

CONSTRUCTED

IMAGE

CONSTRUCTED

OBJECT

Exhibition: Constructed Image
Constructed Object
February 11th -
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David Bishop
Humberto Chavez
Chung, Ching-Huang
Gerry Griffin
Janet Lofquist
Mikiya Matsuda
J. Creighton Michael
Nestor Otero
Carol Rosen
Hills Snyder

Curator: Geno Rodriguez

CONSTRUCTED IMAGE CONSTRUCTED OBJECT

A Context For Construction

By Peter Frank

One of the persistent approaches to form in 20th Century art—one of those compositional and/or material methods which recurs at various times in various places throughout the Late Industrial and Early Technological Ages—is that of construction. By “construction” I mean the compiling and building of disparate elements into wholes that elucidate or even exceed the sums of their parts. The two stages of Cubism, analytical and synthetic, introduced the idea into artistic discourse at the beginning of the century (interestingly, but logically, by first proposing a de-construction of given form, then proposing a new manner of re-construction). Cubism bespoke the perception of any artwork—or, for that matter, any object—as a sum of parts made to work as a whole by proper, or ingenious, construction; everything, living or inanimate, kinetic or inert, could thus be regarded as a machine, or at least a mechanistic analogue.

The dynamist program of Futurism and the construction - and ultimately utility-oriented ideals of avant garde art in Soviet Russia and Weimar Republic Germany emerged directly from this mechano-structural point of view, as did their anti-utopian mirror, Dada. To reduce to essentials and then, perhaps conversely, to build anew from the myriad parts was the at least quasi-rationalist method which predominated between the anti-rational eras of Symbolism/Expressionism and Surrealism/Abstract Expressionism. It is no wonder that intervening era was characterized by an especially close coordination of theory and activity between artists and architects.

Cubism’s innovators introduced the specific concept of constructed sculpture. Pablo Picasso’s early assemblage-sculptures were three-dimensional equivalents of his synthetic Cubist collages, the “next logical step” (the logicity of that step itself attractive in this rationalist context). Giacomo Balla, Umberto Boccioni, and other Futurists extended this sculptural practice, combining the tools of the stonemason and metalsmith—those of the traditional sculptor as well—with those of the carpenter and the cobbler. Their Russian counterparts proceeded even more boldly along these lines, as did the artists working in three dimensions at the Bauhaus.

The legacy of construction left us by the rationalist avant garde of the early 20th Century is thus a literal as well as theoretical one. And, whether a rationalist or an anti-rationalist spirit has predominated since, that legacy of construction keeps coming home to roost. Even Minimalism, with its emphasis on elemental and supposedly irreducible imagery, incorporates—and even when not incorporating, still points to—a perception of the integral artwork as an aesthetically functional arrangement of those elements. At the very least, by its own reducibility *to* such components, such an arrangement insists on the irreducibility inherent *in* its components, even if only through modular repetition.

The work displayed in “Constructed Image/Constructed Object” draws on this legacy. By now, the use of methods of construction in sculpture are commonplace; the sculptor who engages those methods now runs the risk not of being misunderstood, but of being dismissed for mere technical virtuosity or, perhaps worse, shoddy workmanship. As with so many other approaches and idioms, constructed sculpture is no longer innovative *per se*, but is only a provisional format in which each artist can establish his or her own distinctiveness.

This is true, in fact, of constructed *painting* as well. By “constructed painting” I do not mean two-dimensional Constructivism that follows the compositional dicta of post-Cubist non-objective styles like Russian Suprematism or Dutch Neo-plasticism. Rather, I refer to artwork that is basically painterly in approach and in actual substance, but which incorporates constructing techniques—shaping the canvas by reformulating the supporting substructure, for instance, or integrating three-dimensional objects into a collage image. In fact, the majority of the work in this show proposes, or capitalizes upon earlier proposals towards, a hybrid between painting and sculpture.

Such a hybrid has of course been an available method since Picasso fabricated those first synthetic Cubist sculptures in 1912. But those pieces were merely painted sculpture; their painterly aspects, no matter how complex and how completely derived from synthetic Cubist picture-making, were subordinate to volumetric considerations. Various of the Russian experimentalists—Vladimir Tatlin, for example, or Lyubov Popova—went further in dissolving the practical distinction between painting and sculpture in their own constructions, especially wall constructions in which color and structure assumed equal roles. As the artwork had been constructed and colored, it challenged the traditional notion of wall-oriented sculpture as mere bas relief, molded from a single material; as the artwork had been built out, it challenged the notion of painting as haptically flat but optically deep.

These challenges were subsequently subsumed into avant garde practice—until they became so diluted that they had to be reasserted by the “neo-Dada” activities of the late 1950s and early '60s (e.g. *Le Nouveau Realisme*, Environments and Happenings, Fluxus, Pop Art). This reassertion was obscured by the admittedly more significant disintegration of distinction effected by these activities between even more disparate media—between visual art and theater, for instance, or between music and language. But the establishment of such intermedial alternatives only made the painting-sculpture hybrid appear more reasonable, even moderate.

The diversion of primary attention to Intermedia manifestations in the last decade has encouraged greater experimentation among studio-bound artists. A reconsideration of art activity in the 1970s would, in fact, yield many examples of purely visual artists combining painterly and sculptural practices. In California there has been an especially strong "school" of such artists, notable for their innovative use of new materials and new methods of fabrication, including molded synthetics and pigmentation transfers. Towards the end of the decade artists in (and oriented towards) New York, inherently more conservative than their California counterparts in their selection and manipulation of materials, but not necessarily less adventurous in the formal ends to which they put their substances and methods, became conscious of themselves as constituting a "movement" of sorts toward the fusing of painting and sculpture—the fusing, that is, not just of the techniques and materials of painting with those of sculpture, but of the historical attitudes of painting with those of sculpture, certainly as redefined in the 20th Century.

No matter how dependent on pigmentation or, conversely, on the inherent properties of a molded substance any of the artists in "Constructed Image/Constructed Object" might be, it is apparent simply from this relatively informal compilation of work that the painting-sculpture hybrid is being sustained by the continuing interest and even loyalty the aesthetic of construction provokes among today's artists. Or is it vice versa? Is the combination of painting and sculpture sustained *by* the durability of constructionist practice?

It is likely, of course, that one tendency supports the other in certain of these artists, while in the rest the other tendency supports the one. It is also apparent that the issue of either tendency is more overt in some of these artists' attitudes than in others. Some of the artists in "Constructed Image/Constructed Object" are concerned primarily with the evocation of fanciful imagery, while others engage in the virtual replication of real objects (with significant alterations). Some wish to address decorative concerns, while others prefer to evoke architectural associations. Some work in precise, clean-edged styles, others are rougher-hewn. Some, both rough-hewn and precise, advance a formal openness, even elementalism, while others—also sharp-edged and multitextured alike—rely on structural complexity. Whatever the approach, and whatever the purpose underlying that approach, the unifying characteristic here is readily apparent, equally pertinent throughout, and radical only in its application in the hand of particular artists. The constructionist method—or, if you will, approach, attitude, style, movement, or even aesthetic—is well established by now. As you can see, however, it continues to be vital.

