree In Landscape, Panopticon Gallery, Waltham, MA
2005 The Handmade Print, Cork Gallery at Lincoln Center, New York, NY
2004 Beneath the Surface, Panopticon Gallery, Waltham, MA
2004  A Personal View, Fotofest, Houston, TX
2004  Surface, Fotofest, Houston, TX
2003  Sculptural Prints, The Print Center, Philadelphia, PA
2003  A la source du Paysage, Centre Marc Jacquet, Barbizon, France
2002  Beauty Will Save the World, John Stevenson Gallery, New York, NY
2002  A Tribute to New York, Perkins Center for the Arts, Moorestown, NJ
2002  Constellation: 25th Anniversary Exhibition, Center for Photography at Woodstock, NY
2001  Girls on Top, Galerie Valerie Duerto, Paris, France
2000  The Month of Photography, Objet de Paris, Galerie Baudoin Lebon, Paris, France
2000  Works from the Collection, Philadelphia Museum of Art, PA
1999  The Century of the Body, Photoworks 1900-2000, Curated by William Ewing, Lisbon, Lausanne, etc.
1999  Where the Girls Are: Photographs by Woman from the DIA’s Collection, Detroit Institute of Arts, MI
1998  The Body Electric, curated by William Ewing, Skopelos, Greece
1996  Image de la Maté, Month of Photography, Le Forum des Halles, Paris, France
1996  Women’s Work, Contemporary Gallery, Marywood College, Scranton, PA
1996  Innovations and Explorations in Handmade Paper, Dieu Donné Gallery, New York, NY
1995  Diane Moin . . ., Musee, Chateau d’Eau, Toulouse, France
1994  Phillips Mill Invitational, New Hope, PA
1993  Master Prints from the Rutgers Center for Innovative Print and Paper, Noyes Museum, Oceanville, NJ
1992  En Avant, Halia Tokyo, Paris, France
1992  New Jersey State Invitation, Noyes Museum, Oceanville, NJ

COLLECTIONS:
- Philadelphia Museum of Art, Philadelphia, PA
- Stanford University Museum, Palo Alto, CA
- Ameuboa Museum of Modern and Contemporary Art, Toulouse, France
- Rodin Museum, Paris, France
- Brandenburgische Kunstsammlungen, Museum für Zeitgenössische Kunst, Cottbus, Germany
- Maison Européenne de la Photographie, Paris, France
- The Museum of Fine Arts, Houston, TX
- Museum of Modern Art, Paris, France
- Stedelijk Museum, Amsterdam, The Netherlands
- Detroit Institute of Arts, Detroit, MI
- Bibliothèque Nationale, Paris, France
- Bibliothèque Historique de la Ville de Paris, Paris, France
- Arthothèque, Toulouse, France
- Israel Museum, Jerusalem, Israel
- Woodmere Art Museum, Philadelphia, PA
- Johnson & Johnson Corporate Collection, N.J
- Merrill Lynch Corporate Collection, New York, NY
- Henry Selig Collection, New York, NY
- Medicalogic Collection
- University of Michigan Museum of Art, Ann Arbor, MI
- Musée de l’Elysée, Lausanne, Switzerland

BOOKS AND CATALOGUES (SELECTED)
2005  The World’s Top Photographers - Nudes, Anthony LaSala, Rotovision
2005  Digital Photo Art: Transform Your Images with Traditional & Contemporary Art Techniques, Theresa Arey, Lark Books
2004  Physique, Peter Kuhns, Thames & Hudson
2004  Fotofest 2004 Catalogue, Houston, TX
2003  Berenson 1903-2003, Catalogue, Barbizon, France
2002  The Book of Alternative Processes, Christopher James, Delmar
2001  In Human Touch, Photographs by Erastine Ruben, Noyes Press
2000  Ruben on Rodin, Noyes Press
1999  Love and Desire, William Ewing, Chronicle Books
1999  The Art of Enhanced Photography, Rockport Publishers
1999  The Journals of Contemporary Photography, The Stonehour Press
1998  The Male Nude, by David Liedel, Taschen, Germany
1998  Eros, Stewart, Tabori & Chang, New York, NY
1994  The Body, William Ewing, Thames and Hudson
1994  Skin, by Dorothy Allison, Harper Collins, front cover photo
1992  Ernestine Ruben: A Retrospective Exhibition of Photography, Rutgers University, New Brunswick, NJ, Introduction by Yvonne Goldberg
1990  Ernestine Ruben, Catalogue for Municipal Gallery, Toulouse, France

