

HEIDE FASNACHT

DAVID FINN

JOEL FISHER

MEL KENDRICK

CREIGHTON MICHAEL

WADE SAUNDERS

ARCHAIC
ECHOES

MUHLENBERG COLLEGE

ARCHAIC ECHOES:

Heide Fasnacht

David Finn

Joel Fisher

Mel Kendrick

Creighton Michael

Wade Saunders

Essay by Cynthia Nadelman

Curator: Dorothy White

Muhlenberg College / Center for the Arts, 14 January - 2 March 1986

PREFACE AND ACKNOWLEDGEMENTS

As a group, the sculptors in this exhibition relish verbally denying their artistic ancestry. In fact, after moving away from their older brothers of the 1960s and 1970s — the emotionally muted Minimalists — these artists make work that relates to the universal sculptural mainstream, a current bound up with archaic traditions which transcend the values of Western classic culture. If this group recognizes the barrier to the truly primitive, it makes anxious, re-aestheticised or amusing affirmations of this situational dicotomy. It matches the extraordinary diversity of means that characterize sculpture - making at the end of the twentieth century with vigorous, diverse sculptural activity — pragmatic, romantic, serious, comedic, sensuous. It does not represent all facets of today's sculptural activity. Yet one concludes that these artists, like Gertrude Stein, say many things the meaning of which they will be unaware for some time. Thus, Heide Fasnacht's work recalls not merely a human neck or knee, a semiwild Dartmoor pony or a great horn-like *Cystiphyllum* coral but, perhaps, a Celebes kris, scabbard and grip. David Finn reverses archaic concepts of duality: Once upon a time the world was populated exclusively by animals — but these were magical creatures and could transform themselves into other animals, or birds, or people. During guardian-spirit performances the animal or bird performer removed his mask to become human. But Finn gives his refuse-formed men nonmagical cardboard box heads — generic bird—beast masks. As he accentuates the amusing dual animal—human (box mask — refuse) nature of these modern creatures he renders them existential, powerless, incapable of change. Creighton Michael, while stretching paper translucent like marble in sunlight, like polished shell tools, parallels the desire of the primitive artist to represent all the parts of his subject at once — whether seen or unseen — at any given moment. Joel Fisher is the most willing to own up to quotation from past art — not of content, but of representation. Yet his working process is the most eccentric. Exploiting himself, his environment and, finally, other representation in the name of art, he brings forth delightful, refined-yet-sensuous objects. If Mel Kendrick admires the gorgeous visual effects of painter Frank Stella he is

neither as glittery nor cold. Making marks on wood, effacing them, cutting through his effacements to echo process, he denies the sophisticated early twentieth century origins of his work but remains in communion with that ancestral Cubist home and its disposition toward awkward experimentation and affecting ancestor figural forms. While Wade Saunders' *3101 Grams*, 1984, recalls the peak on a gate at Angkor Thom, his iconic *Curtains*, 1983, evokes the austere ceremonial headdresses of the neolithic Celebes — sobering symbols of fertility, social status, a longing for life after death (or Utopia?). *Curtains'* relationship by artistic title to California van culture amusingly multiplies its natural, evocative power. Saunders' *Nostalgia: (for Hollis Frampton)*, 1985, is composed of a Gabon mask-like coat hook supporting an ordinary coathanger which, in turn, grips two miniature/ Minimalist cast bronze bas reliefs that look like black and white photographs hung out to dry in the off-balance spirit of Dadaism. Despite the groups' artistic diversity, much as "A rose is a rose is a rose," the same ancient elements — line, form, sculptural volume — remain indispensable, and that "old black magic" puts us in this new art's spell.

We are especially grateful to Diane Brown of Diane Brown Gallery, New York, to Caroline Martin and Salvatore Ala Gallery in New York and Milan, to Joyce Nereaux and John Weber Gallery, New York, to Craig Cornelius Gallery, New York, and to Vanderwoude Tananbaum Gallery, New York. We personally thank each artist for gracious assistance beyond the call of duty in making possible this examination of one important new sculptural trend. We thank Cynthia Nadelman for her insightful essay.

—Dorothy White
Gallery Director

ARCHAIC ECHOES:

Heide Fasnacht
David Finn
Joel Fisher
Mel Kendrick
Creighton Michael
Wade Saunders

“What are the roots that clutch?”

