

Curated by Kingsley

PAT ADAMS **TONY BECHARA EDGAR BUONAGURIO** CYNTHIA CARLSON NANCY FRIED MARY GRIOGRIADIS CAROL HAERER VALERIE JAUDON HARRY KOURSAROS JOYCE KOZLOFF LEO MANSO TONY ROBBIN MIRIAM SCHAPIRO ALFRED J. SMITH JR. **NED SMYTH** ARNOLD WECHSLER **WILLIAM WEGMAN** WILLIAM T. WILLIAMS

December 20-January 31, 1981

Exhibition

Director Gino Rodriguez

Curator April Kingsley

Catalogue

Introduction April Kingsley

Foreword Robert H. Browning

Design & Layout Janice Rooney

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The Alternative Museum* is a nonprofit organization dedicated to a pluralistic approach to the arts and cultural activities of New York City, on a national and international level.

Our primary concern is to present professional exhibits and performances in a variety of media. Particular emphasis is put on the exhibiting of unrecognized and non-mainstream artists.

The AM invites participation in its events from other artists, curators and the community. It is the goal of the AM to build a true Artists Museum that is sensitive to both the needs of artists and the public.

^{*}A.K.A. Alternative Center For International Arts Inc.

Foreword

The non-hierarchical nature of Islamic art, its intense use of geometric abstraction and tendency towards total covering of surfaces with fastidious detail, has led Western scholars to dismiss it as mere decoration and therefore of a more humble stature than that of 'fine art'. The fact that Europe and the West has histor cally traced its cultural heritage solely to the Graeco-Roman tradition does not fully account for this neglect of such a massive body of visual art, architecture, literature and music. When Western scholars in the last century did venture beyond the confines of their own sphere of influence it was to India and the Far East that they turned their eyes. This lack of interest in the arts of Islam would seem therefore to be attributed not only to cultural imperialism but to a fundamental misunderstanding of the nature of art in the Near East. In the West painting and sculpture (of an iconographic nature until this centure) have been traditionally considered the major art forms while such exercises as ceramics, calligraphy, weaving and architectural embellishment are relegated to the position of minor arts or crafts. In the realm of Islam the hiearchy is far less rigid; though it is calligraphy that is considered the most noble of art forms, being the visible revelation of the Quran, it is so integrated within the whole context of architecture and painting that it is not seen as a separate entity but rather as an extension of the visual language. That the basic elements of Islamic art should have been formulated over such a short period of time and the tradition maintained for over a thousand years is testiment to the power of the Muslim faith (the word Islam means literally 'submission'). Art, then, in the Islamic world is essentially the visible revelation of Divine Unity.

Western artists that have at various times been influenced by Islamic art are drawn immediately to the rhythmic vitality of its interlaced geometric motifs and the exuberant use of color. Many of the artists in this exhibit express this vitality in their work. Some have reached their goals through other channels of thought. Nevertheless there is a thread that seems to unite these works in a common language. Perhaps the new political and social order of today's world will provide, in the future, for exchanges between our two cultures that will lead to greater understanding.

Robert H. Browning

Introduction

Traditions in Western art run counter to those of the East. The Greco-Roman cult of the figure, the Christian insistence upon hierarchy, and the materialistic Modern obsession with the object all express the same basic idea: within the visual field some things are more important than others. Recently the Western artist's perception of Eastern art (particularly that of Islam) as being sensuously decorative, colorful, geometrical, and non-hierarchically "all-over" has ceased to be necessarily negative. Alerted by Pollock to the power of a unified impact and then mesmerized by Minimalism into an acceptance of the unstressed geometrical grid, some contemporary artists have embraced these attractive, non-Western alternatives.

Just as Cubists did when they took the plasticity of African sculpture for use in painting but left the chants and rituals back in Africa, our artists take only what they want from Islamic sources, disregarding religious, social and political implications. The eclectic Modern soul, rummaging through the trunks of art history, always lifts the jewels and leaves the settings. An allusion, after all, is only a passing reference to something; it is more casual than causal. The artists in this exhibition have been sparked by the three main concerns of Islamic art—architecture and its embellishment, geometrically generated patterning, and calligraphy—but direct quotation is the exception rather than the norm.

Near Eastern sights are referred to in a generalized way by Leo Manso and William Wegman, while the foliated, mosaic encrusted look of Islamic architecture informs the free-standing columns of Ned Smyth. Memories of her visit to Topkapi lie behind the obsessive decorative dotting of Nancy Fried's tiny panels. Though complexity of Islamic patterning may be absent from Tony Bechara's paintings, their tessellated look, particularly when the paint-covered panels are aligned as they are here, in the configuration of a mirhab, conveys the flavor and spirit of Arabia as fully as do the rich, variegated surfaces, arcing lines, and soaring spaces in Pat Adams' small works. The repeated roundels and arches of geometricized Islamic architecture are approached with sedate reverence by Valerie Jaudon and Edgar Buonagurio who transforms them into near-icons. All the joyful profusion of visual excitement to be found in the tile and grillwork of these buildings is celebrated

by Cynthia Carlson and Joyce Kozloff as well as by Tony Robbin, who is particularly responsive to the collage-like abuttment of their conflicting patterns. Mary Grigoriadis cuts oblique referential tracks through this manner of decoration back to its Byzantine sources in her encrusted paintings of borders and moldings.

The "divine law of Allah" extends into every facet of Muslim existence, never changing, but ever proliferating in extension. In exactly the same way Pythagoras' two basic "perfect" triangles can generate an infinite number of increasingly complex patterns permitting multiple, successive readings, though never essentially changing. For this reason mathematically predictable geometric designs have been used extensively in Islamic art-not because of a prohibition against graven images (none exists), but because such designs were seen as a clear visual expression of the Islamic spirit. Multiplicity in unity and its reverse are reflections of either celestial archetypes or philosophical truths—this is a universal idea that has existed outside the borders of the Islamic world. Thus when artists like Harry Koursaros, Cynthia Carlson, Tony Bechara, Arnold Wechsler, Valerie Jaudon, and Joyce Kozloff use grids and geometrical patterns they are not only alluding to Islamic imagery, but are also tapping into one of the universal languages of visual art. Grids and geometry were Western esthetic devices in the previous cool decades where grayness expressed their rigidity, but now that multi-referential art has replaced Minimalism we have come to see grids and patterns decoratively and hedonistically. The accent and syntax has changed but the vocabularly remains the same and we find the dazzling profusion of Alfred J. Smith or the superimposed systems of Tony Robbin acceptable, even enjoyable now. We revel in their luxuriance.

Calligraphy doesn't present the same picture as patterning. Traditionally it is a private, intimate artform, except in Islamic lands where it was used to decorate mosques as well as manuscripts. There calligraphy conveyed through language the revelation of "divine will" to Muhammed, which thus needed no illustration. By contrast, Western artists, particularly Abstract Expressionists like Pollock, Motherwell, and Twombly, employed calligraphy for its spontaneous, impulsive qualities ignoring its formality and its

information-bearing role. The current generation does not. Carol Haerer, for example, shifts the Islamic script style into an American penmanship idiom while retaining both the opulence of Persian miniatures and the heraldic frontality of carved mihrab inscriptions. Cynthia Carlson makes calligraphy sculptural. Pat Adams conveys its taut spring, and William T. Williams sets it in swift motion. His grouped lines resemble musical staves, another form of calligraphic notation. The rhythms he establishes, then breaks, are a form of patterning, though not one based in geometry.

Similarly, many of the artists in the Islamic Allusions exhibition are stimulated by more than one aspect of Near Eastern experience. In the Matissean manner of assembling fragments Leo Manso makes specific, though abstract references to a whole range of Islamic artforms in his response to the light, the everpresent stripes, the pottery, the calligraphy, and the pervasive blue hues he saw in the Near East. Miriam Schapiro, like most of the rest of the artists in *Islamic Allusions* uses vivid patterns and stresses the sumptuous, non-austere aspects of this exotic art and area. Sensuous surfaces meant to seduce us, patterns meant to engage our minds through our eyes, and subversive structures such as Smyth's unsupportive columns have been the offfspring chosen for attention in this particular exhibition, but others are surely likely to issue from this marriage of Eastern and Western esthetics. It is symptomatic of the Modern age, and especially of the pluralist period we are in, that even an exhibition so narrowly focused as this one is, offers such a wide spectrum of possible hybridizations from a single cultural graft.

April Kingsley

PAT ADAMS

Pat Adams received a B.A. from the University of California at Berkely in 1949. She received a Fulbright Fellowship in 1956 and a National Endowment for the Arts Fellowship in 1968 and 1977. Selected recent exhibitions:

1978 Individual show Rutgers University Art Gallery.

1977 Individual show Gorming Museum, University of Vermont, Burlington, Vt. Group shows "New Acquisitions", Hirshhorn Museum, Washington D.C. "Contemporary Issues: Works by Women on Paper", traveling show organized by Woman's Caucus on Art. "New in the Seventies", University of Texas at Austin.