ARTICLES AND REVIEWS SINCE 1990 (SELECTED)
2004  "Post-Factory Photography, Ernestine Ruben Goes to the Ends of the Earth," by Judy Artews, revews, February
2004  After image, "Portfolio," March/April
2002  Professional Woman Photographers, "Shape and Form," Fall
2001  The Herald of Europe, by Victor Jaroshenko, Institute-Open Society, Russia
2001  The Detroit Free Press, June
2001  The Birmingham Eccentric, June
2001  The Detroit News, June
1999  Artnews, revews, April
1999  Princeton Packet, "Viewing Her World . . .", Lifestyle Editor, Irene Debe June
1999  Philadelphia Inquirer, three articles, March/April
1999  The Photo Review, "An Interview with Ernestine Ruben," by Harris Sibunzang, Spring
1996  Art Matters, Philadelphia, by Helene Ryensky, April
1996  Philadelphia City Paper, by Robin Rice, April
1994  Czech Cultural Magazine, "Interview," by Vladimir Birk, Portfolio, April

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1993 Newark Star Ledger, "Exhibition Focuses on Love for the Human Form," Mitchell Geidel, June
1992 NewMap, Article with text and photos, 6 pages, Munich, Germany, May
1991 Novo, National Czech Cultural Magazine, cover and 6 pages, October

GRANTS AND AWARDS
1997 Beneton, catalogue for The Petro Project
1993 Paris, France, The European Museum of Photography, Spirits
1990 Amsterdam, The Netherlands, The City
1988 Toulon, France, Fondation Nationale, Le Manoir Tremble, original dance catalogue, and exhibition
1985 New Jersey State Council on the Arts Fellowship, Photography

COMMISSIONED WORK
2006 Ann Arbor, University of Michigan Museum of Art, Edition of 20 platinum prints
1995 Paris, European House of Photography, 4 panels
1988 Paris, Artese Deux, Assiette Anglaise, Television
1984 Toulon, France, Commissioned by Paris Audio-Vueur for the City of Paris, an original creation, an audio visual installation in the Museum of Modern Art for a Mostra de la Photo Collaboration, with Daniel Hennemond and original music composed by Guy Pretrempa

INSTALLATIONS
2004 Maison Europeenne de la Photographie, Paris, wall installation
2003 University of Michigan Museum of Art, Jewish Cemetery
1996 Maison Europeenne de la Photographie, (permanent), 14 tables in cafeteria
1995 Jewish Spirits, Wilson and Hall Galleries, Lehigh University
1993 Spirits in the Jewish Cemetery in Prague, a collaboration with architect Maira Kovalsky at the Walters Gallery of Rutgers University

Berni Searle
Born 1964, Capetown, South Africa Lives in Johannesburg, South Africa

ONE PERSON EXHIBITIONS SINCE 1999 (SELECTED)
2008 Crush, Michael Stevenson, Cape Town, South Africa
2006 USF Contemporary Art Museum, Tampa, Florida
2006 Johannesburg Art Gallery, Johannesburg, South Africa
2006 To love, to fear, to leave, a screening at Performing, NY
2006 Berni Searle, Video works, BildMuseet, Umeå, Sweden
2005 Presence, Speed Museum, Louisville, KY
2004 Vapour, Michael Stevenson, Cape Town, South Africa
2003 A Matter of Time (MATRIX programme, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
2003 The Space Between, Davis Museum and Cultural Center, Wellesley, MA
2003 Float (Standard Bank Young Artist 2003 travelling exhibition) Grahamstown, Cape Town, Johannesburg, South Africa
2001 Colour Matters, Kunsthalle Stadsgallerie, Osnabruck, Germany
1999 Colour Me, Mark Coetzee Fine Art Cabinet, Cape Town, South Africa

GROUP EXHIBITIONS SINCE THE MID-1990S
2007 African Art Today: Diversity and Diaspora, Nelson-Atkins Museum of Art, Kansas City, MO
2007 Global Feminisms, Brooklyn Museum, New York, NY
2007 TRANSAF, Cape Town, South Africa
2007 The Eye Screen or The New Image, Casino Luxembourg-Forum for Contemporary Art
2007 Darker than Photograph and New Media in South Africa 1950–Present, Traveling Exhibition, Virginia Museum of Fine Arts, Richmond, VA
2006 7th Dakar Biennale, Dakar, Senegal
2006 Contemporary Commonwealth, Australian Centre for the Moving Image (ACMI) and the National Gallery of Victoria (NGV), Australia
2006 A Kind of Magic - The Art of Transforming, Museum of Art, Lucerne, Switzerland
2005 Always a Little Further, 3rd Venice Biennale, Venice, Italy
2004 Hong In There, My Dear Grum-Geo, Busan Biennale, Busan Metropolitan Art Museum, Seoul, Korea
2004 Arte Mundial Artists, National Museum and Gallery, Cardiff, Wales
2003 NIAC Montemedio Arte Contemporaneo, Vejer de la Frontera, Spain
2000 Pionieres, Espacio C, Santander, Spain
2000 28th Biennale di Venezia, Venice, Italy
2000 49th Venice Biennale, Venice, Italy
2000 Affirmative/Centric, 38th Venice Biennale, Italy
2000 Affirmative/Poietic, House of World Cultures, Berlin, Germany
Linda Stein

