



REVISITING HISTORIES

On view February–March 2014 at Kent Fine Art

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F i n e A r t L L C

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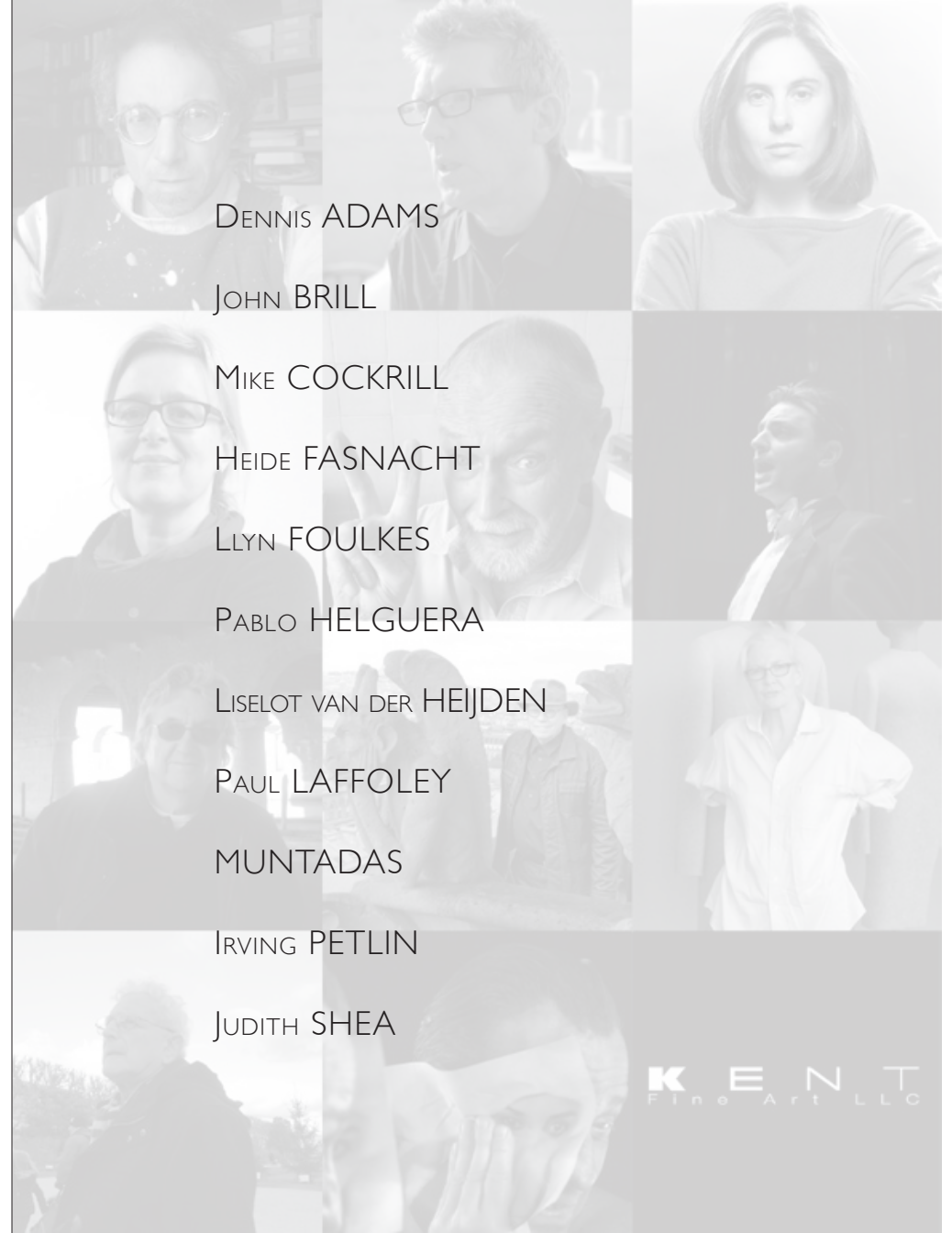
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Edited by Jeanne Marie Wasilik



DENNIS ADAMS

JOHN BRILL

MIKE COCKRILL

HEIDE FASNACHT

LYNN FOULKES

PABLO HELGUERA

LISELOT VAN DER HEIJDEN

PAUL LAFFOLEY

MUNTADAS

IRVING PETLIN

JUDITH SHEA

K E N T
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REVISITING HISTORIES



DENNIS ADAMS

Model for Bus Shelter II, 1984.

Aluminum, Plexiglas, enamel, Duratrans, fluorescent light, and wooden base

18 1/2 x 30 x 23 1/4 in.

Edition of 2, no. 2

EXHIBITED

Dennis Adams, Nature Morte Gallery, New York, 1986

Dennis Adams, De Appel Foundation, Amsterdam, 1988

Dennis Adams, Galerie Gabrielle Maubrie, Paris, 1988

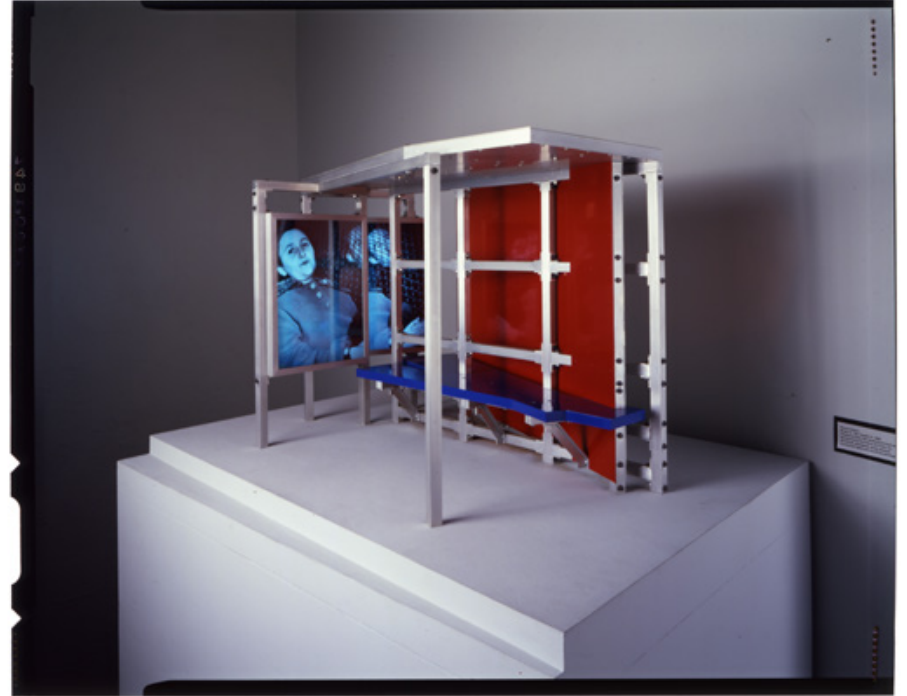
The Power of the City / The City of Power, Whitney Museum of American Art Downtown, New York, 1992