David Bishop

Born: 1959, Providence, Rhode Island

Resident: Long Island City, New York

Education: B.F.A., Sculpture, Rhode Island School of Design, Providence, Rhode Island, 1982

Art Studio Program, Sculpture, Rhode Island College, Providence, Rhode Island, 1977-80

Solo Exhibitions:

(Skulp cha) A Two-Man Invitational, Barrington College, Barrington, Rhode Island, 1982

Sculpture, Woods-Gerry Gallery, Rhode Island School of Design, Providence, 1982

Recent Work, List Art Center, Brown University, Providence, 1982

Group Exhibitions:

34: 83-84, The Clocktower, New York, 1984

International Mail Art Exhibition, Franklin Furnace, New York City, 1984

Sculptural Statements, Bronx Museum of the Arts, Bronx, N.Y., 1983

1984: Artists Respond, BACA, Brooklyn, N.Y., 1983

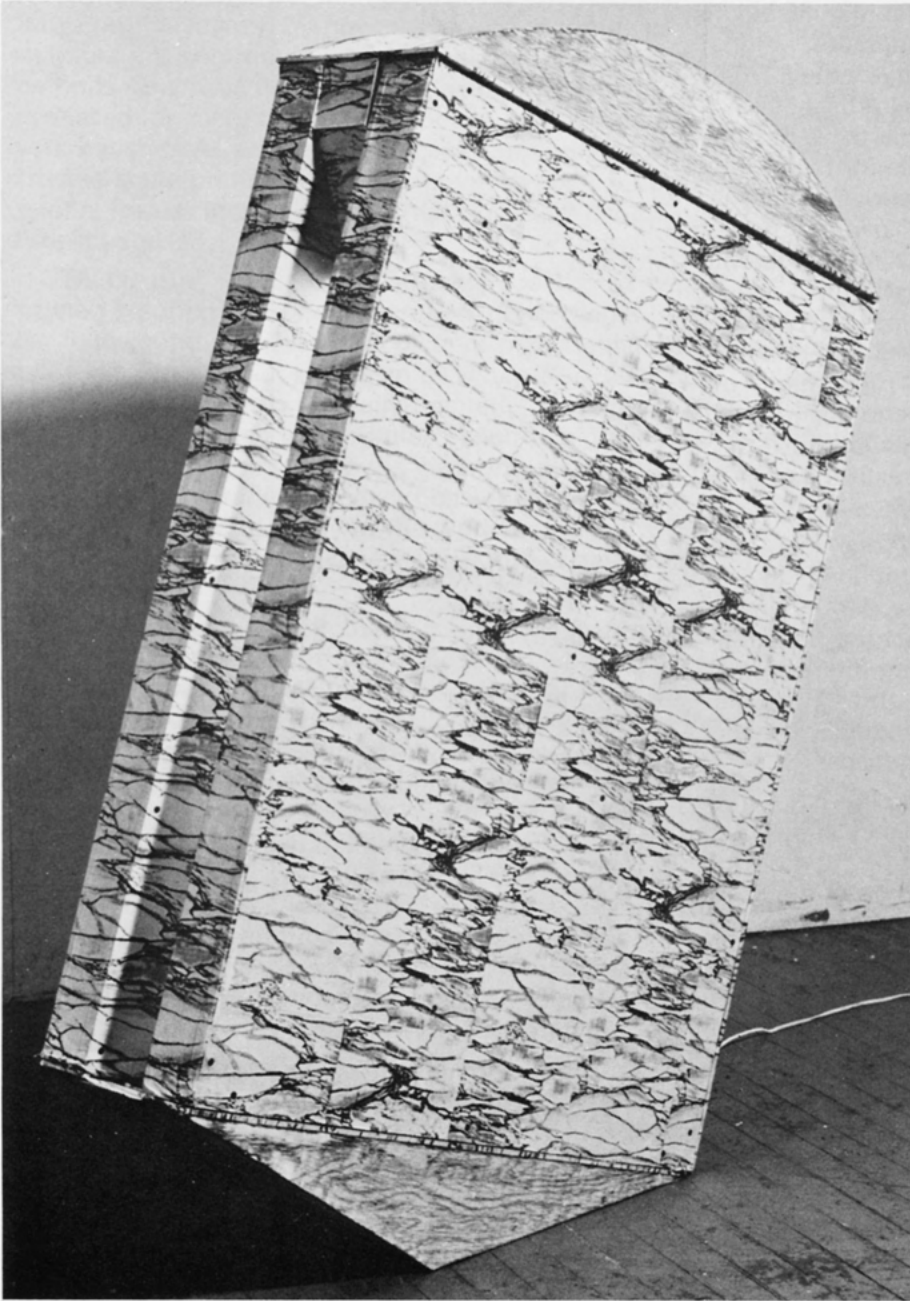
72nd American Annual At Newport, Art Association of Newport, Rhode Island, 1983

Painted Objects, Bank Building Gallery, Rhode Island School of Design, 1982

71st American Annual At Newport, Art Association of Newport, Rhode Island, 1982

9 Sculptors, Carreiro Gallery, Boston, MA, 1981

National Small Works Show, A Street Donnelly Gallery, Boston, MA, 1980

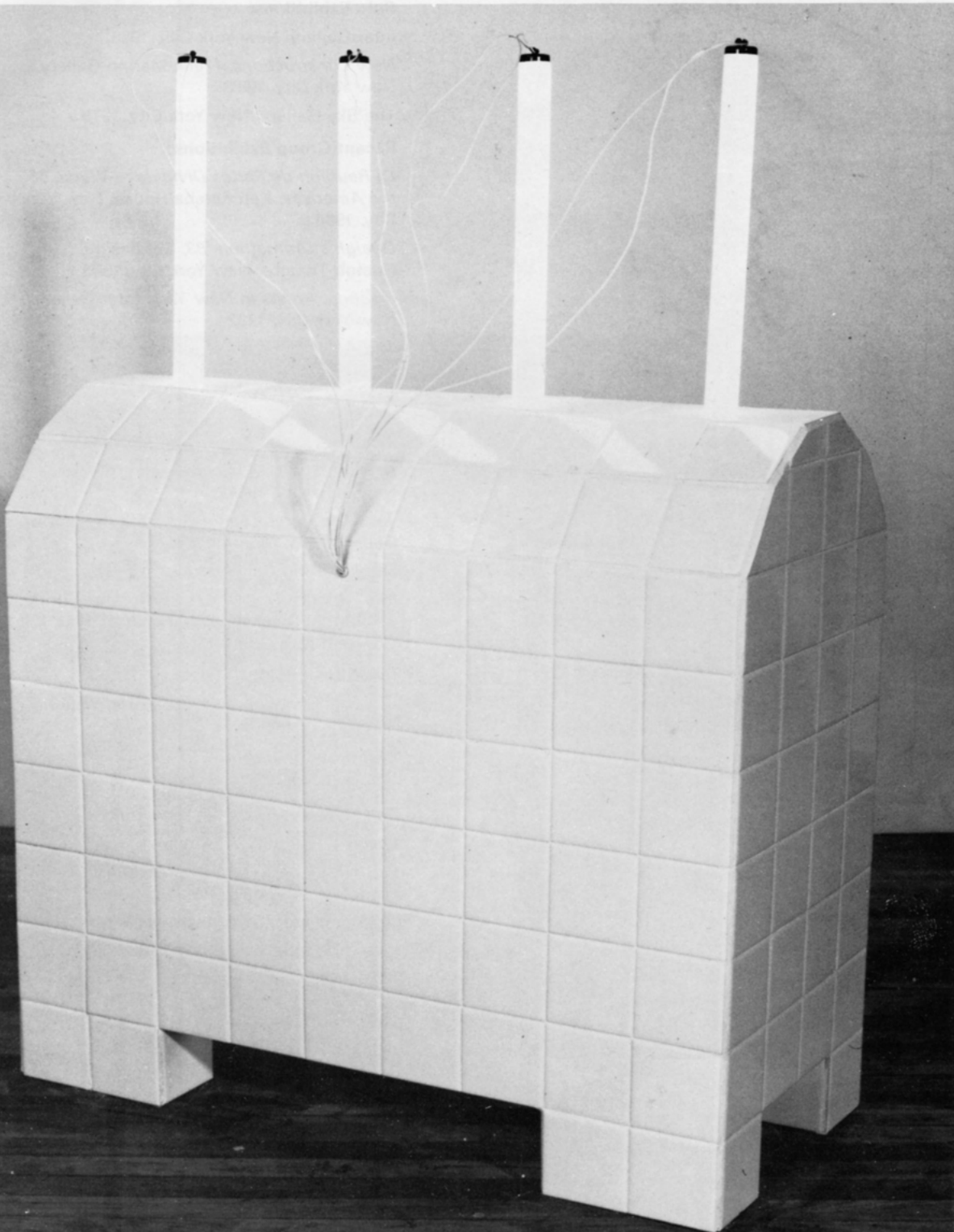


Above
Tilt 1982
5' x 3' x 10"
Mixed media
Photo: John Parish

Facing page
Alt'r 1983
54 x 39 x 18"
Ceramic tile,
fluorescent light
Photo: John Parish