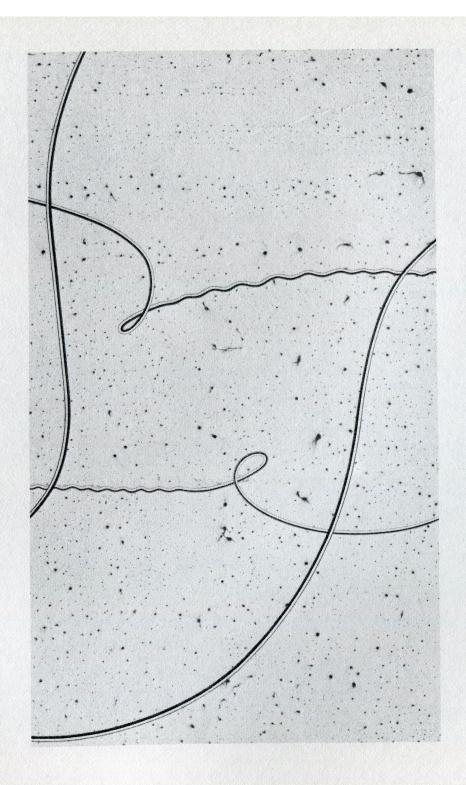
1976 Group show Indiana University of Art Museum, Indianapolis.

1975 Group show Institute of International Education, New York.

1974 Group shows American Academy of Arts and Letters, NY. "Woman's Work—American Art '74", Museum of Philadelphia Civic Center, FOCUS. "Inaugural Show", Hirshhorn Museum and Sculpture Garden, Washington D.C.

1972 Individual show Williams College, Williamstown, Mass. Group shows "Color Forum", University of Texas Museum. "American Woman Artists", Gedok Kunsthaus, Hamburg, Germany.

1970 Group show "Hirshhorn Selects", Baltimore Museum, Baltimore.



BEGIN AGAIN 1974 22¾" × 13½" Gouache Courtesy of the Zabriskie Gallery

TONY BECHARA

Tony Bechara was born 1942 in Puerto Rico. He received a B.A. from Georgetown University, Washington, D.C. He studied at New York University Graduate School and the School of Visual Arts, New York City. This year he received a National Endowment for the Arts Fellowship in Painting.

Bechara's work is in numerous collections including the Massachusetts Institute of Technology, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, Owens Corning Fiberglass Corporation, Harlem Art Collection, New York.

Selected recent exhibitions:

1980 Individual shows Andre Zarre Gallery, New York City and Apollon Galerie Die Insel, Munich, West Germany. Group show "Dialects", Franklin Furnace, NYC.

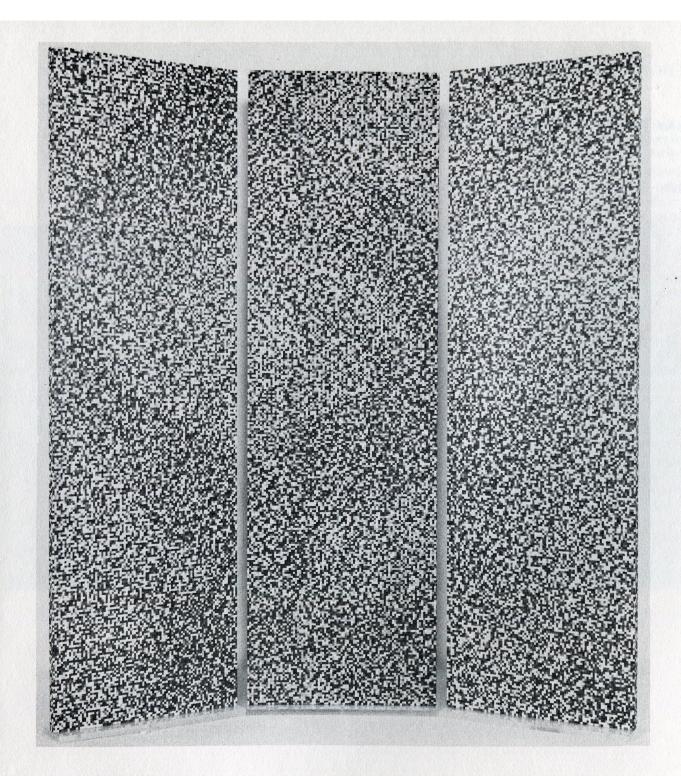
1979 Individual shows Apollon Galerie Die Insel, Munich and Andre Zarre Gallery, NYC. Group shows "Fifteen New Talents", Aldrich Museum of Contemporary Art, Connecticut. "Beyond Similarities", Andre Zarre Gallery, NYC. "Latin American Painters", Queens Museum, New York. "Criss-Cross Patterns", Fine Arts Center, Boulder, Colorado. "Summer Selections", Andre Zarre Gallery, NYC. "Five New Painters", Soho Center for Visual Artists, NYC. "International Artists '79", United Nations, NYC. "Differentials", Andre Zarre Gallery. "Bridges", Bronx Museum, New York.

1978 Group show Resurgence '78'', Barrio Museum, New York City.

1976 Group show "Magnet: New York", Center for Inter American Relations, NYC.

1975 Group show Biennal, Whitney Museum of American Art, NYC.

1973 Group show "Eight Latin Americans", Loeb Center, New York University.



BEJADERE 1980 80" x 76" x 1½" Acrylic & Wood Courtesy Gallery Ives Arman

EDGAR BUONAGURIO

Edgar Buonagurio, born 1946, lives and works in New York City. He received a B. A. from City College, New York in 1969 and an M. A. from Colombia University in 1972.

Selected recent exhibitions

1980 Individual shows Zolla-Lieberman Gallery, Chicago and the Touchstone Gallery, New York.

1979 Group shows "Variety and Quest in Current Painting," Zolla-Lieberman Gallery, Chicago. "Invitational", Marion Koogler McNay Institute, San Antonio, Texas. "Paperworks", Honey Sharp Gallery, Lenox, Ma. "Differentials", Andre Zarre Gallery, New York.

1978 Individual show Monique Knowlton Gallery, NY. Group show "Paper", Touchstone Gallery, NY.

1977 Group shows Jock Truman Gallery. "Maquettes for Large Sculpture", "Group Exhibition/Gallery Artists" and "Gallery Choices", Monique Knowlton Gallery, New York. 112 Greene Street Workshop, New York.

1976 Group shows "New Talent", Allan Stone Gallery, New York. "Surface—Three N.Y. Painters", Montgomery College, Rockville, Maryland

1975 Individual shows "New Prints", Columbia University, Teachers College. Westbroadway Gallery, New York. Group show Columbia University.

1974 Individual show Westbroadway Gallery, New York. Group show "Contemporary American Painting", Invitational, Lehigh University, Pennsylvania. Richmond Museum, Richmond, Virginia.

1973 Individual shows "Six Solos", Hudson River Museum, Yonkers, NY. Westbroadway Gallery, NYC.

1972 Group shows "Arthur Wesley Dow Invitational", Columbia University, NY. "Printmakers at Pace", Pace Gallery, NY. Westbroadway Gallery, New York—1972-5-6.

1971 Group show Everyman Gallery, NY.



FIORE DELLA NOTTE

1980

40" x 76"

Acrylic on canvas

Courtesy Collection Art Options Inc.
Photo courtesy Touchstone Gallery.

CYNTHIA CARLSON

Cynthia Carlson was born 1942 in Chicago, Illinois. She received a B.F.A. from the University of Chicago in 1965 and an M.F.A. from Pratt Institute, Brooklyn in 1967. In 1975 and 1978 she received an individual artists grant from the National Endowment for the Arts and a C.A.P.S. grant, New York State in 1978.

Selected most recent exhibitions:

1980 Individual show Allen Memorial Art Museum, Oberlin, Ohio. Group shows "Drugs....", Portland Center for the Visual Arts, Portland, Ore. "New York", Arthur Roger Gallery, New Orleans. "New York: New Work", Delahunty Gallery, Dallas, Tx. "Decorative Fabricators", Institute of Contemporary Art, Richmond, Va. "Walls", The Contemporary Arts Center, Cincinnati. Whitney Museum of American Art, Downtown Branch, NY.

1979 Individual shows University of Vermont, Burlington, Vt. Pennsylvania Academy of the Fine Arts, Philadelphia. Barbara Toll Fine Arts, NY. Pamela Adler Gallery, NY. Group shows "Wall Art", Wm. Patterson College, Wayne, NJ. "The Decorative Impulse" and "Material Pleasures", Institute of Contemporary Art, University of Pennsylvania, Pa., a traveling exhibit.