T. S. Eliot, *The Waste Land*

Among young sculptors today, there is a pervasive sense of wonder, even of innocence. It can be summed up in the question, implied in much of the work itself, how does a process become an object? Or, as Wade Saunders puts it, “How does something become what it looks like?” How, one might further ask, does something earn or grow into a name? So many questions — and so many solutions.

Painters ask similar questions of emerging imagery or of abstract marks, but they generally have a canvas or some other flat object as a physical and esthetic given. At this point, there are few givens where sculpture is concerned. Certainly, though, there is a growing desire and tendency to make things — and this in a generation instilled with mental rather than manual dexterity. The result is a situation in which artists are choosing and creating materials and working methods that best suit their own temperaments. To obtain a particular effect, an old technique may have to be learned or a new one, invented.

In the world of three-dimensional objects, once it becomes established that an artist isn’t making statues, figurines or architectural installations, the question arises: what is it that he or she is making? If it is abstract, it may well look like some random thing in the world — a hat, for instance, an anvil, a flower pot. It may be reminiscent of some other artist’s work, or of the style of another era or another place. It may actually mimic or depict something. It is more than likely, in spite of how aware of references artists are felt to be today, that the sculptor favors keeping a work ambiguous, personally relish-

ing the surprise of a newly discovered association. A parallel development in European art has been aptly characterized as “speculative sculpture.”

There is a purity mixed with sophistication in this picking up where sculpture left off at various earlier points in the century or farther back in history. Obviously, the importance of process — now wedded to product and not just pursued for its own sake — is a recent lesson. One danger in this brave new world of the remembered and the desired is that the references should become too open-ended. But that may be a critical pitfall which, having already been identified in an earlier generation, can now be avoided. Objects should be an artist’s best defense.

Joel Fisher’s emergence as a sculptor is almost paradigmatic of sculpture’s own re-emergence as an art consisting of actual entities to be viewed, even handled. This artist’s first step in the direction of materialization occurred some years ago with his presentation, as art objects in themselves, of the clean, white sheets of paper he had lately begun making. If his painter or conceptual-artist friends laughed, it must have been because the structural beauty and rigor of this special form was lost on them. Yet even the artist eventually had to concede that it was the process itself that made these basically mute forms distinctly his. There was little visual evidence to separate his handmade papers from the vast constellation of mundane and specialized commercial papers — even when, as on one occasion, he made a batch from the rags of his entire wardrobe.

What Fisher next did was to isolate specific strands of hair that fell onto his papers as he was making them and draw their configurations in pencil on a much larger scale next to the hairs themselves. While this proved a pleasing way of treating the planar aspect of his medium, it was Fisher's follow-up that was truly inspired. Proceeding from nothing more than these simple line drawings, he transferred his shapes into three dimensions, inventing every facet but the one mapped on the paper. There is little symmetry in the shape a hair takes; thus Fisher's resulting forms tend to look different from every angle. Only one shape — or view — will somewhat echo that in the drawing — and even that one now has volume.

Fisher works primarily in plaster and bronze — materials rich in sculptural tradition — and sometimes in wood or papier mache. Whether in the actual look of his forms or in their general disposition — the way they lean, sit or hang — he welcomes the associations they call forth. The elemental randomness of his work is reflected in his titles: they are often words created from typographical errors — close to, but not quite the same as, the originals. Starting with few preconceptions about sculpture, Fisher has dipped into a stream that runs from ancient pots to Buddhist sculpture to Medardo Rosso and Auguste Rodin. And all of it suggested by some strands of hair.

Seemingly borne on a different wind, David Finn deliberately sets out to depict one specific thing. His oeuvre is a growing race of creatures with human bodies made from refuse materials and heads covered with cardboard or metal masks. When in a gallery, the creatures are usually seated in chairs; when outdoors, in installations, they generally do as the natives do. Finn's title for the series is "Masked Figures"; the individuals have nicknames, but these are primarily for purposes of identification. The nicknames refer to the masks, which, as Finn points out, are usually the most human elements, even as they seem to represent animals (birds, a blue gorilla, an elephant). The bodies composed of refuse have a mangled, decaying look we are more likely to associate with animals and with death than with human life.