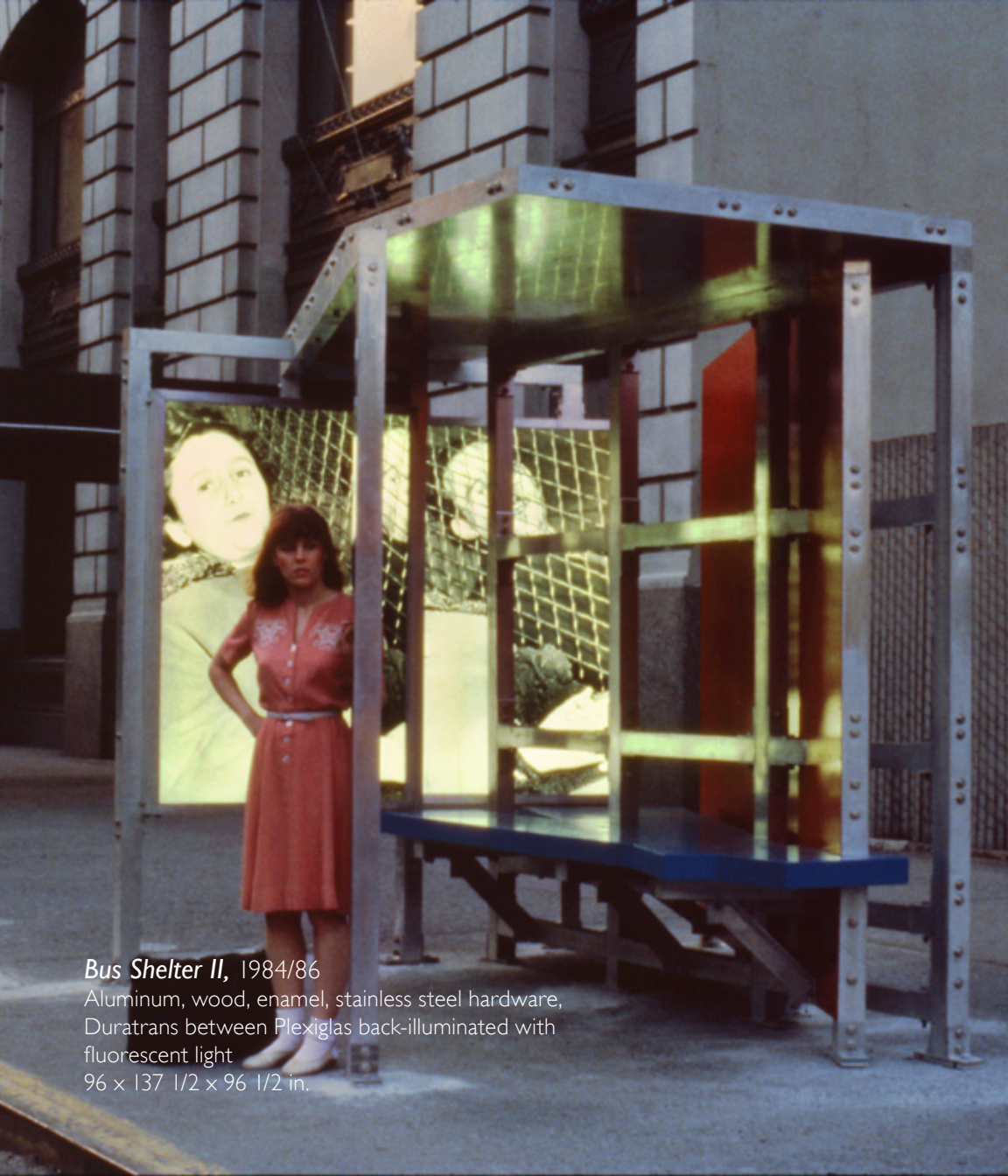
Dennis Adams: Selling History, Contemporary Arts Museum, Houston, 1994

Dennis Adams, Museum van Hedendaagse Kunst Antwerpen, Antwerp, 1994

Twenty-first-Century Streetscape, Municipal Arts Society, New York, 1997

Around 1984: A Look at Art in the 80s, P.S.1 Contemporary Art Center, New York, 2000





Bus Shelter II, 1984/86

Aluminum, wood, enamel, stainless steel hardware,
Duratrans between Plexiglas back-illuminated with
fluorescent light
96 x 137 1/2 x 96 1/2 in.

EXHIBITED

Dennis Adams, The Kitchen, New York, 1984

14th Street and Third Avenue, New York, 1986

The Photography of Invention: American Pictures of the 1980s, National Museum of American Art, Smithsonian Institution, Washington, DC, 1989. Traveled to Museum of Contemporary Art, Chicago; Walker Art Center, Minneapolis, Minnesota

Enclosures and Encounters: Architectural Aspects of Recent Sculpture, Storm King Art Center, Mountainville, New York, 1991

LITERATURE

Terri Hardin. "Sheltering the Rosenbergs." *New York Magazine*, 14 July 1986, p. 26, ill.

Eleanor Hartney. "Studio: Dennis Adams." *Artnews*, October 1986, pp. 71–72.

Joshua Decter. "Dennis Adams." *Arts Magazine*, December 1986, p. 124, ill.

Patricia C. Phillips. "Dennis Adams: Gallery Nature Morte." *Artforum*, January 1987, p. 116, ill.

Dennis Adams: Building against Image 1979–1987. Exhibition catalogue. New York: Alternative Museum, 1987, pp. 4–6, ill.

Michael Brenson. "He Challenges a Privileged Point of View." *New York Times*, 13 March 1988, pp. 35, 38.

Ari lle Pelenc. "Dennis Adams: Paris, Galerie Gabrielle Maubric." *Artefactum*, April–May 1988, p. 84.

Edward Leffingwell and Karen Marta, eds. *Modern Dreams: The Rise and Fall and Rise of Pop Art*. New York: Clocktower Gallery, Institute for Contemporary Art; Cambridge, MA and London: MIT Press, 1988, pp. 110–17.

Eleanor Heartney. "Street Scenes." *Art in America*, April 1989, pp. 230–27, 277, ill.