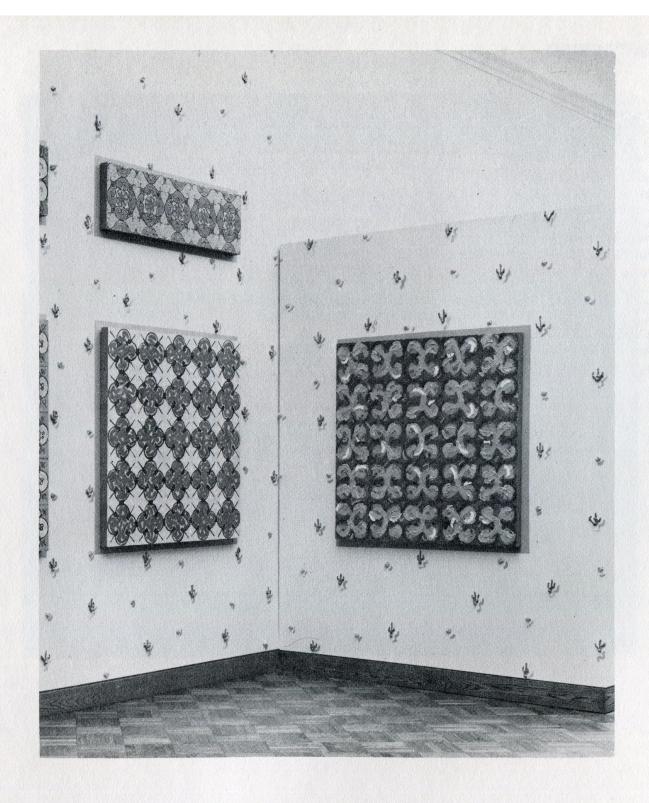
1978 Individual shows University of Colorado, Boulder, Colo. Graduate Center of the City University of New York. Group shows "Points", Philadelphia College of Art. "Decorative Art—Recent Work", Douglas Art Gallery, Rutgers University, NJ. "Pattern & Decoration", Sewell Art Gallery, Rice University, Houston, Tx. "Pattern on Paper", Gladstone/Villani, Inc., NY. "Thick Paint", Renaissance Society, University of Chicago. "Contemporary Drawings: Philadelphia, Part I", Pennsylvania Academy of the Fine Arts. "Out of the Home", Whitney Museum, Downtown Branch.

1977 Individual show Marianne Deson Gallery, Chicago. Group shows "Artparkart", Hallwalls, Buffalo, NY. "Pattern Painting", P.S.I., Long Island City, NY. "Skin", Dayton Art Institute, Ohio. "Contemporary Women: Consciousness and Content", Brooklyn Museum Art School, NY. "Material of Art: Plastic", Joseloff Art School, Hartford, Ct.

1976 Individual shows Eastern Michigan University, Michigan. Lenore Gray Gallery, Providence, R.I. Group shows "Art on Paper", University of No. Carolina. "Visions/Painting and Sculpture—Distinguished Alumni, 1945 to the Present", School of the Art Institute of Chicago. "Thickening Surfaces", Florida State University, Tallahassee.

1975 Group shows "Abstraction: Alive and Well", State University of New York, Potsdam. "Report from Soho", Gray Gallery, N.Y.U., NY. "Some Women Artists", Wm. Patterson College, Wayne, N.J.

1974 Group shows "Focus", Philadelphia Civic Center Museum. Museum of Modern Art, Summer Exhibition, NY. A.I.R. Gallery, NY, Invitational.



DETAIL OF INSTALLATION AT OBERLIN COLLEGE MUSEUM 1980 Courtesy of Pam Adler Gallery

NANCY FRIED

Nancy Fried was born in 1945. She received a B.A. from the University of Pennsylvania in 1969 and from 1976 to 1978 she studied at the Feminist Studio Workshop in Los Angeles. Her works are in numerous private collections.

Selected recent exhibitions:

1980 Individual shows A.J. Woods Gallery, Philadelphia and the Artemisia Gallery, Chicago. Group shows Woman's Building, Los Angeles. Jeffrey Fuller Gallery, Philadelphia. The Beverly Haas Gallery, Philadelphia.

1979 Group show Stuart Wilber Gallery, Chicago.

1978 Individual show University of California, Santa Barbara, Group show Collector's Choice Gallery, Laguna Beach.

1977 Individual show The Woman's Building, Los Angeles. Group shows Nevada State Art Gallery, Reno. University of Arizona. The Woman's Building, Los Angeles.

1976 Individual show The Woman's Building, Los Angeles.

1975 Group show Womanspace, Los Angeles.



FOR SAM 1980 4" x 5" Clay, acrylic

MARY GRIOGRIADIS

Mary Grigoriadis received an M.A. from Columbia University in 1965 and a B.A. from Barnard College in 1963.

Selected recent exhibitions:

1980 Individual show A.I.R. Gallery, New York City.

1979 *Individual shows* Douglass College, Rutgers University, New Jersey. "Pattern Painting", Andre Zarre Gallery, NYC.

1978 Individual shows Helen Schlien Gallery, Boston; A.I.R. Gallery, New York and Gallery K, Washington, D.C. Group shows "Decorative Art—Recent Works", Douglas College, N.J. "Pattern Painting", Rice University. "Pattern on Paper", Gladstone/Villani, N.Y. "A.I.R.—An overview 1972-1978", P.S.I., N.Y. Gallery Ginza Kaigakan, Tokyo, Japan.

1977 Group shows "Pattern Painting", P.S.I NY. "A Critic's Choice", Syracuse University, Lowe Art Gallery, NY. and Munson-William Proctor Institute. "A.I.R. Print Portfolio", Lehman College, Kathryn Markel Gallery and Webb and Parsons Gallery. "Noemata", Brooklyn Museum, NY. "Artists 77", Union Carbide, NY. "Small Works", Albright-Knox Museum of Art.

1976 Individual shows A.I.R. Gallery, New York and O.K. Harris Gallery, New York. Group show at Boward University.

1975 Individual show at the A.I.R. Gallery, New York and group show "The Year of the Woman" at the Bronx Museum of the Arts.

1974 Group shows "Women's Work-American Art 1974::, St. Lawrence University, Smith College. The Museum of the Philadelphia Civic Center. "Award Exhibition", American Academy of the Arts and Letters.

1973 "Biennial Exhibition of Contemporary Art", Whitney Museum of American Art, New York.

1972 Individual show at the A.I.R. Gallery. Group shows at A.M. Sachs Gallery, "New Talent", and Lerner-Misrachi Gallery.



RAVENNA EVE 1979 66" x 66" Oil on linen Courtesy of A.I.R. Gallery

CAROL HAERER

Carol Haerer was born 1933 in Salina, Kansas. She received a B.F.A. from the University of Nebraska in 1954 and an M.A. from the University of California at Berkeley in 1958. She is the recipient of numerous awards including a 1954 Fulbright Scholarship to Paris, and her works are in museum and university collections including the Whitney Museum and the Guggenheim Museum in New York City.

Selected recent exhibitions:

1980 Individual show Royall Tyler Gallery, University of Vermont, Burlington, Vermont. Group shows "American Drawing in Black and White: 1970-1980", the Brooklyn Museum. "Heresies Benefit", Frank Marino Gallery, New York City. "Inaugural Exhibition", Oscarsson-Hood Gallery, NYC.

1979 Individual show Landmark Gallery, NYC. Group shows "Invitational Painting", Skidmore College, Saratoga Springs, NY. "Drawings 1979", Landmark Gallery, NYC.

1978 Individual show Bennington College, Bennington, Vermont. Group shows "Perspectives '78, Works by Women', Albright College, Reading, Pa. "Recent Acquisitions—Drawings", The Brooklyn Museum, NY. "On the Edge of Color, Landmark Gallery, NYC. "Six Sensibilities", Cornell University, Ithaca, NY.

1977 Group shows "Critics Choice", Syracuse University Museum, NY and Munson-Williams Proctor Institute, NY. "Cole, Gutzeit, Haerer", Susan Caldwell Gallery, NYC.

1976 "Invitational Group Show", A.I.R. Gallery, NYC.

1975 Group shows "Report from Soho", Grey Art Gallery, New York University, NYC. "Works on Paper", Sarah Lawrence College, Bronxville, NY.

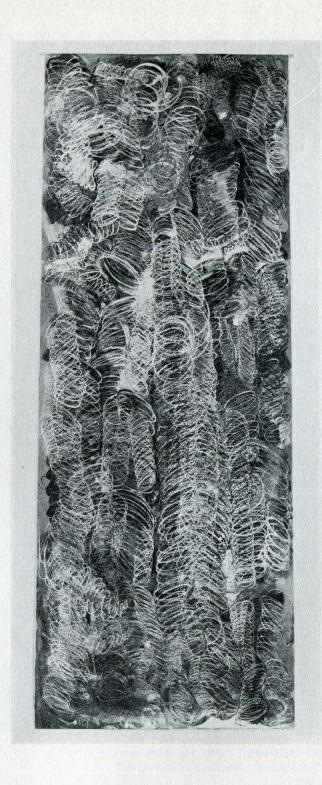
1974 Individual shows Russell Sage College, Troy, NY and David Gallery, Rochester, NY. Group shows "Eight American Painters, Galerie Alexandra Monnett. Brussels, Belgium. "New York Artists", Portland Art Museum, Portland, Oregan.

1973 Individual show Max Hutchinson Gallery, NYC. Group shows "Women Choose Women", New York Cultural Center, NYC.

1972 Group shows "Painting and Sculpture Today", Indianapolis Museum, Indianapolis, Indiana. "Women in the Arts", University of Wisconsin, Madison, Wis. Paley-Lowe Gallery, New York City.