What Finn has really done is to create a kind of statuary vocabulary for the dispossessed, the less than heroic, the

everyday. Once we come to accept and understand the vocabulary, the readings are increased. In these figures suggestive of frightening histories and chaos somewhat mitigated by the scar-textured structure and by the individualistically ordered, frontal heads, we may come to recognize ourselves and those we know. We have long since assimilated the notion of an art of accretion; in sculpture such as Finn's we may put our understanding of it to more advanced use.

Here at the nexus between form and surface and expression stands the work of Heide Fasnacht. Hardly vessels for contemplation, reverie or worship, her sculptures — wall hung and deliberately demanding, obtrusive, even threatening — have a spirit of animation and a presence quite separate from anything actually depicted. As her work in laminated plywood has progressed from schematizations of physical laws and natural phenomena through an exploration of attitude, stance and kinesis and, most recently, to a more fixed and representationally suggestive state, it has also become, as she puts it, more "fleshed out."

Where stylized black stripes (borrowed, it seems, from masks from Zaire) were sufficient at one point for creating surface expression, Fasnacht soon found herself building up surface detail from the plywood itself. Splines of wood seemingly hammered at cross purposes into the laminations produce a spiny, bristling, almost drawn quality on the surface of the more recent works. Titles like *Pell Mell*, *Breakneck* and *Sidewinder* complete a story wherein the forms underneath the surface are active, disruptive, even violent. As if a storm has tentatively passed, Fasnacht most recently works with rounded forms, one of which is tellingly titled *Portrait*. Not exactly benign, this sculpture has a furious downward and circular configuration of plies, slyly sprinkled with soft pink and yellow bits of wood from unfinished earlier pieces. As the work begins to break away somewhat from the strong feelings engendered by earlier connections with ritual or cult objects, or even trophies, and moves toward a state that is slightly more objective, even classical, it is bracing to see the artist call a sculpture by the name suggested so many times before. Ultimately, the ambiguity of the word "portrait" can only contribute to the useful tension that was in Fasnacht's work the whole time the title was not.

While the exposed, expressive surfaces of Fasnacht's and Finn's sculptures alternately reveal and conceal interior regions, Creighton Michael's smooth, seemingly airtight structures are left quite open to scrutiny. Working with Rhoplex-coated paper stretched over wood-dowel frameworks and armatures of his own devising, Michael usually either twists the work at some point to reveal its understructure or leaves the paper skin translucent enough so that this understructure can be seen. A former painter, Michael says he thinks of his works as having shapes rather than forms, and, indeed, their relationships to the wall or the floor often deliberately overshadow their actual physical presences. Rather than pushing the pieces in the direction of painting, though, this phenomenon seems to confirm their identity as sculptures. One piece may jut out from the wall and come to rest just inches off the floor; another may emerge from the wall like a wing riding an updraft. Often a work illustrates or seems to defy principles of gravity: either way, it deals with gravity. Titles such as *Anvil* and *Kyoto* reflect visual as well as conceptual or sensory associations; usually their meanings are intentionally multiple.

Whether suggestive of physical phenomena, building principles or actual objects, Michael's titles and sculptures take shape as the work moves along. In his five-part work, *Trench*, rounded semiclosed forms that hug the wall are particularly allusive, even as they are elusive. The artist himself was reminded of a variety of things, from flints to Mycenaean helmets, as the work unfolded. The randomness of the shapes Fisher finds in his handmade papers Michael, it seems, builds into his stretched-paper sculptures. Considering their well-planned look, it is revealing to learn that Michael views the sandpapers used in the process of making them to be the works' primary drawings.

Looking more like the modern concept of "art" than anything else are Mel Kendrick's wood, bronze or iron sculptures on bases. If a connection can be made with, for instance, Bambara antelope headdresses, it is not with the animus of such works but rather with the quality of the carved shapes and the treatment of the material — the very formal and esthetic elements that often lead us to consider such archaic works as art. Similarly, any connection with

Cubism, or with Cubism's supposed adaption of African notions of form, is less appropriation on Kendrick's part than — again — a result of the direct way he works and of the materials he uses. Looking less like experiments with form in space and time than like tests of the circumscriptions of his own carving powers and of various woods, his sculptures tend to be push-pull demonstrations of what can be done or left undone with (generally three) plies of thick wood boards.