Eleanor Heartney. "The New Social Sculpture." *Sculpture*, July–August 1989, pp. 24–27, 49, ill.

Leah Ollman. "Street Structures Make Public Do Double Take." *Los Angeles Times*, 8 January 1990, pp. F1, F8.

Dennis Adams: The Architecture of Amnesia. Mary Anne Staniszewski. New York: Kent Fine Art, 1990, pp. 26–27, ill.

Enclosures and Encounters: Architectural Aspects of Recent Sculpture. Exhibition catalogue. Mountainville, NY: Storm King Art Center, 1991, pp. 19–20, 26, ill.

Dennis Adams: Selling History. Exhibition catalogue. Text by Peter Doroshenko; interview with Dennis Adams by Doroshenko. Houston: Contemporary Arts Museum, 1994. pp. 22–23, ill., cat. no. 2.

DENNIS ADAMS

Model for Bus Shelter VIII, 1988

Aluminum, Plexiglas, Duratrans, fluorescent light, and wooden base

17 1/2 × 35 1/2 × 30 in.

Edition of 3, no. 2

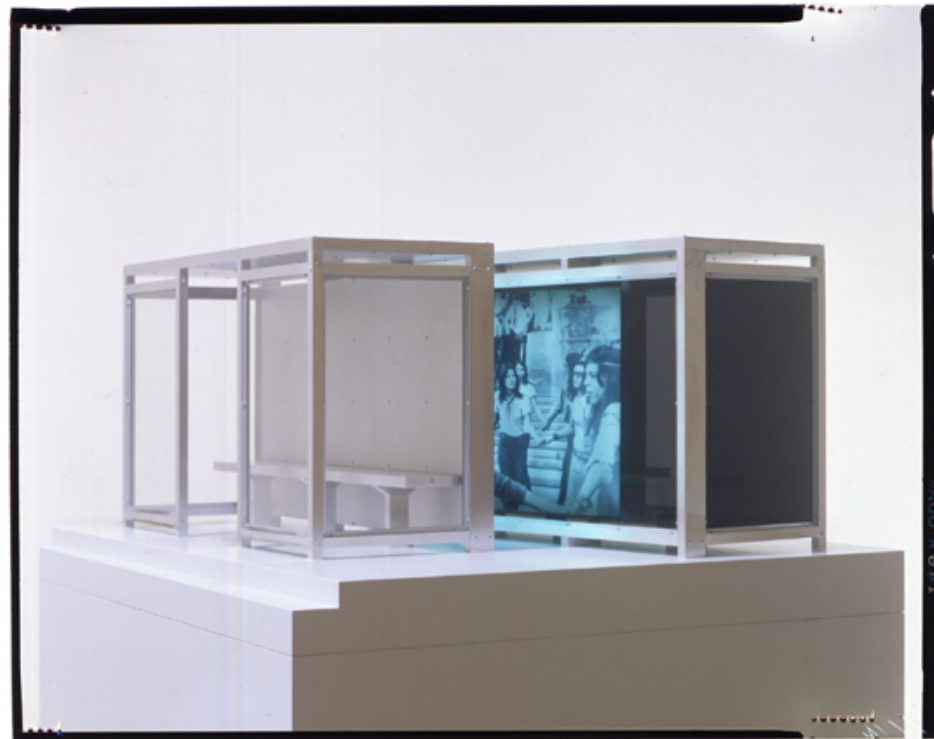
EXHIBITED

Enclosures and Encounters: Architectural Aspects of Recent Sculpture, Storm King Art Center, Mountainville, New York, 1991

Dennis Adams: Selling History, Contemporary Arts Museum, Houston, 1994

Dennis Adams, Museum van Hedendaagse Kunst Antwerpen, Antwerp, 1994

Ambulates/Cultura Portátil: Actitudes y Prototipos en el Espacio público, Centro Andaluz de Arte Contemporáneo, Seville, 2004





Bus Shelter VIII, 1988

Aluminum, smoked and clear high-tempered glass, galvanized steel hardware, and Duratrans under glass, back-illuminated with florescent light.
86 x 144 x 53 in, each

EXHIBITED

Publics Art: Dennis Adams, Alan Belcher, Cold City Gallery, Toronto, 1988

LITERATURE

Eleanor Heartney. "Street Scenes." *Art in America*, April 1989, pp. 230–27, 277, ill.

Denise Oleksijczuk. "Publics Art." *File Magazine* (Toronto), no. 29, 1989, pp. 49–61.

Leah Ollman. "Street Structures Make Public Do Double Take." *Los Angeles Times*, 8 January 1990, pp. F1, F8.

Dennis Adams. *The Architecture of Amnesia*. Essay by Mary Anne Staniszewski. New York: Kent Fine Art, 1990, pp. 50–51, ill.

Enclosures and Encounters: Architectural Aspects of Recent Sculpture. Exhibition catalogue. Mountainville, NY: Storm King Art Center, 1991, pp. 17–18, 26, ill.

Dennis Adams: Selling History. Exhibition catalogue. Text by Peter Doroshenko; interview with Dennis Adams by Doroshenko. Houston: Contemporary Arts Museum, 1994. pp. 24–25, ill, cat. no. 6.

Dennis Adams: Transactions. Exhibition catalogue. Antwerp: Museum van Hedendaagse Kunst Antwerpen, 1994, ill.

Dennis Adams. "Dennis Adams: Le Ventriloque des rues." Interview by Nada Beros. *Artpress*, December 1999, p. 54, ill.

JOHN BRILL

Family Portraits: Fifty Years of Pictures of My Family and Me, 1963–2014

Twenty-one photographs; toned silver prints and pigmented inkjet prints

Since many of these images, spanning fifty years, were not shot to be part of a body of artwork—the earliest image here was taken when I was eleven years old, when “art” was a weekly (and typically messy) activity in elementary school—the conceptual underpinnings of such a disparate collection have necessarily been acquired after the fact, more emergent than strategic. Precisely what has emerged has been the false dichotomy between the existential and the artistic, between the personal needs fulfilled by putatively straightforward photographic documentation and artistic pretense. The pictures that I took as a little kid hang naturally alongside the ones I made well after my first *Artnews* and *Artforum* reviews. That the circumstances attendant to their collective creation have become a mere methodological footnote brings the entire enterprise of image-making full circle, and any of the expectant conceptual distinctions among these images have come to seem more semantic than real.