Humbert Chavez

Born: Havana, Cuba, 1927
Resident: New York City
Education: B.A. New School for Social
Research, New York City

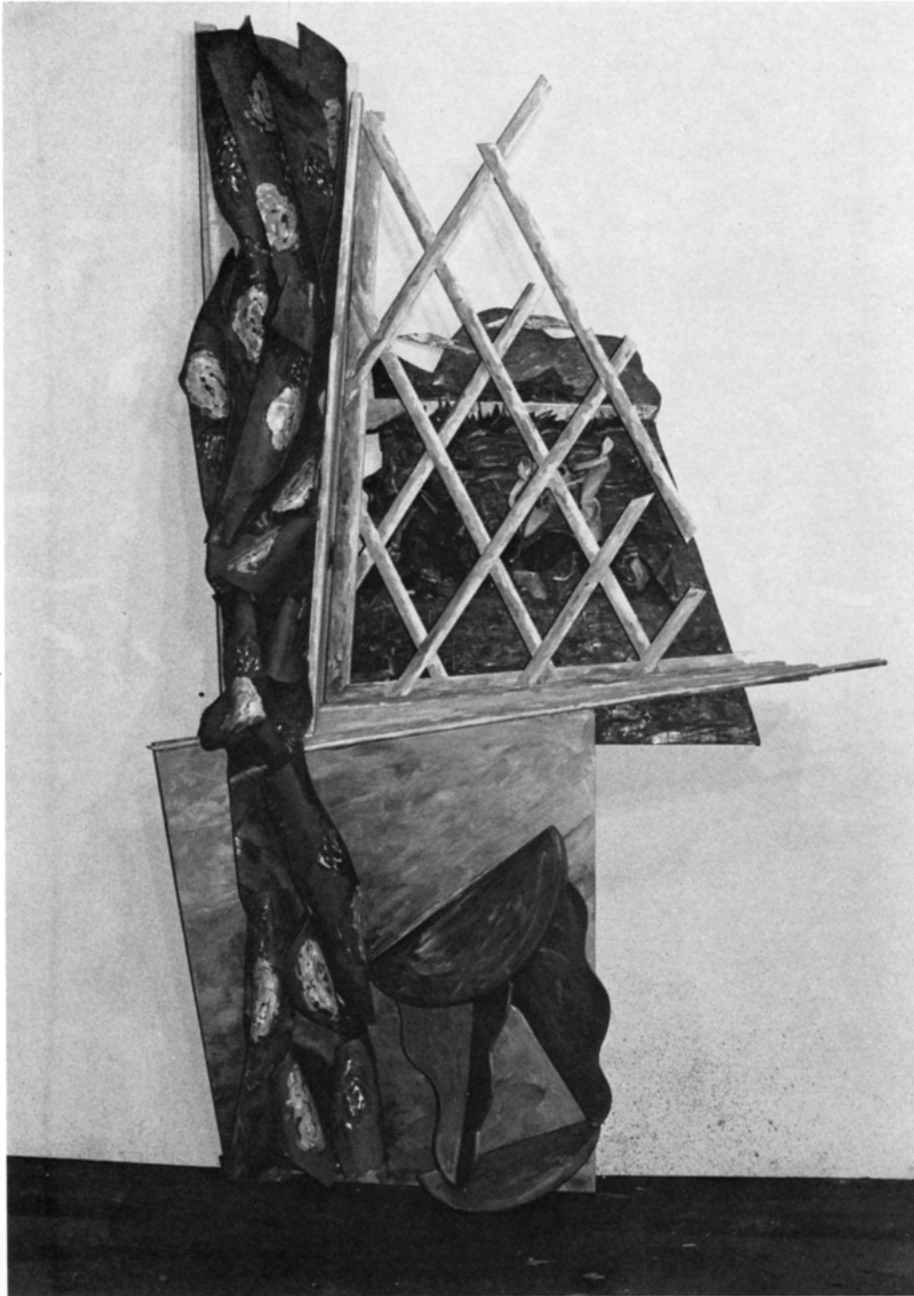


Humbert Chavez

Born: Havana, Cuba, 1937

Resident: New York City

Education: B.F.A., New School for Social Research, New York City



Above
*The Window
Remembers—Self
Portrait* 1981
86½ x 51 x 13½"
Acrylic, wood linoleum

Facing page
*Seascape Blues—For
Billie Holliday* 1981
70 x 54 x 10½"
Acrylic on wire
screening & wood

Solo Exhibitions:

Intar Gallery, New York City, 1983

New Constructions, Frank Marino Gallery,
New York City, 1981

The Sky Gallery, New York City, 1979

Recent Group Exhibitions:

*La Reunion de Partes Divididas—Works of
the Americas*, Ken Keleba House, New York
City, 1984

Quaigh's Dramathon '83, Set design,
Quaigh Theatre, New York City, 1983

Hispanic Artists In New York, Intar Gallery,
New York City, 1982

Mid America Biennial, juried exhibition,
Owensboro Museum of Fine Art, Kentucky,
1982

Works On Paper, Ronald Hunnings Gallery,
New York City, 1981

New Artists At Madison Square Garden,
New York City, 1981

Two And Three Dimensions, Frank Marino
Gallery, New York City, 1981

Frank Marino Gallery, New York City, 1980

Mid America National Art Exhibition, juried
exhibition, Owensboro Museum of Fine
Art, Kentucky, 1980

Awards:

National Endowment for the Arts, Visual
Arts Fellowship, 1983-84

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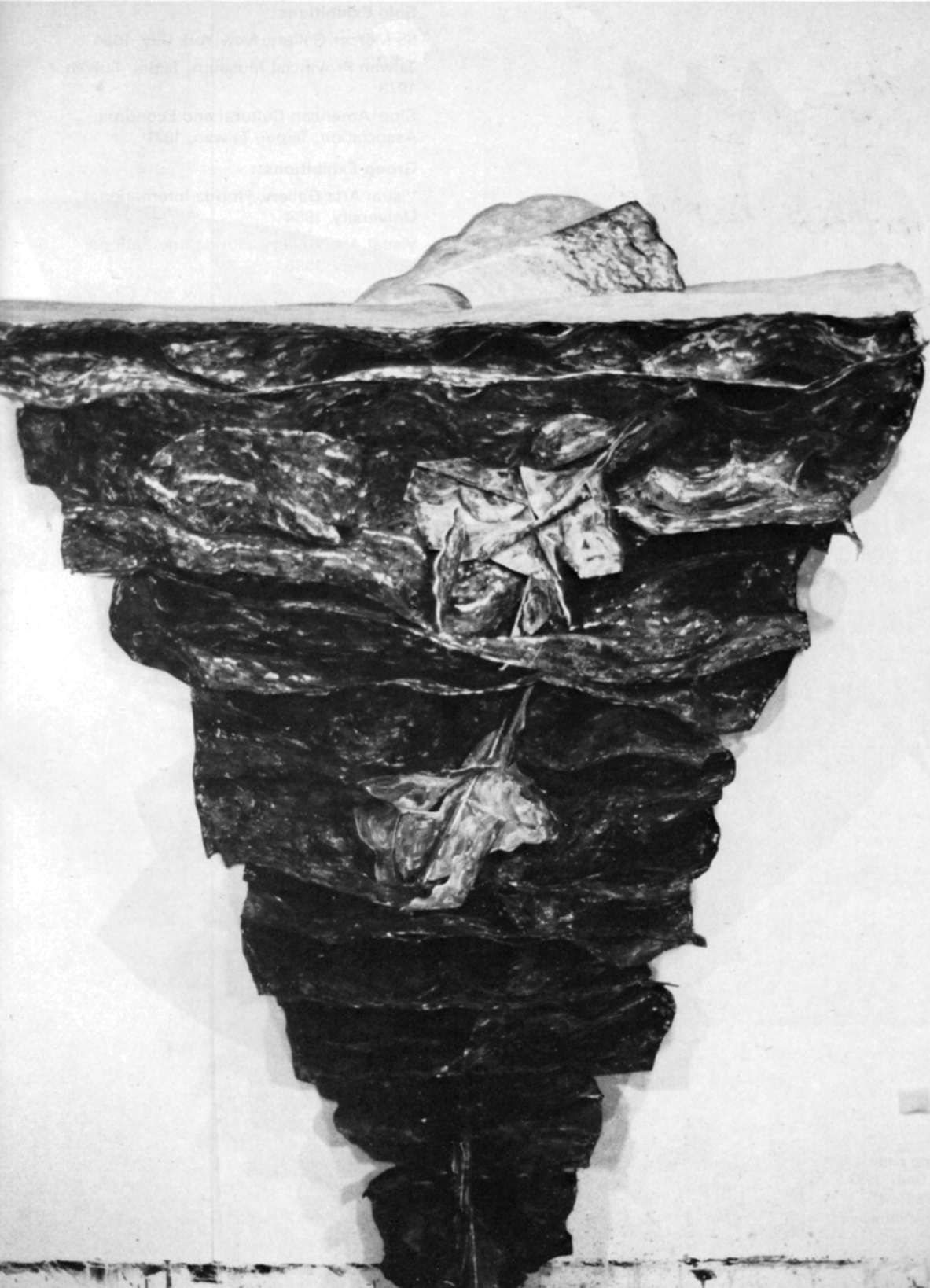
Chung, Ching-Hua