1971 Individual show Maz Hutchinson Gallery, NYC. Group shows "Recent Acquisitions", Whitney Museum, NYC. "Lyrical Abstraction", Aldrich Museum, Ridgefield, Ct. "25th Anniversary Exhibition", Columbus Gallery of Fine Arts, Columbus, Ohio. "Painting Without Supports", Bennington College, Bennington, Vt.

1970 Group shows "Threshold of Visibility", School of Visual Arts, NYC. Rolf Ricke Gallery, Cologne, Germany.



DAMASCUS 1979 1979 50" x 135" Metallic pencils, irredescent acrylic on paper Courtesy of Oscarsson Hood Gallery

VALERIE JAUDON

Valerie Jaudon was born in 1945. She studied at Mississippi State College for Women, Columbus, Mississippi; Memphis Academy of Art, Tennessee; University of the Americas, Mexico City; and St. Martins School of Art, London, England.

Selected recent exhibitions:

1980 Individual show at the Galerie Hans Strelow, Dusseldorf. Group shows "Dekor", Mannheimer Kunstverein, Mannheim, Germany; America House, Berlin, Germany; Museum of Modern Art, Oxford, England. The Greenberg Gallery, St. Louis, Missouri. "Les Nouveaux Fauves-Die Neuen Wilden", Neue Galerie/Sammlung Ludwig, Aachen, Germany. "New York Pattern Show", Merwin Gallery, Illinois Wesleyan University, Bloomington, Illinois. "Seven Young Americans", Sidney Janis Gallery, New York. "Venice Biennale", Venice, Italy.

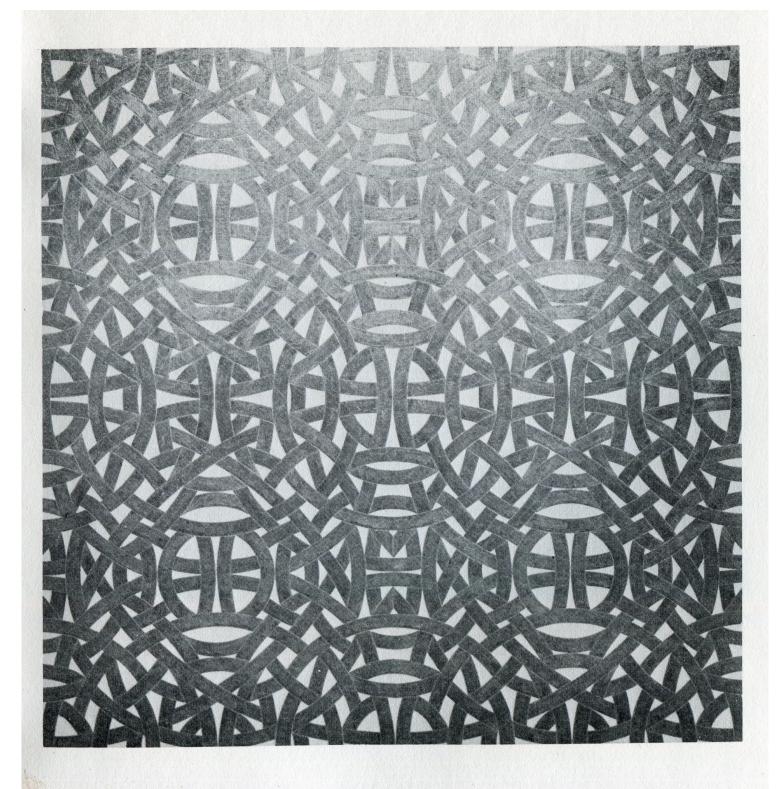
1979 Individual shows at the Galerie Bishofberger, Zurich, Switzerland and Holly Solomon Gallery, New York. Group shows "Black and White are Colors, Paintings of the 1950-1970s", Lang Art Gallery, Claremont College, Ca. "Patterns Plus", Dayton Art Institute, Ohio. "Patterning Painting", Palais des Beaux-Arts de Bruxelles. "Small is Beautiful", Freeman Gallery, Albright College, Reading, Pa. "First Exhibition", Toni Birckhead Gallery, Cincinnati, Ohio. "Patterning and Decoration on Paper", Mayor Gallery, London, Galerie Habermann, Cologne. "Young Americans of the Eighties", Galerie Hans Strelow, Dusseldorf. "Pattern Painting/Decoration Art", Galerie Krinzinger, Innsbruck, Austria; Galerie Modern Art, Vienna.

1978 Individual show at the Holly Solomon Gallery, NY. Group shows "In the Realm of the Monochromatic", Susan Caldwell Gallery, NYC. "Art for Future Collectors" and "Gold Silver, Holly Solomon Gallery. "Pattern on Paper", Galdstone/Villani, NY. "Black and White on Paper", Nobe Gallery, NY. "Pattern and Decoration", Sewall Art Gallery, Rice University, Houston, Texas. "Decorative Art: Recent Work", Douglas College, Rutgers University, NJ.

1977 Individual shows at the Holly Solomon Gallery and Pennsylvania Academy of Fine Arts, Philadelphia. Group shows "Painting 1975-1977", Sarah Lawrence College. "Selections 1977", Aldrich Museum, Ct. "Recent Acquisitions", Hirshhorn Museum and Sculpture Garden. Basel Art Fair, Switzerland. "Pattern Painting at P.S.I.", Queens, NY. "Patterning and Decoration", American Foundation of the Arts, Miami and Galerie Alexandra Monett, Brussels. "Critics Choice 1976-1977", Joe and Emily Lowe Art Gallery, Syracuse, NY, and Muson-Williams-Proctor Institute, Utica, NY.

1976 Group show "Summer Group Show", Holly Solomon Gallery. "Ten Approaches to the Decorative", Alessandra Gallery, NY. Albright-Knox Gallery, Buffalo, NY.

1975 Group show "Sonia Delaunay-Valerie Jaudon", Livingston-Learmonth Gallery, NY. Aldrige Museum, Ridgefield, Ct. Museum of Modern Art, NY.



VALERIE JAUDON

BELLEFONTAINE

1976 72" x 72" Oil & metallic pigment on canvas

Courtesy Collection Holly Horace Solomon, New York

HARRY KOURSAROS

Harry Koursaros was born 1932 in Reading, Pennsylvania. He received a B.A. from Albright College, Reading, Pa. in 1950 and an M.F.A. from the American University, Washington D.C. in 1956. Koursaros has participated in numerous group and individual shows since 1954. His work is in many private and museum collections.

Selected recent collections:

1980 Individual shows at the Haber-Theodore Gallery, New York City and the Andre Zarre Gallery, New York City. Group shows "New York Pattern Painting", Illinois Wesleyan Univ., Bloomington, Ill. "Inaugural Exhibition, New Wing", Birmingham Museum of Art, Birmingham, Ala. "Works on Paper", Pace University Art Gallery, NYC. "New Works", Andre Zarre Gallery, NYC.

1979 Individual show at the Andre Zarre Gallery, NYC. Group shows "Beyond Similarities" and "Persistent Patterns", Andre Zarre Gallery, NYC; "Harmonious Contradictions", Upstairs Gallery, NYC. "Small is Beautiful", Freedman Art Gallery, Reading, Pa. and Bucknell University, Lewisburg, Pa.

1978 Group shows "Fifth Anniversary Show", Andre Zarre Gallery, NYC. "118 Artists", Landmark Gallery, NYC.

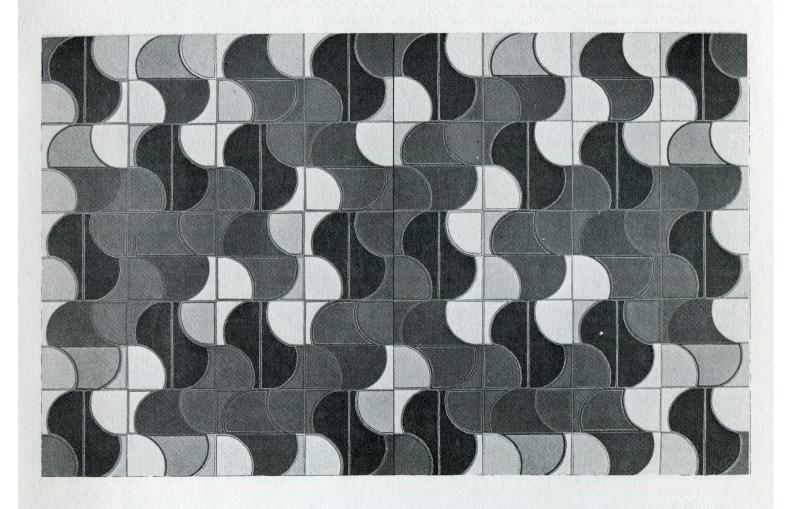
1977 Individual show at the University of Alabama. Group shows "The Geometry of Color" and "Summer Group Show", Andre Zarre Gallery, NYC.