All of the prints here have their roots in a very formal photographic sensibility. Even the inkjet prints derive from scans of heavily reworked silver prints that have been projection-printed from in-camera film negatives or contact-printed from enlarged paper negatives; in terms of both aesthetics and process, they have more in common with traditional silver-based imaging than typical inkjet or other color media. The reliance on traditional silver-based materials and processes—alone or in combination with digital means—derives neither from nostalgia nor from a hobbyist's self-indulgence, but from the purely pragmatic advantages of silver-based chemistry. Although it might seem counterintuitive this far into the twenty-first century, there are absolutely transformative effects that can be achieved with such basic materials as potassium ferricyanide bleach that can't be achieved with software. Unpredictable, irreproducible, and potentially beautiful things happen when bleach, water, and fixer meet on the surface of a developed silver gelatin print, with subtle, ineffable chromatic effects across densities that, in turn, can further be augmented by toners having comparable differential effects across densities. Subsequently using these reworked silver prints as the jumping-off point for digital manipulation, offering a complementary set of interventions, yields a level of control that is both seductive and addictive. Judiciously exploiting the synergy of the non-overlapping but additive possibilities inherent in both methodologies—silver-based and electronic—in carefully directed ways that address the specific needs of each idiosyncratic image allows for the production of prints impossible with either methodology by itself.

John Brill
February 1, 2014



MIKE COCKRILL
AND JUDGE HUGHES

Zippy Paint Job, 1985
Acrylic on canvas
84 x 114 in.

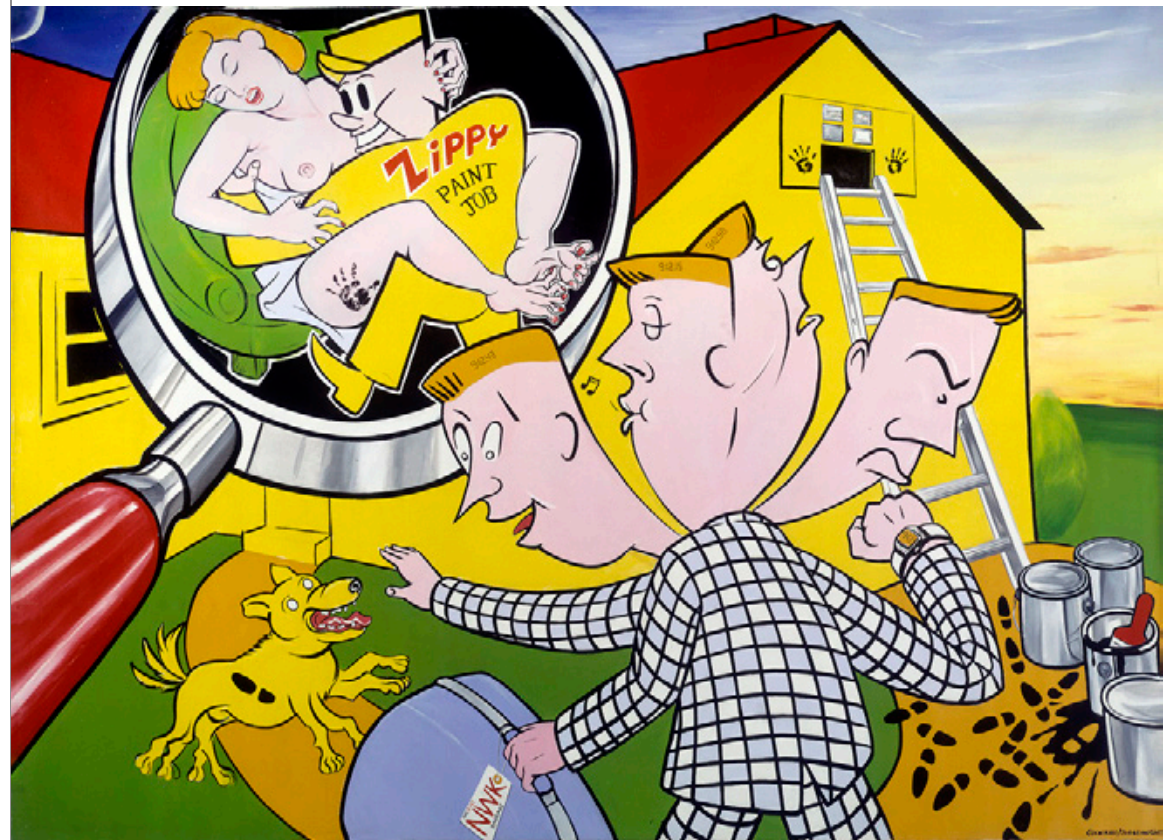
EXHIBITED

Mike Cockrill, Semaphore Gallery, New York, 1985

LITERATURE

Nick Rhodes. "Art Attack." *Star Hits*, November 1985, pp. 16–18, cover, ill.

Mike Cockrill. "Follow Your Own Path." Interview by Joe Heaps Nelson. *Whitehot Magazine*, September 2012, <http://whitehotmagazine.com/articles/interview-by-joe-heaps-nelson/2625>, ill.