Different woods dictate different uses and appearances (and titles, as, for example, *Ebony Piece (One Lamination)*), but Kendrick works to resist the fetishization of wood surface or finish. Indeed, his current practice of casting wood pieces in bronze and sometimes iron puts a certain end to any designs he might have on the wood surfaces; these wood pieces are lucky if they exist at all after certain casting procedures. Apart from purposes of identification, Kendrick's retention of wood references in his titles — to wit, *Cast Basswood with Holes* — attests to the importance of the wood type in determining a sculpture's larger physical outcome. What Kendrick calls his "anticarpentry" — his use of glue, mock carpentry details, decorative flourishes that may look as if they have a purpose — becomes an ironic factor in the cast pieces, where proper carpentry wouldn't much matter anyway. Yet Kendrick's view seems not to be ironic. He puts his sculptures on bases, for instance, because no other way has presented itself for displaying works of medium proportions at a level where they can engage human beings. How else is one to deal with art works in the round?

Wade Saunders has given this issue some thought as well. One solution is to make small objects that can be placed on a table or shelf and, possibly, be picked up at will. This was common practice, of course, with nineteenth-century sculpture. Among the sculptures in Saunders' recent "Indic Objects" series — each piece in the series is formally titled by the amount of grams it weighs — is a humorous treatment of such table sculpture. *4053 Grams* is a cylindrical bronze work complete with two detachable bronze balls that may either nestle underneath the piece, when it is stood on top of them, or be cupped in two dips at the top. If one picks the piece up while the balls are underneath, they tend to roll away willy-nilly, making a wry commentary on sex and

(continued on page 24)

HEIDE FASNACHT

Born in 1951
Lives in New York

Education

New York University, M.F.A., 1982
Rhode Island School of Design, B.F.A., 1972

Selected Group Exhibitions

After Nature, (Curator: Stephen Henry Madoff) **Germans Van Eck Gallery**, New York, 1986

Current Abstraction, (Curator: Stephen Westfall), **Kamikazi**, New York, 1985

Oil and Steel Gallery, New York, 1984

Spiritualism in the '80s, **Nohra Haime Gallery**, (Curator: Ronny Cohen), New York, 1984

Artists' Toys, **Vanderwoude Tananbaum Gallery**, New York, 1983

Varieties of Sculptural Ideas, **Max Hutchinson Gallery**, New York, 1983

Hill Gallery, Birmingham, Michigan, 1983

Partitions, **Pratt Manhattan Center Gallery**, New York, 1982

Sculptors' Drawings (Curator: Corinne Robins), **Max Hutchinson Gallery**, New York, 1982

Bennington College, Bennington, Vermont, 1980

Art on the Beach, **Creative Time**, New York, 1980

Artists' Books U.S.A., **Los Angeles Institute of Contemporary Art**, Los Angeles, 1978