1976 Individual show at the Andre Zarre Gallery. Group show "Perspective 1976", Freedmand Art Gallery, Reading, Pa.

1975 Group shows "25 American Artists" and "Open Theme", Andre Zarre Gallery, NYC.

1974 Individual show at the Andre Zarre Gallery.

1972-70 Individual shows at Westbeth Galleries, NYC-1971 and the Albright College of Art Gallery, Reading, Pa.-1970. Group shows at Westbeth Galleries, NYC, "One Year Later". "Seven Painters and Two Sculptors", Albright College Art Gallery, Reading, Pa.



HARRY KOURSAROS

ARIADNE'S CHAMBER - Dyptich 1979 90" x 144" Acrylic on canvas

JOYCE KOZLOFF

Joyce Kozloff was born in 1942. She received a B.F.A. from Carnegie Institute of Technology in 1964 and an M.F.A. from Columbia University in 1967. She also studied at the Arts Students' League, Rutgers University, the University of Florence, Italy. Her work is in numerous public collections including the Brooklyn Museum, the Museum of Modern Art, NY, Massachusetts Institute of Technology, the Metropolitan Museum of Art.

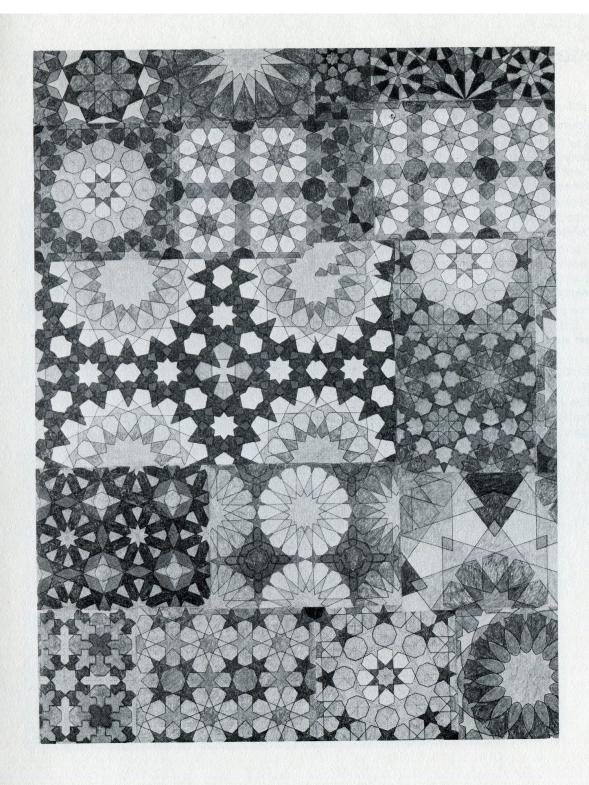
Selected recent exhibitions: (most recent)

1980 Individual shows The Renwick, Washington, D.C. and Mint Museum, Charlotte, North Carolina. Group shows "Drawings: The Pluralist Decade", I.C.A., Philadelphia. The 39th Venice Biennale. "Painting & Sculpture Today", Indianapolis Museum of Art. "In Celebration of Prints", The Print Club, Philadelphia. "Les Nouveaux Fauves", Neue Galerie, Sammlung Ludwig, Aachen, Germany. "Pattern Painting/Decorative Art", Galerie Holtmann, Hannover, Germany. "Arts on the Line", Hayden Gallery, M.I.T. "Printed Art: A View of Two Decades", Museum of Modern Art, NYC. "Pattern Painting/Decoration Art", Galerie Krinzinger, Innsbruck, Austria.

1979 Individual show Everson Museum, Syracuse, NY. Group shows "New York Pattern Show", Illinois Wesleyan University. "Hassam and Speicher Fund Purchase Exhibition", American Academy and Institute of Arts and Letters. "Five New York Artists", Two Plus Gallery, Denver. "Post Card Size Art", PSI, NY. "New Directions—New Editions", Barbara Gladstone Gallery, New York. "Two by Fifteen: Contemporary Prints", Keystone Junior College, La Plume, Pa. "Patterned Space", Art Sources, Jacksonville, Florida. "Patterns", Albright-Knox Gallery. "The Decorative Impulse" and "Material Pleasures", Institute of Contemporary Art, University of Pennsylvania. "A Day in the Life", Arc Gallery, Chicago. "Contemporary Feminist Art", Haags Gemeentemuseum, The Hague, Netherlands. "Persistent Patterns", Andre Zarre Gallery, NYC. "Patterning", Palais des Beauz Arts, Brussels. "Patterns Plus", Dayton Art Institute, Ohio. The Whitney Biennial, New York.

1978 Group shows University of New Mexico, Albuquerque. "Pattern and Decoration", Sewall Gallery, Rice University, Houston, Texas. "Decorative Art: Recent Works", Douglas College Art Gallery. "Pattern on Paper", Gladstone-Villani Gallery, NY. "Artists' Books USA", Travelling exhibit organized by Independent Curators Inc. 1978-80. "New York Now", Woodworks Inc., San Jose, California. "Arabesque", The Contemporary Arts Center, Cincinnati. "Collage 1978", Goddard-Riverside Community Center. "Dissonance and Harmony", Avery Fisher Hall, Lincoln Center, New York.

1977 Individual shows Swarthmore College, Pa.; Jasper Gallery, Denver; Watson/deNagy Gallery, Houston. Group shows "Pattern, Grid and System Art", Lehigh College, Pa. "Art On Paper", Weatherspoon Gallery, University of North Carolina. "Patterning and Decoration", Museum of the American Foundation for the Arts, Miami. "Strong Works", Artemisia Gallery, Chicago. "Pattern Painting", P.S.I., New York. "Contemporary Women: Consciousness and Content", Brooklyn Museum Art School. "Preparator Notes—Thinking Drawings", East Galleries, NYU. "Contemporary Issues: Works on Paper by Women", Women's Building, L.A.



IF I WERE AN ASTRONOMER 1977 15" x 11" Collage, colored pencils, markers

LEO MANSO

Leo Manso was born 1914 in New York City.

Recent exhibitions and activities:

1975 Travels to Sicily, Tunisia and Italy with the painters De Martini and Rothman, and the sculptor Lekakis. With Rothman, retraces the route taken by Klee and Macke in Tunsia. Begins series on Tunisian themes. Joins faculty of The Art Students League, NY.

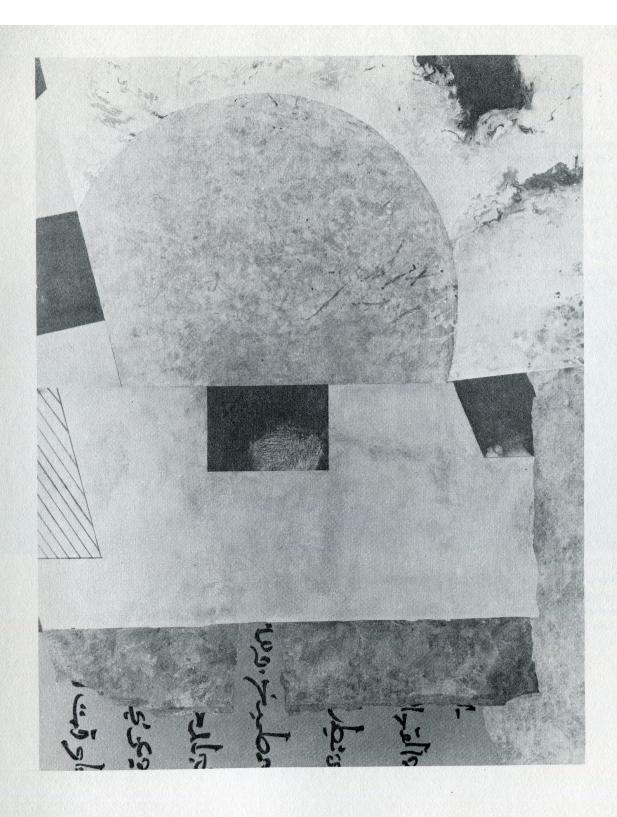
1974 Exhibition on Tantric themes, Frank Rehn Gallery, NY. Painting, "Yantra," acquired by the Ulrich Museum, Wichita State University, Wichita, Kansas.

1973 Travels to Indian and Nepal to study Tantric Art. Travels through the foothills of the Himalayas and the valley of Kathmandu in Nepal. Develops series of collages on Himalayan landscape themes. Exhibition, Molloy College, Rockville Center, NY.

1971-1972 Two trips to Africa, travelling to Morocco, Senegal, Mali, Upper Volta. Exhibits widely in Hungary, Rumania, Poland and Germany under auspices of the U.S.I.S. Friendship with Jacques Lipschitz.

1970 Exhibition, Rose Fried Gallery, NY. First Prize, Hudson River Museum, Yonkers, NY.

1969 American Academy of Arts and Letters, NY., Child Hassam Purchase, assemblage, "Juggernaut" acquired by Portland Museum, Portland, Oregon. Lectures at The Brooklyn Museum, Brooklyn, NY.



KEROUAN I 1977 50" x 40" Acrylic

TONY ROBBIN

Tony Robbin was born in 1943 in Washington D.C. He recived a B.F.A. and M.F.A. from Yale University, School of Art and Architecture, 1965-68 and a B.A. 1961-65 from Columbia College, Colombia University.