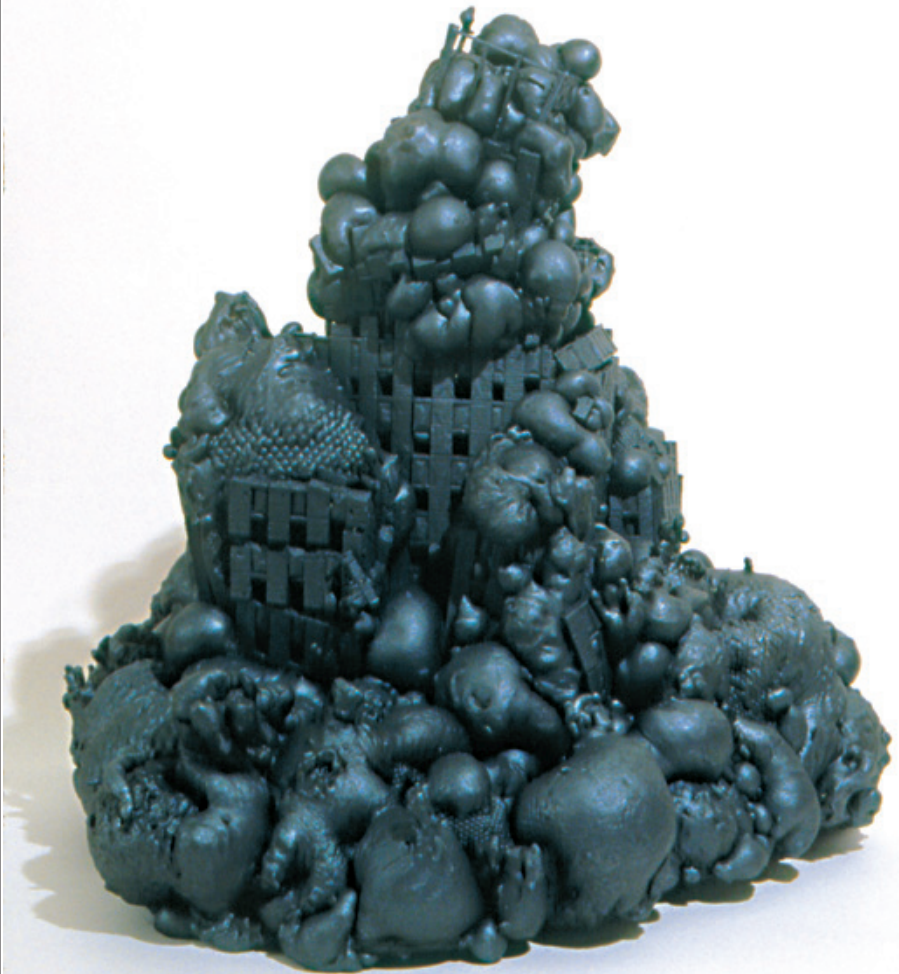


HEIDE FASNACHT

Little Demo, 2000

Urethane foam, wood, and graphite
21 3/4 x 23 x 24 1/4 in.

Little Demo served as the maquette for *Demo*, which was shown in Fasnacht's 2004 midcareer retrospective at Virginia Commonwealth University.





Demo, 2000
Polychromed neoprene and styrofoam
112 x 125 x 120 in.

EXHIBITED

Heide Fasnacht: New Sculpture and Drawings, Bill Maynes Gallery, New York, 2000

Heide Fasnacht: Strange Attractors, Anderson Galleries, Virginia Commonwealth University, Richmond, 2004

LITERATURE

Nancy Princethal. "Heide Fasnacht: Exploded View." *Art in America*, February 2001, pp. 124–29, ill.

Heide Fasnacht: Strange Attractors. Exhibition catalogue. Texts by Ted Potter, Edward Albee, and Raphael Rubinstein. Richmond: Virginia Commonwealth University, 2004, p. 13, 25–27, ill.

Jean Robertson and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980*. 2nd ed. New York: Oxford University Press, 2010, pp. 111–13, 145, ill.

HEIDE FASNACHT

Three Buildings, 2000–01

Colored pencil on paper
59 3/4 x 40 7/8 in.

EXHIBITED

Heide Fasnacht, Galeria Trama, Barcelona, 2003

Heide Fasnacht: Strange Attractors, Anderson Gallery, School of the Arts, Virginia Commonwealth University, Richmond, 2004

Drawn to Sublime, Kent Gallery, New York, 2005

Entre chien et loup, Kent Gallery, New York, 2008

LITERATURE

Nancy Princenthal. *Heide Fasnacht: Drawn to Sublime*. New York: Kent Gallery, 2003, p. 41, ill.

Heide Fasnacht: Strange Attractors. Exhibition catalogue. Texts by Ted Potter, Edward Albee, and Raphael Rubinstein. Richmond: Virginia Commonwealth University, 2004, p. 23, 34, ill.

Heide Fasnacht. "Interview with Heide Fasnacht." Interview by Patrick Hebron. *Bard College Journal of the Moving Image*, no. 1, spring 2005, pp. 50–54.

Entre chien et loup. Exhibition catalogue. New York: Kent Gallery, 2008, pp. 52–53, ill.



LLYN FOULKES

Dear Mother, 1964

Oil on Masonite

48 x 48 in.

PROVENANCE

Private Collection, Los Angeles

EXHIBITED

Lyn Foulkes, Rolf Nelson Gallery, Los Angeles, 1964

The West as Art, Palm Springs Desert Museum, Palm Springs, California, 1982

LITERATURE

The West as Art: Changing Perceptions of Western Art in California Collections. Exhibition catalogue. Texts by Patricia Jean Trenton and Alexander Stoia. Palm Springs, CA: Palm Springs Desert Museum, 1982, p. 161, pl. 2.



LLYN FOULKES

Foot, 1963
Oil on wood
19 x 7 in.

PROVENANCE

William Ransom Collection



LISELOT VAN DER HEIJDEN

Monument Valley III, 1999–2001/2014

Single-channel video with sound, eight-minute loop; Da-lite projection screen with tripod.

Screen: 85 x 63 x 38 1/4 in.

Unique

Monument Valley, located in the Navajo Reservation on the boarder between Arizona and Utah, continues to fascinate tourists worldwide, doubtless because of the mystique bestowed on it by the Hollywood Western. Typically, the “Western” transforms the genocidal history of the American West into heroic fiction, creating a myth of the frontier as retrospective justification for the eradication of Native American culture.

Van der Heijden’s video challenges these narratives as it exposes their tenacity. Her video work *Monument Valley* combines footage from John Ford’s film *The Searchers*, a 1950s documentary about the making of the Ford film, and video taken by the artist on site.



Monument Valley I, 1999–2001

Single-channel video installation, eight-minute loop
Edition of 5

EXHIBITED

MFA Thesis Show, Times Square Gallery, Hunter College, 1999

Plastic Monuments, Subte, Montevideo, Uruguay, 2000

Mimic, GALE GAtes et al., Brooklyn, 2001

Videodrome II, Zenith Media Lounge, New Museum of Contemporary Art, New York, 2002

L'Image au revers du visible, La Cabane, Centre Contemporain d'Istres, Istres, France, 2005

Instants vidéo numériques et poétiques, Théâtre Lida Atomica, Marseille, 2006

False Metaphors, Smart Project Space, Amsterdam, 2010

Dialogue Past, Present, Future, College of New Jersey Art Gallery, Ewing, NJ, 2013

Monument Valley II, 1999–2001

Single-channel video

SCREENED

Group Show, Momenta Art, Brooklyn, 2001

Dialogue #3, Thomas Erben Gallery, New York, 2002

6o Mostra de video independent & fenomenes interactius, Centre de Cultura Contemporània de Barcelona, 2002

Political Projects, Harvest Works, New York, 2003

Film @ 33, TURE, New York, 2003

VideoEvento 2003, Accademia Internazionale di Studi in Arte e Media, Turin, 2003

I Love Vidéo, Le Forum Itinérant, Musée d'Art Moderne et Contemporain de Strasbourg, 2004.
Selected by Antoni Muntadas