Box 1000

Princeton, New Jersey

1950

1950



Gerry Griffin

Born: Chicago, Illinois, 1942

Resident: New York City

Education: Arcosanti Foundation, Arizona, worked and studied with Paolo Soleri, 1970

M.F.A., School of the Art Institute of Chicago, 1965

B.F.A., School of the Art Institute of Chicago, majored in sculptural techniques, 1962

Recent Solo Exhibitions:

55 Mercer Gallery, New York City, 1982

Henri Gallery, Washington, D.C., 1980

Institute for Art & Urban Resources, P.S. 1, N.Y., 1979

Robert Freidus Gallery, New York City, 1978

Selected Recent Group Exhibitions:

Bridge Sculpture Competition, Pratt Institute Gallery, New York City, 1983

Sculptors Drawings, Valencia College, Florida, 1983

Sculpture At Greene Space, Organization of Independent Artists (O.I.A.), New York City, 1983

Gowanus Monumental Sculpture Exhibition, Brooklyn, N.Y., 1982

New American Drawings, Drawing Center, New York City, 1982

New Work, Studio Gallery, Washington, D.C., 1981

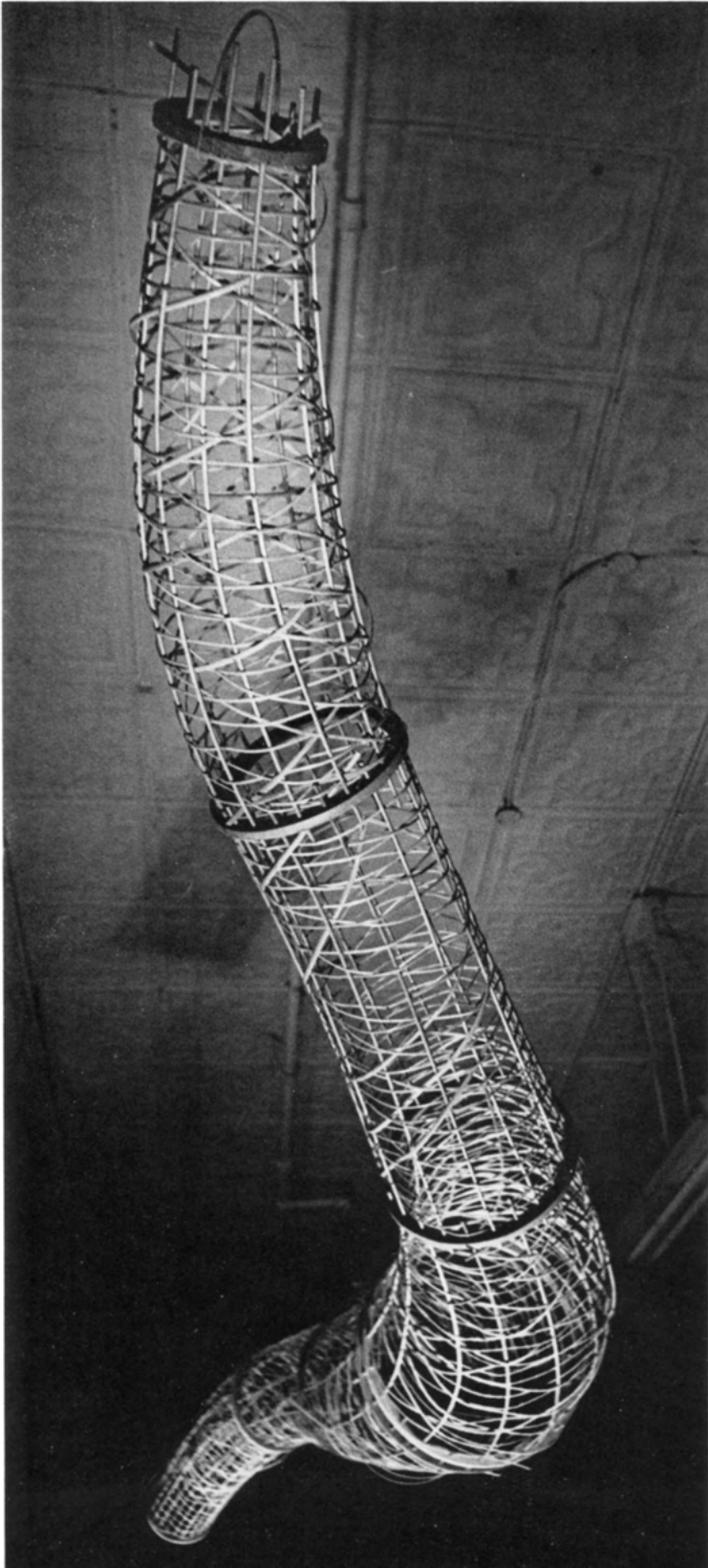
Small Works, New York University Gallery, N.Y.C., 1981

Maquettes And Models, Frank Marino Gallery, New York City, 1980

Eight From New York, wood sculptors, Lowe Art Gallery, Syracuse University, 1980

Wall Works, Alternative Museum, 1979

Post Card Size Artworks, Art Fair of Alternative Spaces, Bologna, Italy, and P.S. 1, New York City, 1978



Left

Star Trap 1980

12' L x 2 1/2' Dia.