His work is in numerous public and corporate collections including the Whitney Museum, Chase Manhattan Bank, Atlantic Richfield Corp., Artco., Inc., NY., New York Hospital Corp., Sony Corp., I.B.M., Atlanta, American Telephone & Telegraph.

Selected recent exhibitions:

1980 Individual show Tibor de Nagy Gallery, New York City. Group shows "Subject: Space", Pratt Institute Gallery, NYC. "New York Pattern Show", Merwin Gallery, Illinois Wesleyen University, Bloomington.

1979 Individual show Tibor de Nagy Gallery. Group shows "Patterned Space, the 2nd through the 4th Dimensions", Art Sources Inc., Jacksonville, Florida. Galerie Bauna, Amsterdam. "Patterning Painting", American Center, Paris, France and Palais des Beaux Arts, Brussels, Belgium. "Patterns Plus", Dayton Art Museum, Ohio. Galerie Liatowitsch, Basel, Switzerland. "Persistent Pattern", Andre Zarre Gallery.

1978 Individual show Alexandra Monett Gallery, Brussels, Belgium.

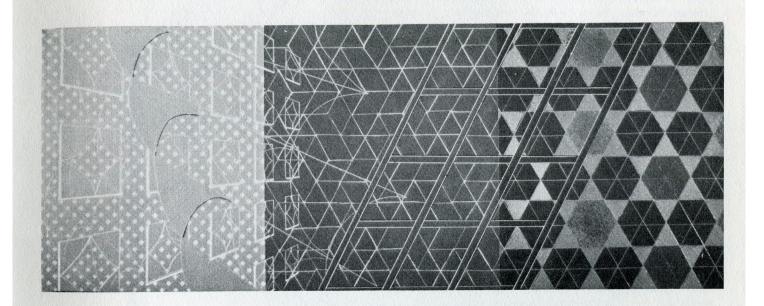
Group shows "Decorative Art: Recent Works", Douglas College, Rutgers
University, NJ. The Jasper Gallery, Denver. "Pattern on Paper", Gladstone/
Villani Gallery, NY. Sewall Art Gallery, Chicago. Iran-America Society,
Teheran, Iran.

1977 Individual show Alessandra Gallery. Group shows Galerie Cadot, Paris. Gallery Tanit, Munich. "Critics Choice", Syracuse University. Organization of Independent Artists, New York. "Pattern Painting at PS1", New York.

1976 Group shows Alessandra Gallery. O.K. Harris Gallery, New York. Grand Hornu, Mons, Belgium.

1975 Group shows Aldrich Museum, Ridgefield, Connecticut.

1974 Individual show Whitney Museum of American Art. Group shows Susan Caldwell Gallery, NYC. Saidye Bronfman Centre, Montreal. Indianapolis Museum of Art. The Taft Museum, Cincinnati, Ohio.



UNTITLED 1976 54" x 140" Acrylic on canvas

MIRIAM SCHAPIRO

Miriam Schapiro received a B.A. in 1945; a M.A. in 1946 and an M.F.A. in 1949 from the State University of Iowa, Iowa City.

Selected most recent exhibitions:

1980 Individual shows "The Heartiest Series", Barbara Gladstone Gallery, NYC. The Lerner Heller Gallery, NYC.

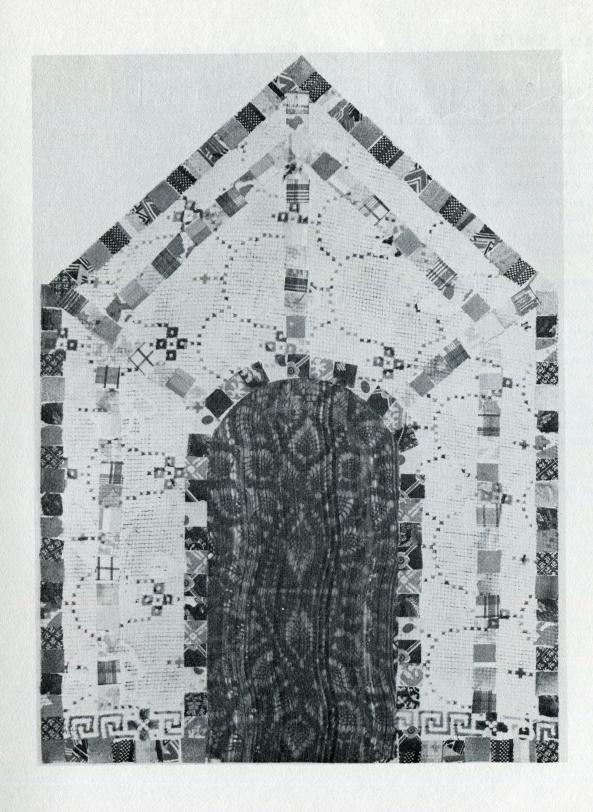
1979 Individual shows The Lerner Heller Gallery, NYC. Liadowitch Gallery, Basel, Switzerland. Gladstone/Villani, "An Approach to the Decorative", NYC. *Group show* "The Decorative Impulse", Institute of Contemporary Art, University of Philadelphia, Pa.

1978 *Group shows* "Pattern on Paper", Gladstone/Villani, NYC. "Pattern Painting", Palais de Beaux Arts, Brussels, Belgium.

1977 Individual shows Fairbanks Gallery, University of Oregon. "Femmages", Oberlin College, Ohio. "Anatomy of a Kimono", Reed College, Oregon. "Anatomy of a Kimono", "Apron" and "Hankerchief Series", Andre Emmerich Gallery. "Collaboration Series", Mitzi Landau (Artspace). Group shows "Collage", Bard College, Annandale-on-Hudson, NY. "Selected Paintings", Mulvana Art Center, Topeka, Kansas. "Ten Approaches to the Decorative", Allesandra Gallery, NY. "Consciousness and Content", Brooklyn Museum Art School, NY. "Pattern Painting", P.S.I., Long Island City, NY. "Hi Mom, What's New", Norton Gallery of Art, Fla.

1976 Individual shows Mitzi Landau Gallery, L.A., Ca. Andre Emmerich Gallery, NYC. "Selected Paintings—Women Artists Series", Mabel Smith Douglass College Library, Douglas College, New Brunswick, N.J. "Works on Paper", Douglas Drake Gallery, Kansas City, Mo. "Works on Paper", A.R.C. Gallery, Chicago, Ill. "The Shrine, The Computer and the Dollhouse", University of Wisconsin, LaCrosse, Wis. Group shows "American Artists '76: A Celebration", Marion Koogler McNay Art Institute, San Antonio, Tx. "Contemporary American Painting", LeHigh University, Bethlehem, Pa. "118 Artists", Landmark Gallery, NYC.

1975 Individual shows "Works on Paper", Benson Gallery, Bridge-hampton, NY. and Comsky Gallery, L.A., Ca. "Miriam Schapiro", "The Shrine, the Computer and the Dollhouse", Mills College, Oakland, Ca. and Mandeville Art Gallery, University of California, San Diego, Ca. Group shows "American Women Printmakers", University of St. Louis. "Collage and Assemblage in Southern California", Los Angeles Institute of Contemporary Art. "The Year of the Woman", Bronx Museum of Art. "Drawing Exhibition", and "Color, Light and Image", Women's Interart Center, NYC. "Women Artists Here and Now", Ashwagh Hall, Springs, NY.



MEDITERRANEAN HOUSE 1979 30" x 22" Fabric & Acrylic on paper Courtesy Barbara Gladstone Gallery

ALFRED J. SMITH JR.

Alfred J Smith, Jr. was born in 1948 in Montclair, New Jersey. He received a M.F.A. in 1972 and a B.F.A. in 1970. He has executed a number of murals including works for Harvard University Afro-American Center, Boston University Afro-American Center, Northeastern University Afro Institute and the University of Massachusetts at Amherst Afro-Cultural House.

Selected recent exhibitions:

Group shows "Diaspo II", 2nd World Festival of the African Diaspora, Haiti.

1977 Individual show Miya Gallery, Washington D.C. Group show "Festac", 2nd World Festival of Arts & Culture, Lagos, Nigeria.

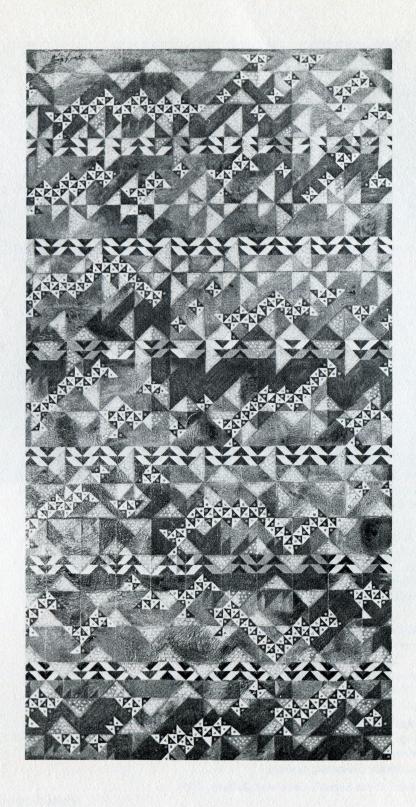
Individual show "The Procession Series", Studio Museum in Harlem and the National Center for Afro-American Artists, Boston, Massachusetts.