Political Projects, CEPA Gallery, Buffalo, 2004

GO!, Liquidación Total, Madrid, 2004

Sixth Annual Video Marathon, Art in General, New York, 2004

Brooklyn Euphoria, Volume, New York, 2004

Hit 'n Run, part of *Tactical Action*, Gigantic Art Space (GAS), New York, 2004

Le Crédac—Centre d'Art Contemporain d'Ivry, Ivry-sur-Seine, France, 2005

Dutch Open, De Balie, Amsterdam, 2005

Cinematiek 7, Filmtheater't Hoogt, Utrecht, 2005

Objectnotfound, Mexico City, 2005

LMAK Projects, Art Rotterdam, 2005

DiVA: Digital Video Art, LMAK Projects, New York, 2005

LMAK Projects, FIAC, Paris, 2005

PROOF, Society for Photographic Education, George Mason University, Fairfax, Virginia, 2005

Satellite Valencia, Pace University, New York, 2006

Satellite Valencia, Don Benito, Spain, 2006

Val 06 International Video Festival, Valencia, Spain, 2006

When Artists Say We, Artist Space, New York, 2006

Flatland Limo: A Moment in Art in Many Dimensions, The Armory, New York, 2006

Videos by Liselot van der Heijden, Cooper Union, New York, 2010

Publications d'artistes, livres à dispositions, edition 8, La Citerne, Les Baux de Provence, France, 2012

LITERATURE

Martha Buskirk, Sara Reisman, and Liselot van der Heijden. *Liselot van der Heijden: False Metaphors*. Amsterdam: SMART Project Space, 2010, pp. 68–75, ill.

PABLO HELGUERA

Zagat, 1999–2001

Laser prints on paper

9 7/8 × 7 5/8 in. each, approx.

EXHIBITED

The Night of a Thousand Drawings, Artists Space, New York, 1999

The Artist in the Marketplace, Bronx Museum of Art, New York, 2001

LITERATURE

The Artist in the Marketplace. Exhibition catalogue. New York: Bronx Museum of Art, 2001, ill.

ZAGAT SURVEY

2001

NEW YORK CITY ARTISTS

23 21 25 \$27K

■ Pipilotti Rist

You may "feel like Heidi" as you stroll through the "funky" video installations of this Swiss idol of "euro babes" who works "faster than the speed of light" and whose specialties are a "little unusual but still very good" and "less greasy than most". Although critics cry "kitschy fun for kids", most agree that every work has an intimate "tete a tete".

ZAGAT SURVEY

2000

NEW YORK CITY ARTISTS

16 5 19 \$110K

■ Jeff Koons

The "spicy, fruity, different" works by Koons still are "smart looking", today, although some say his "dark and sexy" pieces now look more "decadent" and "gimmicky" than "orgasmic". Even though in his "fun" openings there is "always a celeb to point out", the work seems "stuck in the 80s" and "outrageously overpriced" for its "small portions" of novelty made with a "dose of pretension".

ZAGAT SURVEY

2000

NEW YORK CITY ARTISTS

12 15 19 \$99K

■ Matthew Barney

"How do you join this club?" Is the question about the "artsy crowds" who surround this artist who is "a little too creative" but certainly "one of the best among the young" and is "destined to greatness" as long as you "don't try to understand" what those Cremaster movies are about: his most jealous critics liken them to a "Wagnerian opera-boring and expensive".

The Solitron, 1997

Oil, acrylic, ink, and vinyl lettering on canvas, painted wooden frame
73 1/2 x 73 1/2 in.

Subject: A Design for a Perpetual Motion Device

Symbol Evocation: The Natural Abundance of the Universe

Comments: The Solitron is a design for producing perpetual motion. As an object itself (a painting), the Solitron is in the tradition of American abstract painting, especially similar to the visual structure of the later work of the Adolph Gottlieb. That is, it is a “solid surface” of flat color that avoids both schematic two-dimensionality and the full three-dimensional spatiality that a free manual touch engenders. Also the design is psychotronic (a mass-consciousness interactive) device, which can be efficacious in a two-dimensional or a three-dimensional modality. The Solitron makes use of the natural motion properties of the *correctly* generated solitron wave (which retains its velocity and form during energy encounters) in conjunction with the mass-consciousness unifying capacity of lucid dreaming.



I

The basic definition of perpetual motion is an objective process that does more work than the amount of energy you put into it; the output is greater than the input. Perpetual motion occurs in three classes: (in order of difficulty)

- 1) The creation of energy
- 2) The reversal of entropy
- 3) The elimination of friction

In essence perpetual motion (although it is a lot older as a concept) attacks the nineteenth century vision of science that is implicit in the writings of Sadi-Nicolas-Leonard Carnot (1796-1832), a French military engineer. His book *Reflexions sur La Puissance Motrice du Feu* (*Reflections on the Motive Power of Fire*), published in 1824 when he was 28, is a meditation on the work of the Scottish engineer James Watt (1736-1819) who in 1865 produced the first efficient steam engine. The now famous Carnot Cycle of the ideal heat engine (with its four isothermal, adiabatic, expansion-compression stages) set the cultural stage for the current image of science (that of conservative skepticism) expressed by the framing of the Three Laws of Thermodynamics:

First Law: Energy can change from form to form, but cannot be created.

Second Law: Entropy always increases.

Third Law: Every use of energy results in some loss due to friction.

The acceptance of these laws was so pervasive in the nineteenth century (regardless of the rise of science fiction in 1848 with the publication of *Eureka: A Prose Poem* by Edgar Allan Poe), that by 1896 the United States Patent Office made a ruling that it would no longer accept applications for perpetual motion machines unless accompanied by a working model. The officials at the patent office believed that all the perpetual motion concepts could not be “useful” or could not operate because of the intention of the inventors, which for the goal of perpetual motion have always been the attempt to:

- 1) Create energy
- 2) Find a free source of energy
- 3) Eliminate friction so there is no waste of energy

- 4) Eliminate the wearing out of parts of the infrastructure of potential perpetual motion machines

This is the current state of the clash of beliefs concerning the existence of perpetual motion.

II

But the initial attack on the concept of perpetual motion was launched by the High Gothic artist-scientist, Leonardo DaVinci (1452-1519) who wished to turn his back, like the painter Masaccio (1401-1428), on anything that even hinted at the medieval and look forward to a particular future, which became for them the Italian Renaissance.