Documents VI, Kassel, Germany, 1977

Selected One-Woman Exhibitions

Hill Gallery, Birmingham, Michigan, 1986/84

Vanderwoude Tananbaum Gallery, New York, 1985/83

80 Washington Square East Galleries, New York, 1982

New Gallery of Contemporary Art, Cleveland, 1981

P.S. 1, Long Island City, 1971

Selected Bibliography

Nancy Princenthal, **Art in America**, January, 1986

Nancy Princenthal, **Art News**, January, 1984

Michael Brenson, *Artists' Toys*, **The New York Times**, December, 1983

Grace Glueck, **The New York Times**, October, 1983

Ellen Lee Klein, *New York Reviews*, **Arts Magazine**, October, 1983

Grace Glueck, *Screens*, **The New York Times**, Oct. 19, 1982

Selected Distinctions

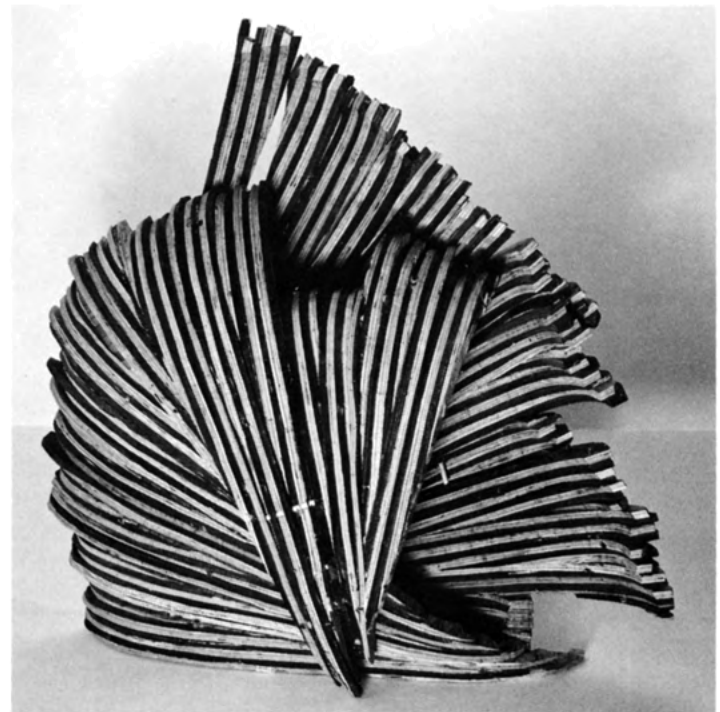
Edward Albee Foundation Fellowship, 1984

Heide Fasnacht

Pell Mell II, 1985

Laminated wood and india ink

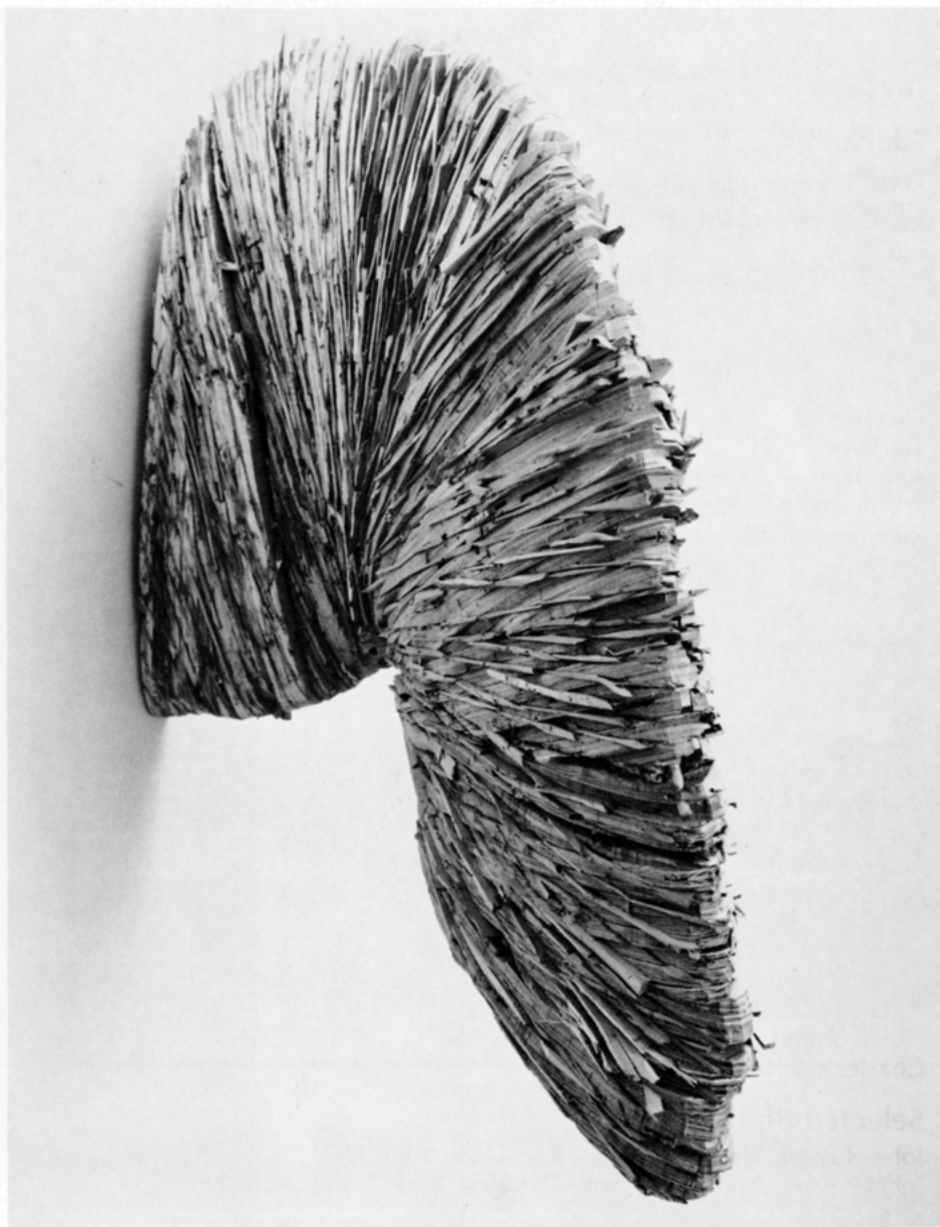
58 $\frac{7}{8}$ x 20 $\frac{1}{4}$ x 50 $\frac{1}{2}$ inches