Bent wood & rattan

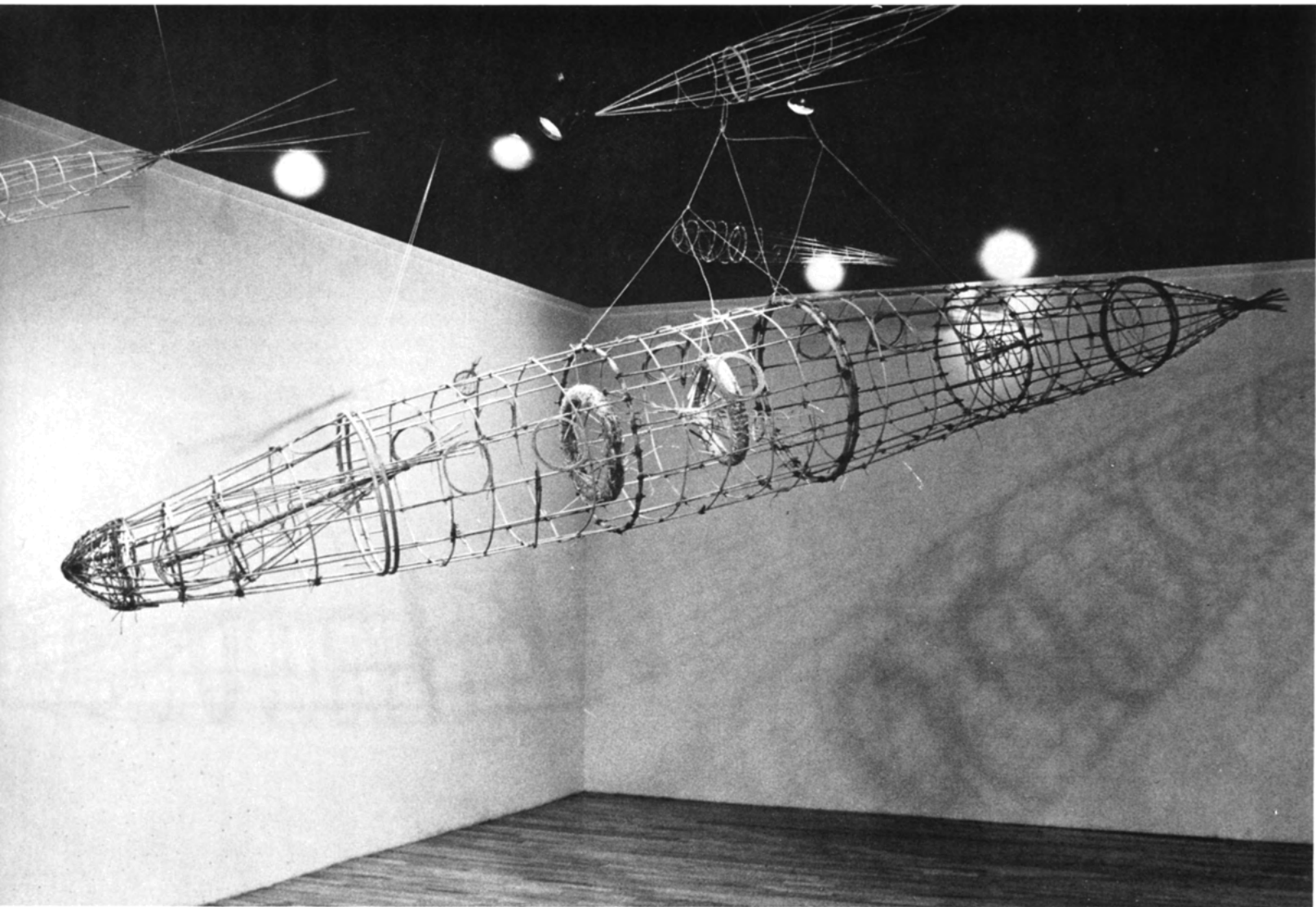
Facing page

Space Invader II

1983-84

14' L x 32" Dia.

Bent wood & rattan

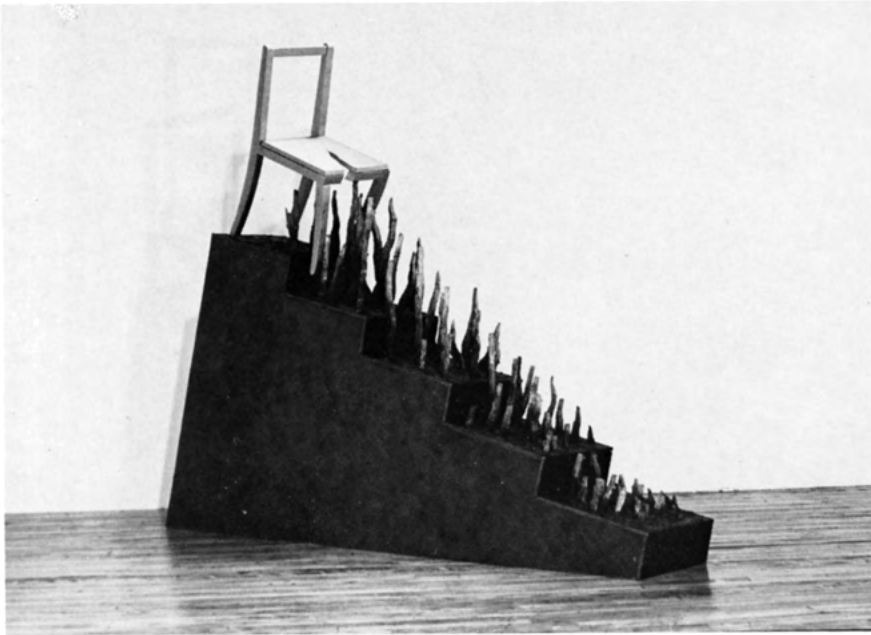


Janet Lofquist

Born: Glenwood, Minnesota, 1952

Resident: Minneapolis, Minnesota

Education: B.F.A., Minneapolis College of Art and Design, Minneapolis, 1972-76



Solo Exhibitions:

Kiehle Gallery, St. Cloud State University, St. Cloud, MN, 1981

Coffman Union Gallery I, University of Minnesota, Minneapolis, 1977

Minneapolis College of Art and Design, Minneapolis, 1976

Recent Group Exhibitions:

New Directions: Eleven Artists, Minneapolis College of Art and Design, MN, 1983

Artemisia Gallery, Chicago, IL, 1982

Projects, Unseen Or Unrealized, The Minnesota Gallery, Minneapolis Institute of Art, MN, 1982

Minneapolis II, Business Salutes The Arts, Dayton's Gallery 12, Minneapolis, MN, 1981

Sculpture: Points Of View, Gallery 101, University of Wisconsin, River Falls, 1981

Environmental Art and Sculpture Exhibition, Minneapolis, 1980

In Situ, St. Paul Art Collective At Landmark Center, St. Paul, MN, 1979

Into Outside, The Minnesota Gallery, Minneapolis Institute of Art, Minneapolis, 1978

Sacred Earth, Artists Registry Gallery I, Robbinsdale, MN, 1978

Awards:

Jerome Foundation Emerging Artists Fellowship, 1983

National Endowment for the Arts Emerging Artists Fellowship Grant, 1981-82

Commission for outdoor work, University of Wisconsin, 1981

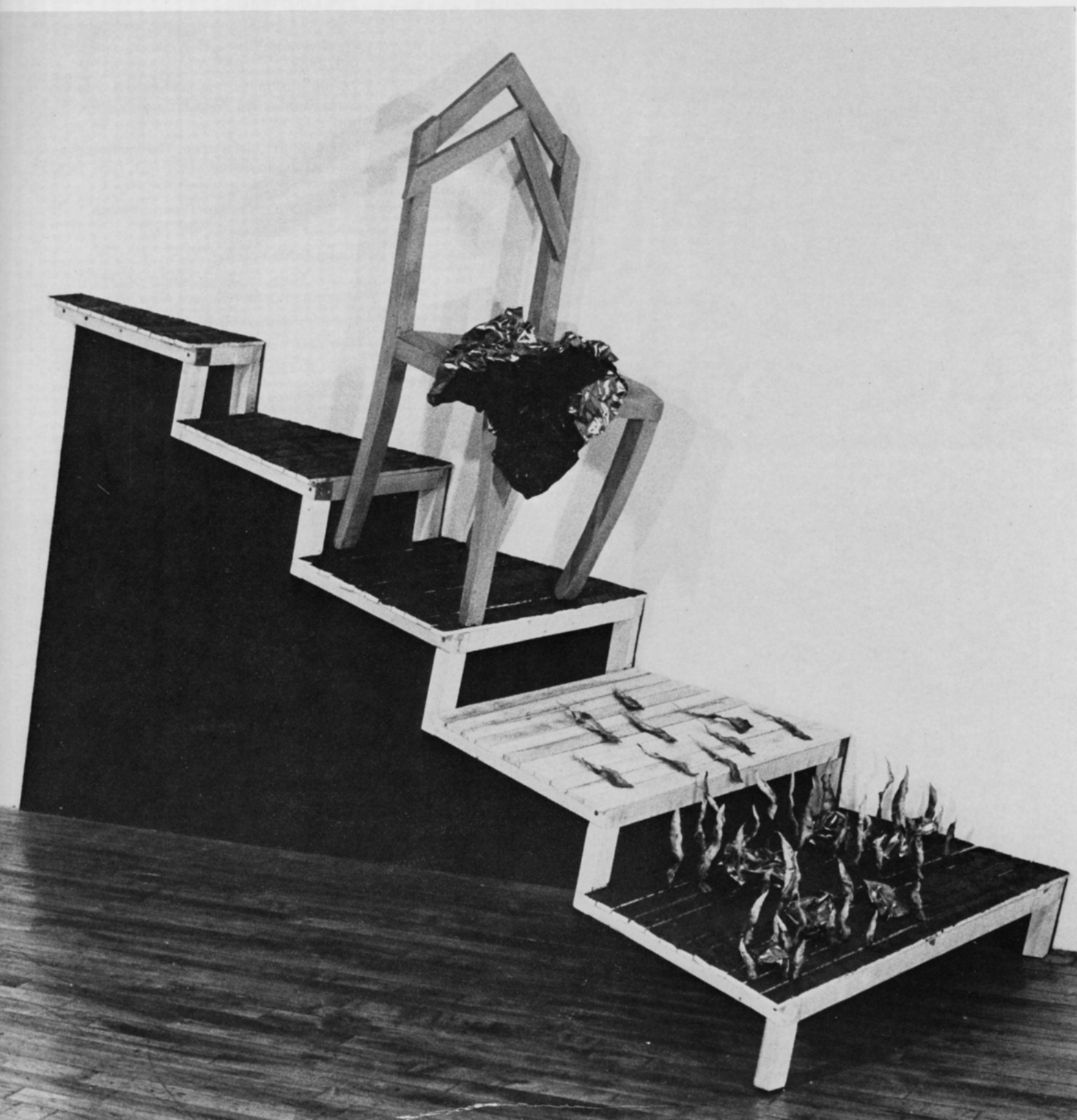
Minnesota State Arts Board Individual Project Grant, 1980