EXHIBITED

Paul Laffoley: Building the Bauharoque, Kent Gallery, New York, 1998

Architectonic Thought-Forms: A Survey of the Art of Paul Laffoley, Austin Museum of Art, Austin, Texas, 1999

Chasing Napoleon, Palais de Tokyo, Paris, 2009

Paul Laffoley: Secret Universe, Nationalgalerie im Hamburger Bahnhof, Berlin, 2011

Paul Laffoley: The Boston Visionary Cell, Kent Fine Art, New York, 2013

LITERATURE

Architectonic Thought Forms: Gedankenexperimente in Zombie Aesthetics. Exhibition catalogue. Texts by Jeanne Marie Wasilik, James Mahoney, and Paul Laffoley. Austin, Texas: Austin Museum of Art, 1999, pp. 72–73, no. 18, ill.

“Paul Laffoley at the Austin Museum of Art—Downtown.” *Gallery Guide Southwest*, December 1999, p. 7, ill.

Jeanne Claire Van Ryzin. “Paul Laffoley.” *Austin American-Statesman*, 9-15 December 1999, p. 32, ill.

Sacha Roulet. “Selective Utopia.” *idPure*, no.11, 2007, p.11 ill.

Paul Laffoley: Secret Universe. Exhibition catalogue. Ed. Udo Kittelman and Claudia Dichter. Cologne: Walter König, 2011, pp. 48–49, 117–18, ill.

Renko Heuer. “New York Diaries: Paul Laffoley.” *Lodown Magazine*, October/November/December 2012, p. 139, ill.

MUNTADAS

La Siesta, The Nap, Dutje, 1995

Single-channel video with sound, eight-minute loop, and draped armchair.

Dimensions variable

Edition of 6, no. 2

Muntadas made *La Siesta* for the exhibition *Beyond the Bridge* at the Filmmuseum in Amsterdam, in which six multidisciplinary artists were invited to create a piece that referenced the work of the Dutch director Joris Ivens (1898–1989). Muntadas's video installation, which begins with the sentence "All works of art are always autobiographical," weaves black-and-white footage from the films of Ivens with his own color images. The idea of the siesta, the nap, provides a unifying thread marked by the alternating intervals of intimacy and rest, and activity and engagement. *La Siesta* is a reflection on the aesthetics and ethics of creation, on subjectivity and objectivity, and on experimentation and communication.