Heide Fasnacht
Portrait, 1985
Laminated wood, enamel, acrylic, oil
27½ x 21 x 30 inches

Heide Fasnacht
Breakneck, 1985
Laminated wood, traces of oil paint
41 x 22 x 32 inches



DAVID FINN

Born in Urbana, Illinois, 1952
Lives in New York

Education

Cornell University

Selected Group Exhibitions

Conversions, **Germans Van Eck**, New York, 1986

Life in the Big City . . . Contemporary Artistic Responses to the Urban Environment, **Museum of Art, Rhode Island School of Design**, 1986

Foundation Cartier, Paris, France, 1986

Two-man exhibition with Ted Rosenthal, **Wake Forest University Fine Arts Gallery**, Winston-Salem, 1985

Anniottanta, International Exhibition organized by the commune of Bologna, Imola, Ravenna, Rimini, Italy, 1985

Affiliations: Recent Sculpture and its Antecedents, **Whitney Museum of American Art Fairfield County**, Connecticut, 1985

New York/Seattle, **Center on Contemporary Art (COCA)**, Seattle, 1985

Costumes, **Bette Stoler**, New York, 1985

Modern Masks, **Whitney Museum of American Art at Philip Morris**, New York, 1984

Aperto '84, **Venice Biennale**, Venice, 1984

Totem, **Bonnier, Charles Cowles and Germans Van Eck Galleries**, New York, 1984

Focus on Nature: The 20th Century, **Herbert F. Johnson Museum of Art, Cornell University**, Ithaca 1982

Selected One-Man Exhibitions

Anders Tornberg Gallery, Lund, Sweden, 1985

Galleria Salvatore Ala, Milan, 1985

Salvatore Ala Gallery, New York, 1984/83

Animal, **Fashion Moda**, The Bronx, 1983

Newspaper Children, **Massachusetts College of Art**, Boston, 1982

Selected Bibliography

College of Art, Boston, 1982

Liana Bortolon, *I totem di Finn*, **Grazia**, Italy, No. 2337, December 8, 1985.

Michael Brenson, *What's New Around Town in Outdoor Sculpture*, **The New York Times**, July 19, 1985

Michael Brenson, *Art: Modern Masks; An Assembly of Sculpture on Display*, **The New York Times**, December 28, 1984

Walter Robinson and Carlo McCormick, *Stouching Toward Avenue D*, **Art in America**, Summer, 1984

Alan Wintermute, *David Finn*, **Flash Art International**, March 1984



(preceding page)
David Finn
Monster, 1984
Refuse materials and painted cardboard
60½ x 22 x 26½ inches

David Finn
Masked Figure (Blue Gorilla), 1984
Refuse materials and painted cardboard
56½ x 38½ x 24 inches





David Finn
Masked Figure (Ganesh), 1984
Refuse materials and painted cardboard
59 x 24 x 36½ inches

JOEL FISHER

Born in Salem, Ohio, 1947
Lives in Brooklyn

Education

Kenyon College, A.B.

Selected Group Exhibitions

Paper as Image, Arts Council of Great Britain, **Sunderland Arts Centre**, Great Britain, **Cambridge University**, Kettle's Yard, Cambridge and elsewhere, January - August, 1983.