Above
Untitled 1983
17' x 8' x 6'8"
Wood, tar, paint

Facing page
Untitled 1983
4 x 15 x 5 1/2'
Wood, slate, lead,
tar, canvas paint

Mikiya Matsuda

1967-1968
Tokyo, Japan
1967-1968
Tokyo, Japan

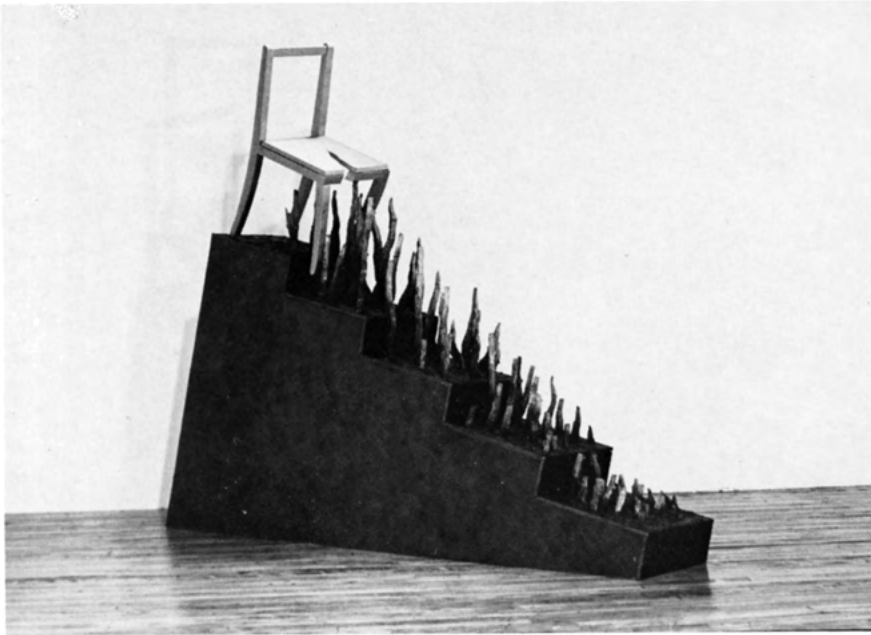


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Artemisia Gallery, Chicago, IL, 1982

Projects, Unseen Or Unrealized, The Minnesota Gallery, Minneapolis Institute of Art, MN, 1982

Minneapolis II, Business Salutes The Arts, Dayton's Gallery 12, Minneapolis, MN, 1981

Sculpture: Points Of View, Gallery 101, University of Wisconsin, River Falls, 1981

Environmental Art and Sculpture Exhibition, Minneapolis, 1980

In Situ, St. Paul Art Collective At Landmark Center, St. Paul, MN, 1979

Into Outside, The Minnesota Gallery, Minneapolis Institute of Art, Minneapolis, 1978

Sacred Earth, Artists Registry Gallery I, Robbinsdale, MN, 1978

Awards:

Jerome Foundation Emerging Artists Fellowship, 1983

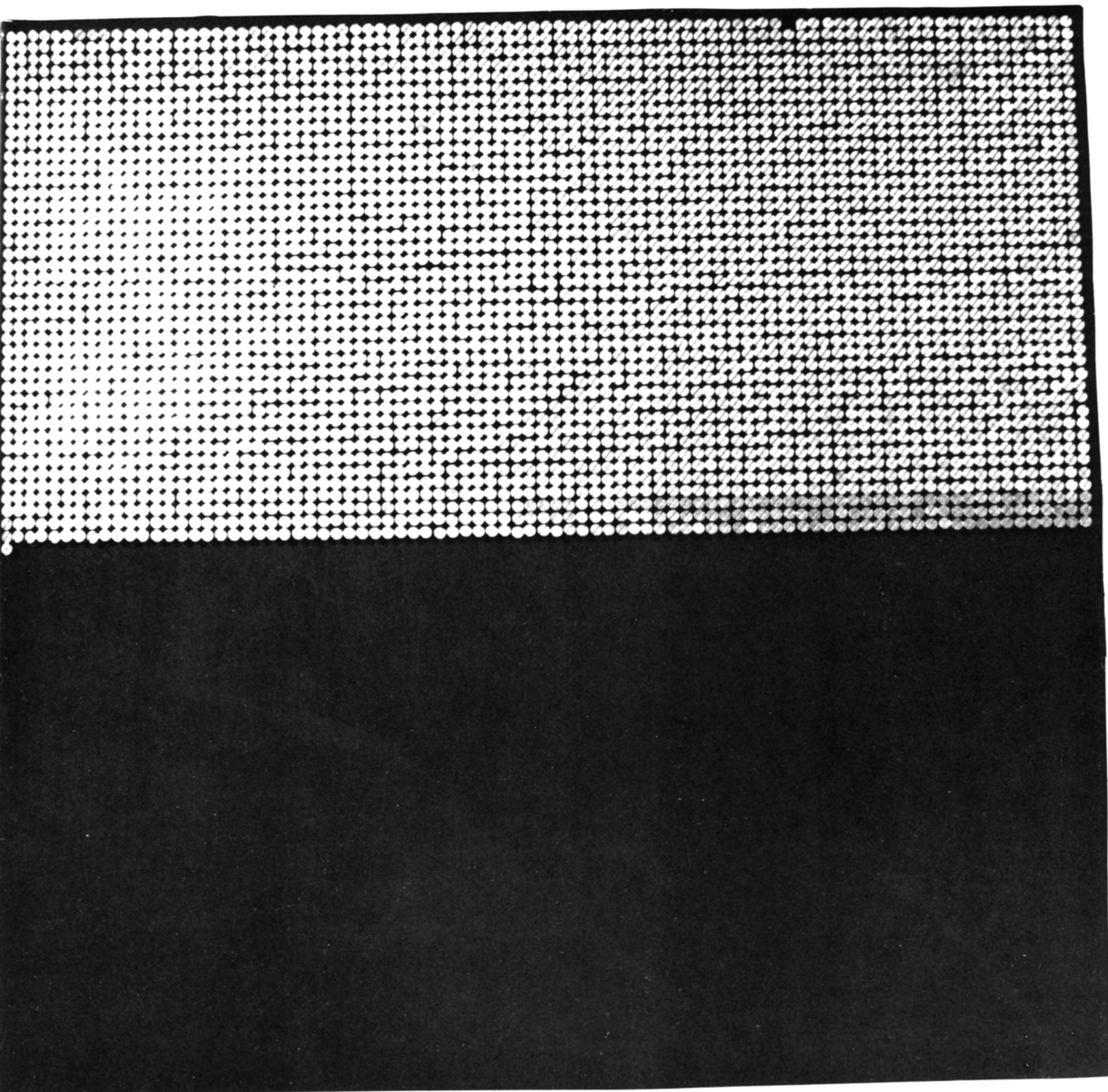
National Endowment for the Arts Emerging Artists Fellowship Grant, 1981-82