Born Bronx, New York  Lives in New York City

ONE PERSON EXHIBITIONS SINCE 1990 (SELECTED)

2006  The Power To Protect: Sculpture Of Linda Stein, Longstreet Goldberg Art, Naples FL
2007  The Power To Protect: Sculpture Of Linda Stein, Nathan D. Rosen Museum, Boca Raton, FL
2007  Linda Stein - Windows On Broadway, Portland, OR
2007  The Power To Protect: Sculpture Of Linda Stein, Queens College Art Center, New York, NY
2006  Linda Stein - Knight's Story, Longstreet Goldberg Art, Chicago, IL
2006  Linda Stein - Women Warriors: The Yin And Yang, Flomerhaft Gallery, New York, NY
2006  Linda Stein - Sculpture Of The Heroic Woman, Anita Shapolsky Gallery, Jim Thorpe, PA
2006  Linda Stein - Woman Reborn, The Art Mission Gallery, Binghamton, NY
2006  Linda Stein - Heroic Visions, Longstreet Goldberg Art, Naples, Florida
2005  Linda Stein - "Wight Night Watch, " New York University, Broadway Windows, New York, NY
2004  Linda Stein - The Faces An Obsession (three decades), Morgan Gallery, Smith College, Northampton, MA
2002  Linda Stein Embedded Glyphs, The Art Club, New York, NY
1998  Linda Stein Sounding Solos, Spiro Art Museum, Joplin, MI
1996  Musical Blades, Cortland Jessup Gallery, Provincetown, MA
1994  Linda Stein Blades, Jamaica Arts Center, Queens, NY
1991  Blades: Transcending Aggression, Monmouth County Arts Center, Red Bank, NJ
1991  Blades: Revealing Violence, Rosenwald-Wolf Gallery, Window on Broadway, University of the Arts, Philadelphia, PA
1991  Blades: A Psychological Environment, Fairleigh Dickinson University, Edward Williams Gallery, Teaneck, NJ

GROUP EXHIBITIONS SINCE 1990 (SELECTED)

2004  Wreath Interpretations, Arsenal Gallery, Central Park, New York, NY
2004  Box Show, Concepto Gallery, Brooklyn, NY
2003  Overview, Blue Gallery, Santa Fe, NM
2000  Text, Word And Image, Firehouse Gallery, Nassau Community College, Garden City, NY
2000  Dealer Choice, Arlene Bujese Gallery, East Hampton, NY
1999  Gallery Artists, Nabi Gallery, Sag Harbor, NY
1999  Color, Millennium Gallery, East Hampton, NY
1999  Methods & Materials, Arlene Bujese Gallery, East Hampton, NY
1998  Bridge: New York, Skirball City Museum, Japan
1998  Point, Line & Plane, Drawing And Sculpture, Arlene Bujese Gallery, East Hampton, NY
1997  To The End And Beyond, Nabi Gallery, Sag Harbor, NY
1997  Dimensions: Drawing And Sculpture, Arlene Bujese Gallery, East Hampton, NY
1997  Showcase Exhibition, The Alternative Museum, NY
1997  Younger Artists, Anita Shapolsky Gallery, New York, NY
1996  Form As Function, Arlene Bujese Gallery, East Hampton, NY
1996  The Aljira National I, Aljira Contemporary Art Center, Newark, NJ
1996  Linda Stein / Nancy Grossman, Cortland Jessup Gallery, Provincetown, MA
1995  Scented Profumes, Arlene Bujese Gallery, East Hampton, NY

1998  7th Cairo Biennale, Egypt
1997  Life's Little Necessities, 2nd Johannesburg Biennale, South Africa

AWARDS, SCHOLARSHIPS AND RESIDENCIES
2004  Shortlisted artist for the first international Artes Mundi award
2003  Standard Bank Young Artist for Visual Art
2001  Chitella Ranieri Fellow
2000  FNB Vita Award Finalist
2000  DAADRT, 2000 Minister of Culture Prize, Dakar Biennale
2000  Nominee for the DaimlerChrysler Award for South African Contemporary Artists
1998  UNESCO award, in conjunction with the International Art Critics Association (AICA) at the 7th International Cairo Biennale
1992  ASATT grant for a four month residency at the Canberra Institute of the Arts, Australian National University
1992- DAAAD scholarships
1995
1992- Macher Centre for Science and Development scholarships
1995