Group shows "The Black Smith", Martin Luther King Library, Washington D.C. 'Jubilee', Boston Museum of Fine Arts. Howard University Faculty exhibition, Selma Burke Art Center, University of Pittsburgh.

Group show 19th Annual Area Show, Corcoran Museum, Washington D.C. "Directions in Afro-American Art," Herbert F. Johnson Museum, Cornell University, Ithica, New York.

Group show "3 Boston Artists", Massachusetts College of Art.

Group show 'Afro-American Artists from Boston', Boston Museum of Fine Arts.



RELATIVITY SUITE 1979 48" x 90" Mixed media

NED SMYTH

Ned Smyth was born 1948 and lives and works in New York City. In 1970 he received a B.A. from Kenyon College, Gambier, Ohio. In 1978 he was awarded a grant by America the Beautiful Foundation, and 1975-76 Smyth was a CAPS Grant Receipient.

Selected recent exhibitions:

1980 Individual shows "Adoration/Adornment", Holly Solomon Gallery, NY. and Mayor Gallery, London and Galerie Bisch of berger, Zurich. Group shows "Maquettes and Small Works", Diane Brown Sculpture Space, Washington D.C. "Drawings: The Pluralist Decade", Institute of Contemporary Art, Univ. of Pennsylvania, Pa. "Drawings: The Pluralistic Decade", (different selection) US Pavilion, Venice Biennale. "Venice Biennale", Venice, Italy. "Aspects of the 70's: Sitework", Jewett Arts Center, Wellesley College of Art Museum, Wellesley, Massachusetts. "Fabric into Art", Amelie A. Wallace Gallery, SUNY College at old Westbury, NY. "Current/New York", Joe and Emily Lowe Art Gallery, Syracuse, NY. "Les Nouveaux Fauves/Die Neuen Wilden", Neue Galerie, Aachen, W. Germany. "Dekor", Mannheimer Kunstverein, Mannheim, W. Germany. "Nouvelle Tendance de la Peinture Americaine", Daniel Templon, Paris, France.

1979 Group shows Galerie Habermann, Cologne. "Patterning and Decoration on Paper", Mayor Gallery, London. "Material Pleasures/ICA Fabric Workshop", Institute of Contemporary Art, Philadelphia. "Green Magic", Robeson Center Gallery, Rutgers University, N.J. "Stahahee Sphere", Grey Art Gallery, New York University. "Small is Beautiful", Freedman Gallery, Albright College, Reading, Pa. and Center Gallery, Bucknell University, Lewisburg, Pa.

1978 Individual show "Arcades", Installation at Dag Hammarskjold Plaza Sculpture Garden, NY. Group shows "Indoor-Outdoor Sculpture Show", PSI, NY. "Arabesque", Contemporary Art Center, Cincinnati. "Black and White on Paper", Nobe Gallery, NY. "Gold Silver", Holly Solomon Gallery, NY.

1977 Individual show "The Garden", A collaboration with Brad Davies, Holly Solomon Gallery. Group shows "Improbable Furniture", Institute of Contemporary Art, Philadelphia. "Drawings", Carl Solway Gallery, NY. "Drawings and Collage", selections from NY University Art Collection, NY. "Sculpture Garden", Wave Hill Estates, Riverdale, NY. "Patterning and Decoration", Gallery Alexandra Monett, Brussels, Belgium.

1976 Group show "Sculpture's Drawings", curated by Milton Brutton, Fine Arts Building, NY. "Soho in Berlin", Akademie der Kunst, Berlin, W. Germany and Louisiana Museum, Copenhagen, Denmark. One-man show, Holly Solomon Gallery.

1975 Group show "Report From Soho", Grey Art Gallery, NY University.

1974 Individual show 112 Greene Street, NY.



ADORATION/ADORNMENT
1980
Installation at the Holly
Solomon Gallery
Courtesy of the Holly Solomon Gallery

On Exhibit
UNTITLED
1980
75" x 16" x 12"
Mosaic on Styrofoam with Concrete
Collection of the Artist
Courtesy of the Holly Solomon Gallery

ARNOLD WECHSLER

Arnold Wechsler received a B.S. from the University of Florida in 1953 and an M.F.A. from Colombia University in 1968. He has also studied at the School of Visual Arts in New York. Wechsler is the founder and Director of the Organization of Independent Artists, Inc.

Selected recent exhibitions:

1980 Group shows Renneth Gallery, Westhampton Beach, NY. Peter Miller Agency, NYC. "Criss-Cross Pattern Project Exhibit" and conference, Boulder Arts Center, Colorado.

1979 Group shows Ward Island Studio exhibit, NYC. "Abstract Painting", Centro Cultural de los Estados Unidos, Madrid, Spain.

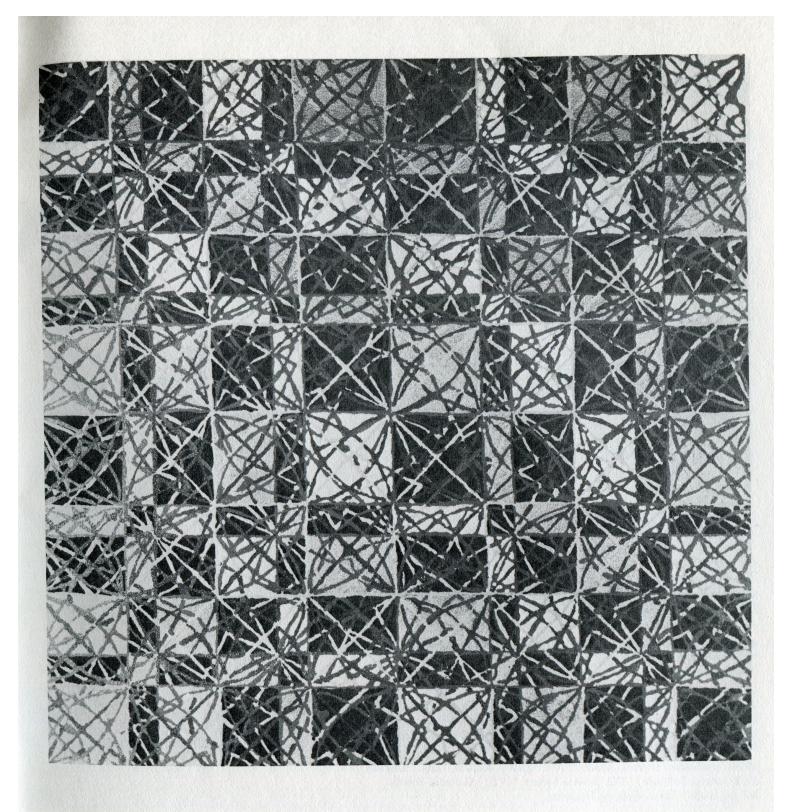
1978 Group shows Fair of Contemporary Art, Bologna, Italy. U.S. Mission to the United Nations, NYC. "Small Works in Color", Dept. of Corrections, NYC. Paul Weiss Rifkind Wharton and Garrison, NYC. U.S. Commissioner of Office of Education, HEW, Washington, D.C.

1977 Group shows "Pattern Painting", P.S.I., Queens, NY. "Living Buildings Program", US General Services Administration, Dept. Commerce, Washington D.C. "Art In Public Places", IRS Building NYCUS Court House, Foley Square. The U.S. Customs Court House, NYC. "Exhibit A", Selena Gallery, Long Island University, Brooklyn, NY.

1976 Group shows "Whitney Counterweight", Aames Gallery and Cayman Gallery, NYC. Rabinovitch and Guerra Gallery, NYC. Susan Penzer Gallery, NYC.

1974 Group shows "Modern Maxis", New Britain Museum of American Art, Connecticut. "Contemporary Reflections", Aldrich Museum, Ridgefield, Connecticut.

1971 Group shows "6 After 64", First Alumni exhibit, Visual Arts Gallery, NYC. Silvermine exhibits of New England Painting, New Canaan, Connecticut.



UNTITLED 1980 24" x 24" Oil on canvas

WILLIAM WEGMAN

William Wegman was born 1942 in Holyoke, Massachusetts. He received a B.F.A. in painting from Massachusetts College of Art, Boston and an M.F.A. in painting from the University of Illinois. Selected recent exhibitions (most recent):

1980 Individual shows The Holly Solomon Gallery. The Marianne Deson Gallery, Chicago, Illinois. "William Wegman: Selected Works 1970-1979", University of Colorado Art Galleries, Boulder and Aspen Center for Visual Arts, Aspen, Colorado. Group shows "Artist and Camera", Arts Council of Great Britain Traveling Exhibition. "Invented Images", UCSB Art Museum, University of California at Santa Barbara and Portland Museum, Oregon. "Les Nouveaux Fauves/Die Neuen Wilden", Neue Gallery/Sammlung Ludwig, Aachen, Germany. "The Photograph Transformed", The Touchstone Gallery, NY.