Commission for outdoor work, University of Wisconsin, 1981

Minnesota State Arts Board Individual Project Grant, 1980

Above
Untitled 1983
17' x 8' x 6'8"
Wood, tar, paint

Facing page
Untitled 1983
4 x 15 x 5 1/2'
Wood, slate, lead,
tar, canvas paint



J. Creighton Michael

Born: Knoxville, Tennessee, 1949

Resident: Brooklyn, New York

Education: M.F.A., Painting/Multimedia,
Washington University, 1978

M.A., Art History, Vanderbilt University,
1976

B.F.A., Painting, University of Tennessee,
1971



Selected Solo Exhibitions:

Wall Structures, Just Above Midtown, New York City, 1982

Punch (no Judy), Cemrel, Inc., St. Louis, Missouri, 1981

Memphis State University, Memphis, Tennessee, 1972

Selected Group Exhibitions:

Steel And Nylon, Small Walls, New York City, 1983

The New Formalism, Roger Litz Gallery, New York City, 1982

Textured Planes, invitational, Proctor Art Center, Bard College, Annandale-on-Hudson, N.Y., 1982

The Monument Redefined, Gowanus Annual II, Brooklyn, N.Y., 1982

5th Annual Small Works Competition, New York University, New York City, 1981

Crossovers, invitational, Just Above Midtown, New York City, 1981

Club Sandwich, Proposal: Gallery, Baltimore, MD, 1980

Six On Three, Riverfront Design Center, Laclede's Landing, St. Louis, Missouri, 1978

8th National Print and Drawing Exhibition, Minot State College, Minot, North Dakota, 1978

Selected Works, invitational, Terry Moore Gallery, St. Louis, Missouri, 1978

Works On Paper, invitational, Monmouth College, Monmouth, Illinois

Installations & Performances:

Alternate Take: Mic-Nic, installations w/ Jim Nickel, Central Park, New York City, 1983

From the Caves, collaborative dance/theatre work by Judy Trupin, Extrapolating Studio Theatre, N.Y.C.; Katherine Cornell Theatre, SUNY, at Buffalo, NY, 1983

Are Your Pants (Skirts) The Correct Length, multi-site work, New York City, 1983

Salute To Asparagus, Ten On Eight, 8th Ave & 53rd, New York City, 1981

Transgressions, window installation, 62 White Street, New York City, 1980

Above
Bishop—Widow 1982
67 x 17 x 5"
Nylon, wood

Facing page
Cloak/Wing 3 1982
69 x 49 x 4"
Nylon, wood, acrylic



Nestor Otero

Born: Caguas, Puerto Rico, 1948

Resident: New York City

Education: The School of Visual Arts,
Media Studies, 1976-77

Henry Street Settlement, New York City,
Ceramic Workshop, 1976



Solo Exhibitions:

Paisajes, The Association of Hispanic Arts,
New York City, 1978

Group Exhibitions:

Achecho, Cayman Gallery, New York, 1983

Strangers, Taller Boricua, New York City,
1982

Hispanic Artist In New York, New York's
City Gallery, Rutgers University, and The
Equitable Life Assurance Society, New York
City, 1981

Andrew Stein Salutes Boricua Artists, El
Taller Boricua, New York City, 1981

Taller Boricua At Rutgers, Rutgers Univer-
sity, New Jersey, 1981

Tercera Muestra de Pintura Y Escultura,
Instituto de Cultura Puertorriquena,
San Juan, Puerto Rico, 1980

Fantasies And Desires, New Rican Village
Cultural Center, New York City, 1978

Rostros al Sol, multi-media exhibition,
Galeria Morivivi, New York City, 1978

Confrontacion: Ambiente y Espacio, El
Museo del Barrio, New York City, 1977

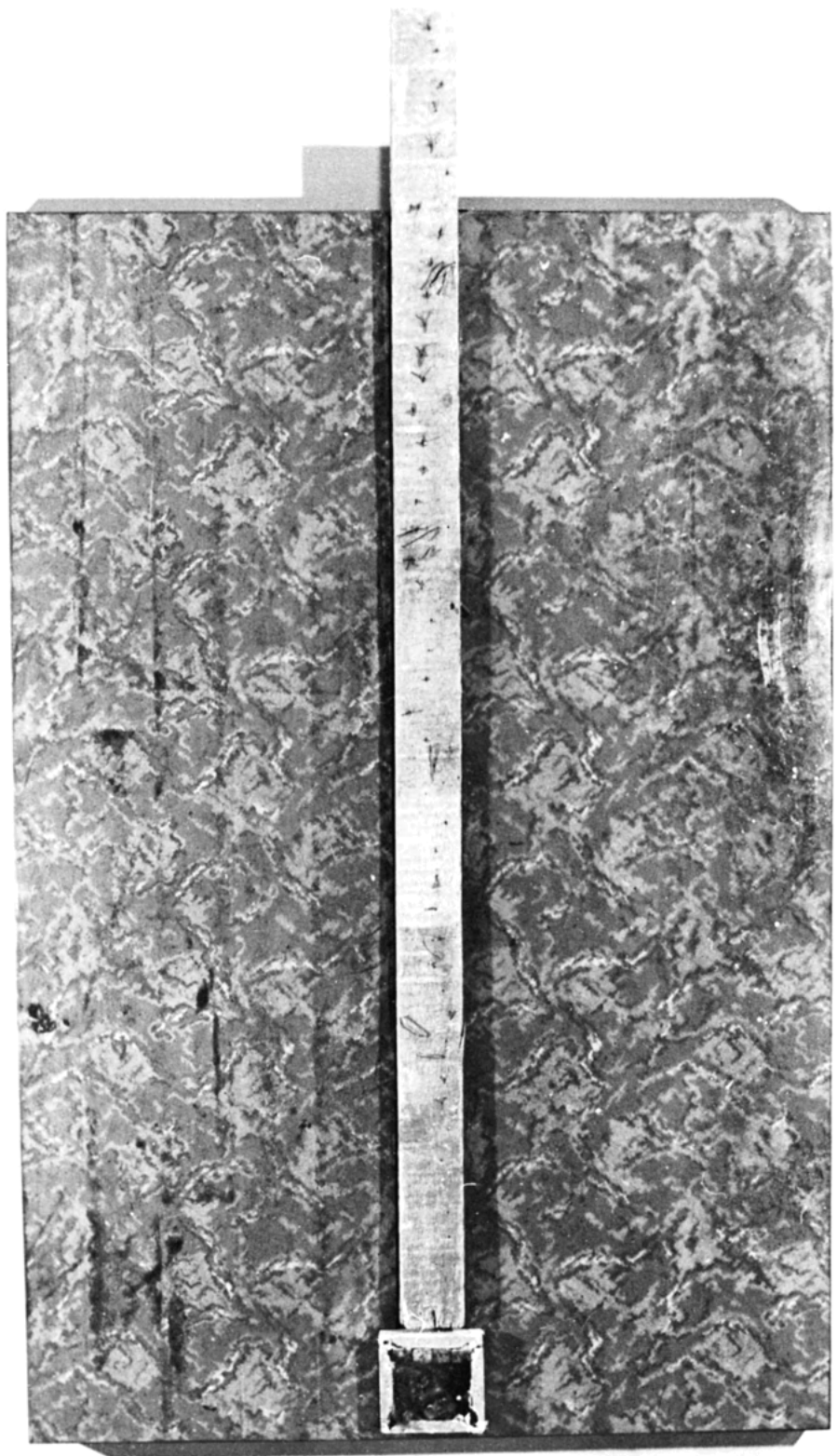
Visual Arts Exhibition of the 2nd Annual
Hispanic Arts Festival, New York City, 1977