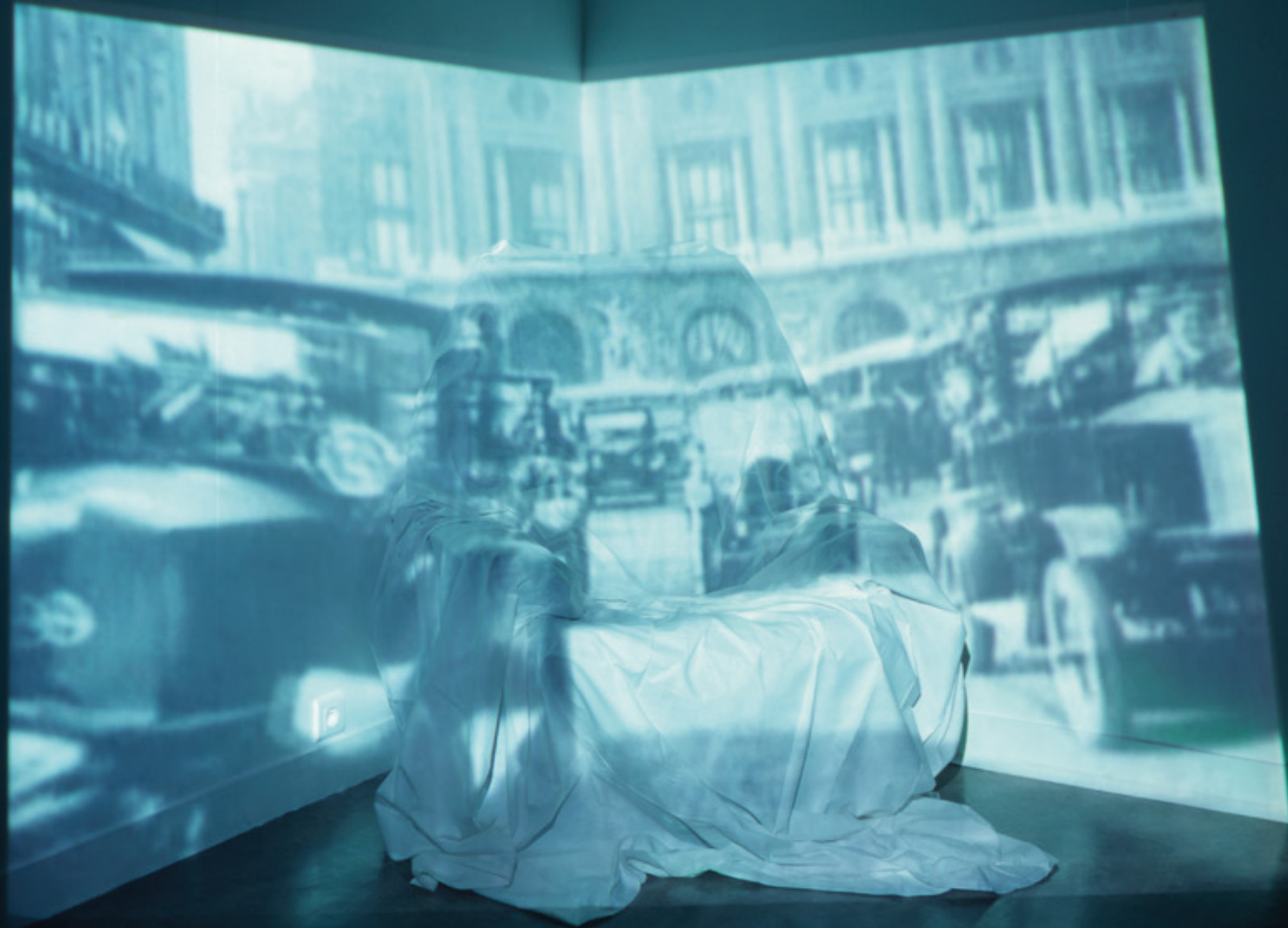


EXHIBITED

- Behind the Bridge: Joris Ivens, Source for Media Artists*, Filmmuseum, Amsterdam, 1995
- Muntadas*, Galerie Gabrielle Maubrie, Paris, 1997
- Muntadas: Proyectos*, Fundación Arte y Tecnología, Madrid, 1998
- Muntadas: Intersecciones*, Casa de la Moneda, Biblioteca Luis Ángel Arango, Bogota, 1999
- Muntadas*, Instituto de Cooperación Iberoamericana, Montevideo, 1999. Traveled to Ascunción, Paraguay; Lima; Santo Domingo, Dominican Republic; and Havana
- Muntadas: Trabajos recientes*, Galeria Gabriela Mistral, Santiago de Chile, 1999
- Muntadas*, Kent Gallery and Crosby Street Projects, New York, 2000
- Muntadas: Warning: Attitudes*, Centre pour l'Image Contemporaine, Musée d'Art et d'Histoire, Geneva, 2000
- Muntadas: La Siesta / the Nap / Dutje*, Centre St. Charles, University of Paris, 2000
- Muntadas*, Kunsthalle Bremen, 2004
- Muntadas: Proyectos*, Laboratorio Arte Alameda, Mexico City, 2004
- Entre chien et loup*, Kent Gallery, New York, 2008
- Muntadas: La construcción del miedo y la pérdida de lo público*, Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria, Las Palmas, Spain, 2009
- Muntadas: Atención—La Percepción requiere participación*, National Centre for Contemporary Arts, Moscow, 2011
- Muntadas: Entre/Between*, Museo Nacional Centro de Arte Reina Sofia, Madrid, 2011. Curated by Daina Augaitis. Traveled to the Fundação Calouste Gulbenkian, Lisbon (2012), and Vancouver Art Gallery, Vancouver (2013)

LITERATURE

- Muntadas: Proyectos*. Exhibition catalogue. Madrid: Fundación Arte y Tecnología, 1998; reprint, 2000, pp. 58, 196, ill.
- Intersecciones*. Exhibition catalogue. Santa Fe de Bogota: Biblioteca Luis Ángel Arango, 1999.
- Muntadas: Trabajos recientes*. Exhibition catalogue. Santiago de Chile: Galeria Gabriela Mistral, 1999.
- Muntadas: Projekte (1974–2004)*. Exhibition catalogue. Bremen: Erinnerungsräume, Neues Museum Weserburg Bremen, 2004.
- Muntadas: Proyectos*. Exhibition catalogue. Texts by Nestor Garcia Canclini and others. Mexico City: Laboratorio Arte Alameda, 2004.
- Entre chien et loup*. Exhibition catalogue. New York: Kent Gallery, 2008, pp. 40–43, ill.
- Atención: La Percepción requiere participación*. Texts by Leonid Bazhanov, Daria Pyrkina, Modesta De Paola, Ilya Budraitskis, and Constantin Bogdanov. Moscow: National Centre for Contemporary Arts, 2011, pp. 68–71, ill.
- Muntadas: Entre/Between*. Exhibition catalogue. Texts by Daina Augaitis, Eugeni Bonet, Jo-Anne Birnie Danzker, and others. Madrid: Museo Nacional Centro de Arte Reina Sofia, 2011, pp. 18, 50, ill.



IRVING PETLIN

Revolution Pastorale, 1978–81

Oil on canvas

Diptych: 108 x 168 in. overall

Revolution Pastorale, a major work, is both intensely personal and political. In the early 1960s Petlin was living and working in Paris. But when UCLA invited him to join the faculty as a visiting artist in 1964 (along with Richard Diebenkorn and Lynn Foulkes), Petlin was glad to go because he was becoming increasingly critical of American involvement in Vietnam and felt the need to return to the US. While in California, Petlin became a principal organizer in the antiwar movement. He founded the Artists' Protest Committee, which grew out of meetings at the Dwan Gallery, where John Weber was director. In 1966 Petlin, Mark di Suvero, and others created the *Peace Tower* in an empty lot between Hollywood and downtown Los Angeles. The *Tower* was a sixty-foot-high steel armature, hung with over four hundred works from artists protesting the Vietnam War. (In 2006 Rirkrit Tiravanija collaborated with Petlin and di Suvero on a new *Peace Tower*, shown at that year's Whitney Biennial.)



Petlin moved to New York in 1967, where he continued his political activism. As a member of Art Workers Coalition, he collaborated with Frazer Dougherty and Jon Hendricks to create one of the most memorable images of the antiwar movement: a poster of a photograph of villagers dead in a road following the My Lai Massacre with the text “Q: And babies? / A: And babies.” When the Museum of Modern Art backed out of its plan to print and distribute the posters, the AWC had them printed on their own and distributed them in the museum, in front of Picasso’s *Guernica*.

Petlin began *Revolution Pastorale* not long after the Vietnam War had ended. Its fiery yellows evoke the nightmare of napalm, but as if they were a backdrop behind a scene of growing calm. *Revolution Pastorale* is the artist’s private and enigmatic declaration of hope after years of fierce resistance.

EXHIBITED

Venice Biennale, Italian Pavilion, 1982. Curated by Luigi Carluccio.

Irving Petlin: Recent Paintings and Pastels, Marlborough Fine Art, London, 1982

Irving Petlin: Recent Paintings and Pastels, Marlborough Gallery, New York, 1983

Irving Petlin: Out of the Shadows, School of the Museum of Fine Art, Boston, 2001

Irving Petlin: 2010, Kent Gallery, New York, 2010

LITERATURE

Irving Petlin: Recent Paintings and Pastels. Exhibition catalogue. London: Marlborough Fine Art, 1982, cat. no. 2, ill. p. 13.

Irving Petlin: Recent Paintings and Pastels. Exhibition catalogue. New York: Marlborough Gallery, 1982, ill.

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JUDITH SHEA

Lower Manhattan Classic, 2006–09

Unique cast bronze heads patinated by the artist, hand-carved polystyrene foam, industrial felt, steel, wood, and rubber
80 x 48 x 18 in.

Lower Manhattan Classic is one of a group of sculptures collectively titled *Judith Shea: Legacy Collection*. The direct source of the *Legacy Collection* was the artist's experience of 9/11: Shea's home was, and still is, near Ground Zero. In a very personal response, Shea fashioned mannequin-like figures looking skyward, elegant in gray felt, dusted by debris. Several works from the *Legacy Collection* series have been acquired by the Yale University Art Gallery, where they are currently on view.



EXHIBITED

Judith Shea: Legacy Collection, Humanities Gallery, Long Island University Brooklyn Campus, 2009

The Nature of Process: Richard Bresnahan and Judith Shea, Talley Gallery, Bemidji State University Annual Arts Conference, Bemidji, Minnesota, 2009

LITERATURE

Judith Shea: Legacy Collection. Exhibition brochure. Brooklyn: Humanities Gallery, Long Island University, 2009, ill.

Christine Temin. "In Residence at Chesterwood." *Sculpture*, October 2013, pp. 24–27, ill.

Judith Shea. "Ground Floor Memorial." *Public Art Dialogue*, Spring 2013, pp. 110–16, ill.



Judith Shea: Legacy Collection, 2006-09

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