1979 Individual shows Holly Solomon Gallery, NY. Arnolfini Gallery, Bristol, England. Konrad Fischer Gallery, Dusseldorf, Germany. Otis Art Institute of Parsons School of Design, L.A. "William Wegman Retrospective", Fine Arts Galleries, University of Wisconsin. Group shows "Attitudes: Photography in the 1970's", Santa Barbara Museum of Art, Ca. "20 x 24", Light Gallery, NY. "The Altered Photograph", P.S.I., Long Island City, NY. "American Portraits of the Sixties and Seventies", Aspen Center for the Visual Arts.

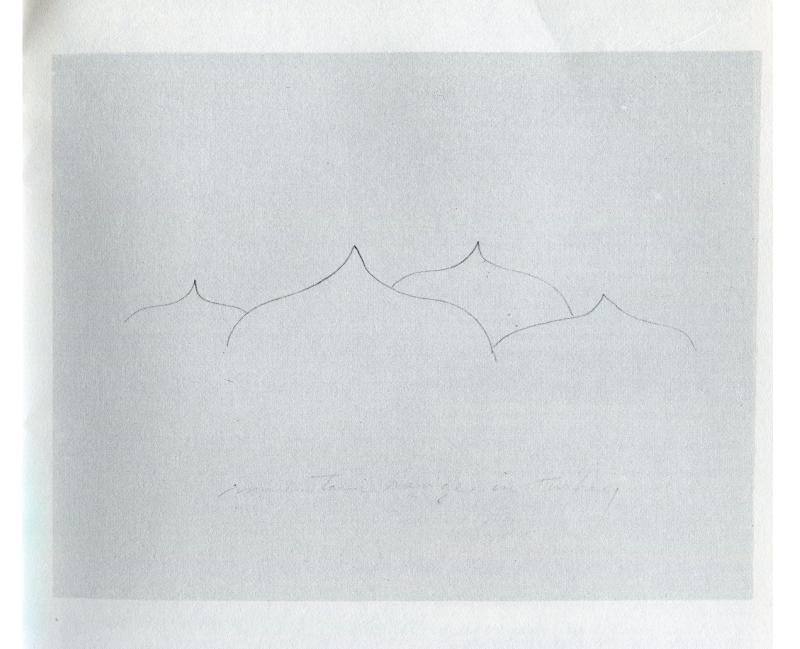
1978 Individual show Rosamund Felsen Gallery, L.A. Group shows "Small is Beautiful", Traveling exhibit. "Robert Cumming-William Wegman", Baxter Art Gallery, California Institute of Technology. "Music", Holly Solomon Gallery, NY. "23 Photographers", Walker Art Gallery, Liverpool, England.

1977 Individual shows Bruno Soletti Gallery, Milan, Italy. Sonnabend Gallery, New York. Group shows "The Word As Image", Museum of Contemporary Art, Chicago. "Photography as an Art Form", Ringling Museum of Art, Sarasota, Florida.

1976 Individual show The Kitchen, NY. Group shows "Commissioned Video Works", University of California at Berkeley. "Video Art: An Overview", San Francisco Museum of Modern Art. "American Family Portraits", Philadelphia Museum of Art.

1975 Individual shows Mayor Gallery, London, England. Galleria Alessandra Castelli, Milan, Italy. Konrad Fisher Gallery, Dusseldorf, Germany. Group shows "Matrix 9", Wadsworth Atheneum, Hartford, Ct. "Dessins Contemporains", Maison de la Culture, Rennes, France. George Eastman House, Rochester, NY.

1974 Individual shows Modern Art Agency, Naples, Italy. Gallery D, Brussels, Belgium. 112 Greene Street, NYC. Galleria Toselli, Milan, Italy. Texas Gallery, Houston.



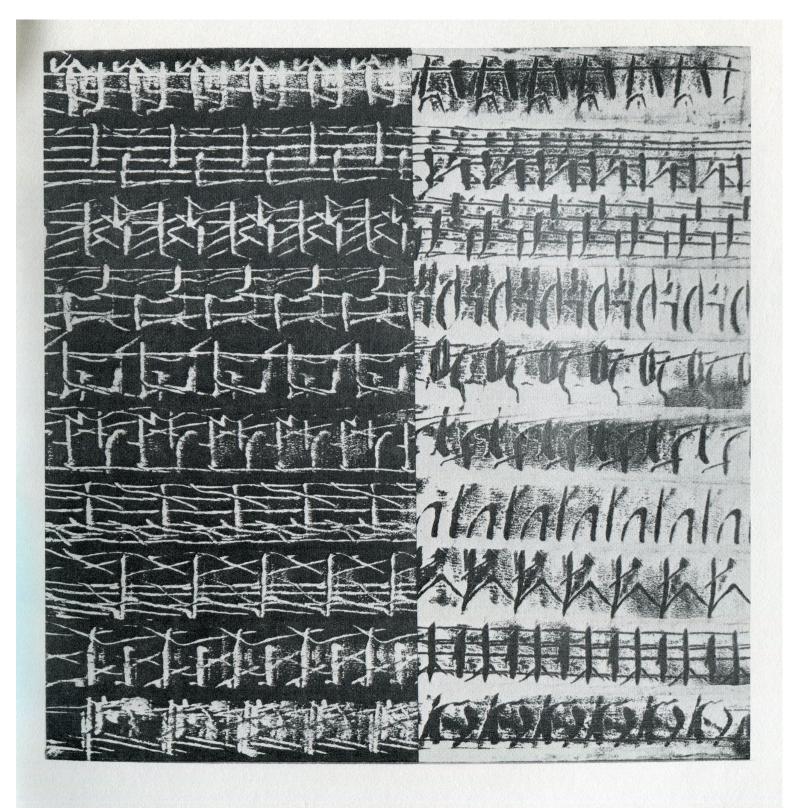
MOUNTAIN RANGE IN TURKEY 8½" x 11" Graphite on paper Courtesy Holly Solomon Gallery

WILLIAM T. WILLIAMS

William T. Williams was born 1942 in North Carolina. He received a B.F.A. in painting from Pratt Institute, Brooklyn, NY in 1966 and an M.F.A. in painting from Yale University in 1968. His works are in many private and public collections including Yale University; The University of Maine; The Everson Museum of Art, Syracuse, NY; The Wadsworth Atheneum, Hartford, Connecticut; The Museum of Modern Art, NY; The Whitney Museum of American Art, NY; Chase Manhattan Bank Collection, the Schomberg Center for Research in Black Culture.

Selected recent exhibitions:

- 1980 Individual show Memorial Union Gallery, University of Wisconsin. Group shows "Afro-American Abstraction", Institute for Art and Urban Resources—P.S.I., New York "Dialects", Franklin Furnace, NYC. "Color and Surface", Touchstone Gallery, NYC. "The Nineteen Seventies: Prints and Drawings", Museum of the National Center, Dorchester, Ma.
- 1979 Individual show Stout Art Gallery, University of Wisconsin. Group shows "A Skowhegan Selection", University of Maryland. "Recent Works", Alternative Center for International Arts, NYC. "Another Generation", Studio Museum in Harlem, NY.
- 1978 Group shows Colby College Museum, Waterville, Maine. "Print Portfolio", Neuberger Museum, Purchase, NY. "New Dimensions", Dade Public Library System, Miami. "Artists Salute Skowhegan", Kennedy Galleries, NY.
- 1977 Individual show Dade Community College Art Gallery, Miami. Group shows "Selective Alumni", Pratt Institute Gallery. "Brooklyn College Art Department, Past and Present, 1942-1977", Robert Schoelkopf Gallery, NYC and Davis & Long Company, NYC. "2nd World Black and African Festival of Art and Culture", National Museum and Theatre, Lagos, Nigeria.
- 1976 Individual shows Center for the Visual Arts Galleries, Illinois State University and the Carlton Gallery, NYC. Group show "A Selection of American Art. 1946-76, The Skowhegan School", Institute of Contemporary Art, Boston, Ma.
- **1975** Individual show Carl Van Vechten Gallery, Fisk University, Nashville, Tennessee. Group shows "24 x 24", Sarah Lawrence Gallery, Bronxville, NY. "Amistad: Afro American Art", Fisk University.
- **1974** Group shows "Extension", Wadsworth Atheneum, Hartford, Ct., and Mead Art Museum, Amherst College, Ma.
- **1972** Group shows "Painting and Sculpture Today", Indianapolis Museum of Art. "Drawings by New York Artists", a traveling exhibit. "Small Works" and "Acquisitions", Museum of Modern Art, NYC.
- 1971 Individual show at the Reese Palley Gallery, NYC. Group shows "Structure of Color", Whitney Museum, NYC. "Some American History", Menil Foundation/Rice University, Houston, Texas.
- **1970** Group shows "Using Walls", Jewish Museum, NYC. "L'Art Vivant Aux Etats-Unis", Foundation Maeght, St. Paul, France.



TALE FOR SHANGO 1979 84'' x 84'' Acrylic on canvas Courtesy Touchstone Gallery