My Hand Responds, Origen Gallery,
St. Thomas, V.I., 1973

Awards:

St. Gaudens Medal for Fine Draftsmanship,
School Art League, New York City

Gold Medal for Painting, Museo de Ponce,
Puerto Rico



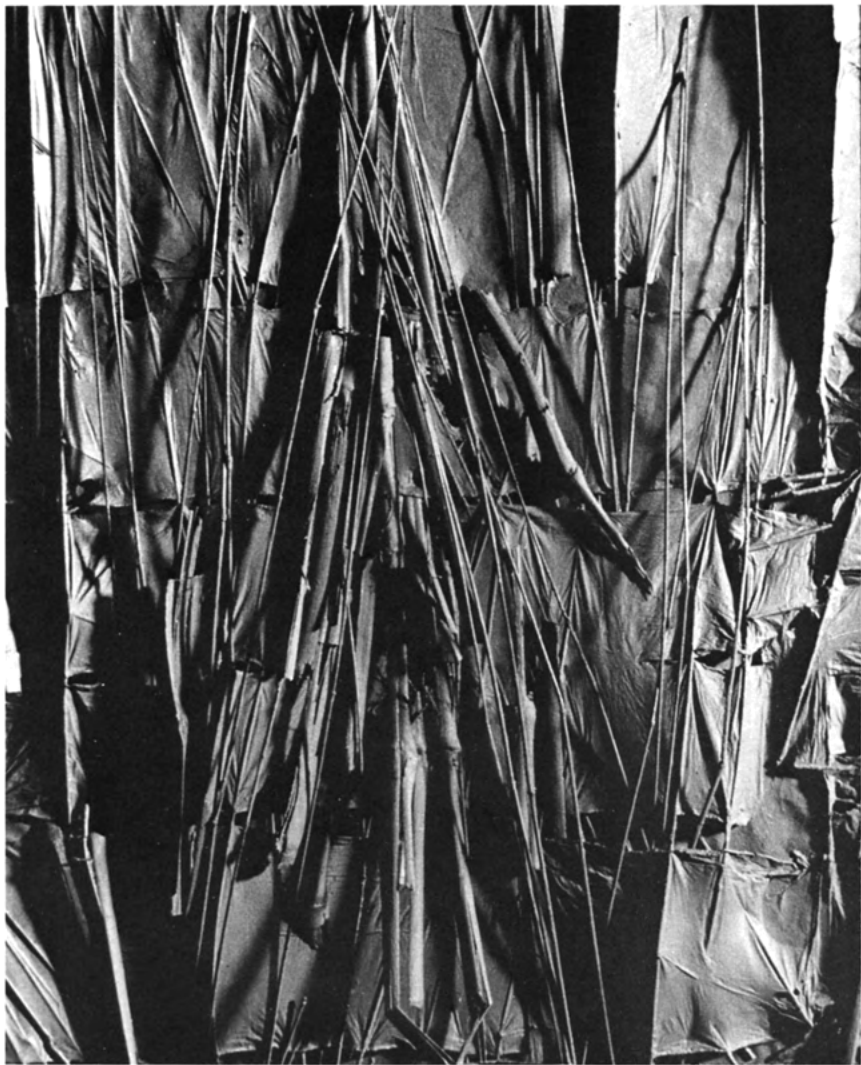
Carol Rosen

Born: New York City, 1933

Resident: Califon, New Jersey

Education: M.A., Hunter College, New York City, 1962

B.A., Hunter College, 1954



Above
Prairie Ridge Series VIII
1982
(Detail)
41 x 72 x 4"
Rope, wood, grass

Facing page
Prairie Ridge Series IX
1982
47½ x 74¼ x 4"
Rope, wood, grass

Solo Exhibitions:

Fairleigh Dickinson University, Hackensack, N.J., 1984

Evocations: Works In Handformed Paper, Newark Museum, New Jersey, 1980

Selected Recent Group Exhibitions:

Inside/Out: Constructions By New Jersey Artists, Montclair Museum, Montclair, N.J., 1984

Paperworks: Canada/USA, Alberta College of Art, Alberta, Canada, 1983

Hudson River Annual, Hudson River Museum, Yonkers, N.Y., 1983

4th Biennial, New Jersey State Museum & The Newark Museum, 1983

Artists Create Books, Bergen Community Museum, N.J., 1983

Works: Paper, traveling exhibition, Ohio University, Athens, Ohio, 1982

Artists' Books: From The Traditional To The Avant Garde, traveling exhibition, Alexander Library, Rutgers University, New Brunswick, N.J., 1982

Woman/Self/Artist, Terrain Gallery, New York City, 1982

Works On Paper, Art Institute of Boston, MA, 1982

Fiber Structure National, Downey Museum of Art, Downey, CA, 1981

Paper: Surface And Image, Printmaking Council of New Jersey, 1981

Getler/Pall Gallery, New York City, 1980, 1976

Fire And Water, Rockland Center for the Arts, West Nyack, N.Y., 1980

NEA Task Force Exhibition, Robeson Gallery, Rutgers University, 1980

Small Works, N.Y.U., 80 Washington Square East Galleries, New York City, 1979

Cast Paper, Pratt Graphic Center, New York City, 1978

Dimensions In Paper, Newark Museum, Newark, N.J., 1978

New Ways With Paper, Smithsonian Institution, National Collection of Fine Arts, 1977

Terrain Gallery, New York City, 1972, '73, '74, '75, '76, '79, '80, '82

Awards:

Fellowship Award, New Jersey State Council on the Arts, 1983, '84



Hills Snyder

Born: Lubbock, Texas, 1950

Resident: Austin, Texas

Education: Studied ceramics at the Universities of Texas in Austin and San Antonio, 1981-82

Studied painting & drawing, Texas Tech University, Lubbock, Texas, 1972-73

Selected Recent Group Exhibitions:

Textures, Line Form And Color, Dallas Museum of Fine Arts, Dallas, TX, 1983-84

Rutgers National Works On Paper, Rutgers University, Camden, NJ, 1983-84

Sculpture On The Wall, San Antonio Art Institute, San Antonio, TX, 1983

Touch With Your Eyes, Feel With Your Mind, Laguna Art Museum, Austin, TX, 1983

September Exhibition, Alexandria Museum, Alexandria, LA, 1983

Paper/Clay, Patrick Gallery, Austin, TX, 1983

4th Biennial Paper/Clay, Memphis State University, Memphis, TN, 1983

Drawing, Collage, Assemblage, State University College, Potsdam, NY, 1983

Works On Paper, Southwest Texas State University, San Marcos, TX, 1983

Masks And Fetishes, Sebastian Moore Gallery, Denver, Colorado, 1982

New Visions, Patrick Gallery, Austin, TX, 1982

Selections, Vertex Gallery, Taos, New Mexico, 1981

Mythmakers And Storytellers, Patrick Gallery, Austin, TX, 1981

Art Annual Two, Oklahoma Art Center, Oklahoma City, Oklahoma, 1981

Night Journeys, Lubbock Lights, Lubbock, TX, 1980

Zip Code Ground Zero, Rosco Louie Gallery, Seattle, Washington, 1980

Miniatures, University of Houston, Lawndale Annex, Houston, TX, 1979

End Of The Cycle, Laundry Lounge, Austin, TX, 1979



Above
Ghost Of Thief
Rising 1981
22 x 51 x 7"
Polychromed wood, oak,
plexiglass

Facing page
Hero Full Of
Wounds 1982
46 x 58 x 8"
Polychromed wood,
felt, plexiglass



Alternative Museum

The Alternative Museum is a non-profit organization dedicated to a pluralist 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 placed on the exhibiting of mid-career artists.

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

The Alternative Museum is partially funded by the National Endowment for the Arts and the New York State Council on the Arts.

Support has also come from ABC Inc., Edith C. Blum Fund, Chemical Bank, Robert Sterling Clark Corporation, Consolidated Edison Company, the Cricket Foundation, Exxon Corporation, IBM Corporation, Lago Petroleum Inc., Morgan Guaranty Trust, Touche Ross Co., Ludwig Vogelstein Foundation, The Weatherhead Foundation, and the friends of the Museum.

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