Selected Solo Exhibitions

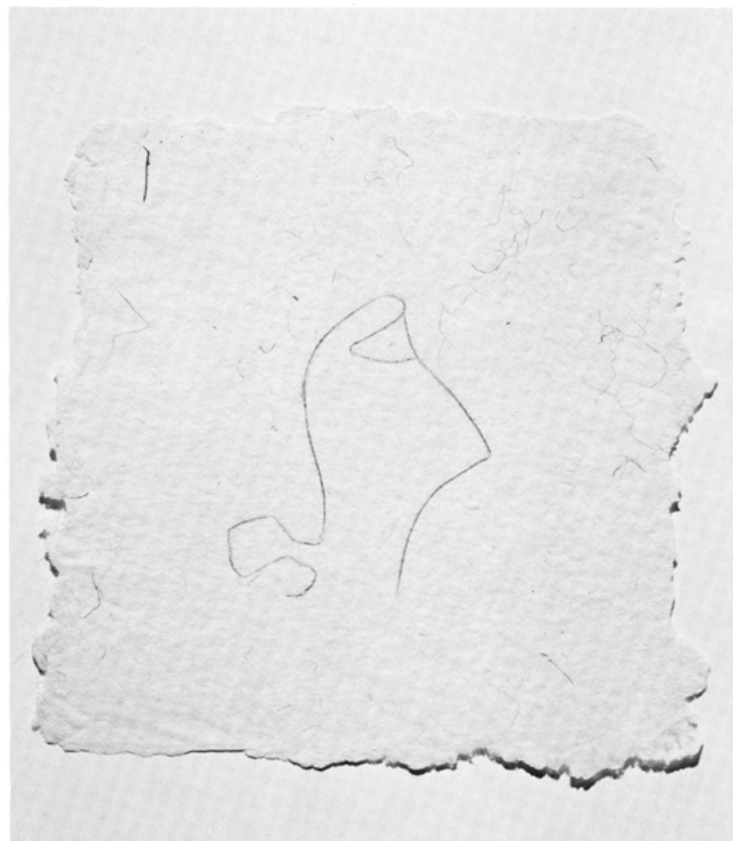
Dart Gallery, Chicago, 1986
Nigel Greenwood Gallery, London, 1986
Anders Tornberg Gallery, Lund, Sweden, 1986
Farideh Cadot, Paris, 1986
Gallery S-65, Aalst, Belgium, 1985
Diane Brown Gallery, New York, 1985
Matt's Gallery, London, 1984
Kunst Museum, Luzerne, 1984
Westfälischer Kunstverein, Münster, 1984
Diane Brown Gallery, New York, 1984
Gallery Tony, Bern, 1984

Selected Bibliography

Wade Saunders, *Interviews with Ten Sculptors*, **Art in America**, November, 1985
Joel Fisher, **Flash Art International**, April/May, 1984
Robin White, **View Magazine**, 1982

Selected Published Writing

An Image in Blankness, Museum of Modern Art, Oxford, 1977
Dissolution, Städtisches Museum, Monchengladbach, 1975
Instances of Change, **Bonomo Diffusione**, Bari, Italy, 1975



Joel Fisher
Drawing for Before Balzac, 1985
Pencil, found fiber, handmade paper
6¼ x 6¼ inches

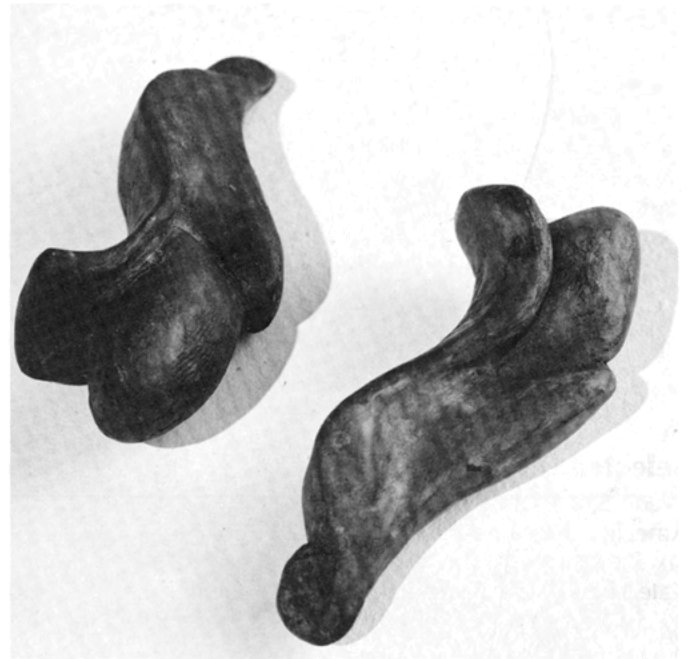
Joel Fisher
Before Balzac, 1985
Bronze; 20½ x 16 x 9 inches





Joel Fisher
Angel Pot (Wing Pot II), 1985
Bronze; 11 x 12½ x 4 inches

Joel Fisher
Paraph (Tulips), 1985
2½ x 7 x 3 inches each



MEL KENDRICK

Born in Boston, 1949
Lives in New York

Education

Trinity College, B.A., 1971
Hunter College, M.F.A., 1973

Selected Group Exhibitions

Whitney Biennial, **Whitney Museum**, New York, 1985
International Survey of Painters & Sculptors, **Museum of Modern Art**, New York, 1984
Contemporary Sculptors, **SUNY New Paltz**, 1983
Sandler for Independent Curators, Inc., 1983
New Drawing in America, **Sutton Place**, Guildford, Surrey, England, 1982
Aspects of Geometric Art, 1917-1980, **University Art Gallery, University of Kentucky**, Lexington, 1980
New Talent - New York, **Gallery of Contemporary Art**, Cleveland, 1980

Selected Solo Exhibitions

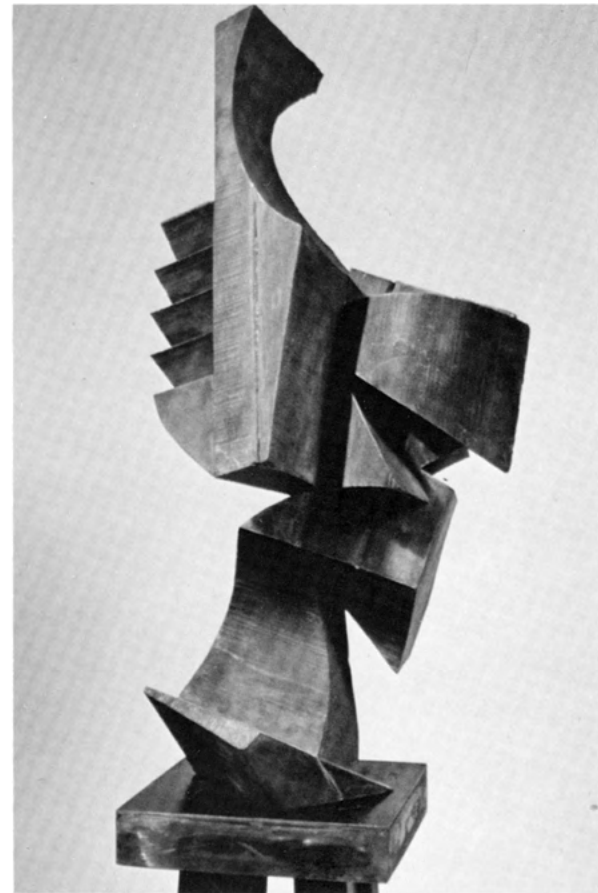
University of Massachusetts, Amherst, 1986
Barbara Krakow Gallery, Boston, 1986
John Weber Gallery, New York 1985/83
Margo Levin Gallery, Los Angeles, 1985/83
Carol Taylor, Dallas, Texas, 1982
Jorgensen Gallery, University of Connecticut, 1981
John Weber Gallery, New York, 1980
A.M. Sachs Gallery, New York, 1980
Artist Spaces, New York, 1974

Selected Bibliography

Wade Saunders, *Interviews with Ten Sculptors*, **Art in America**, November, 1985
Six Sculptures, **Art in America**, February, 1985
Kate Linker, *Mel Kendrick*, **Artforum**, September, 1983
Wade Saunders, *Mel Kendrick*, **Art in America**, Summer, 1983

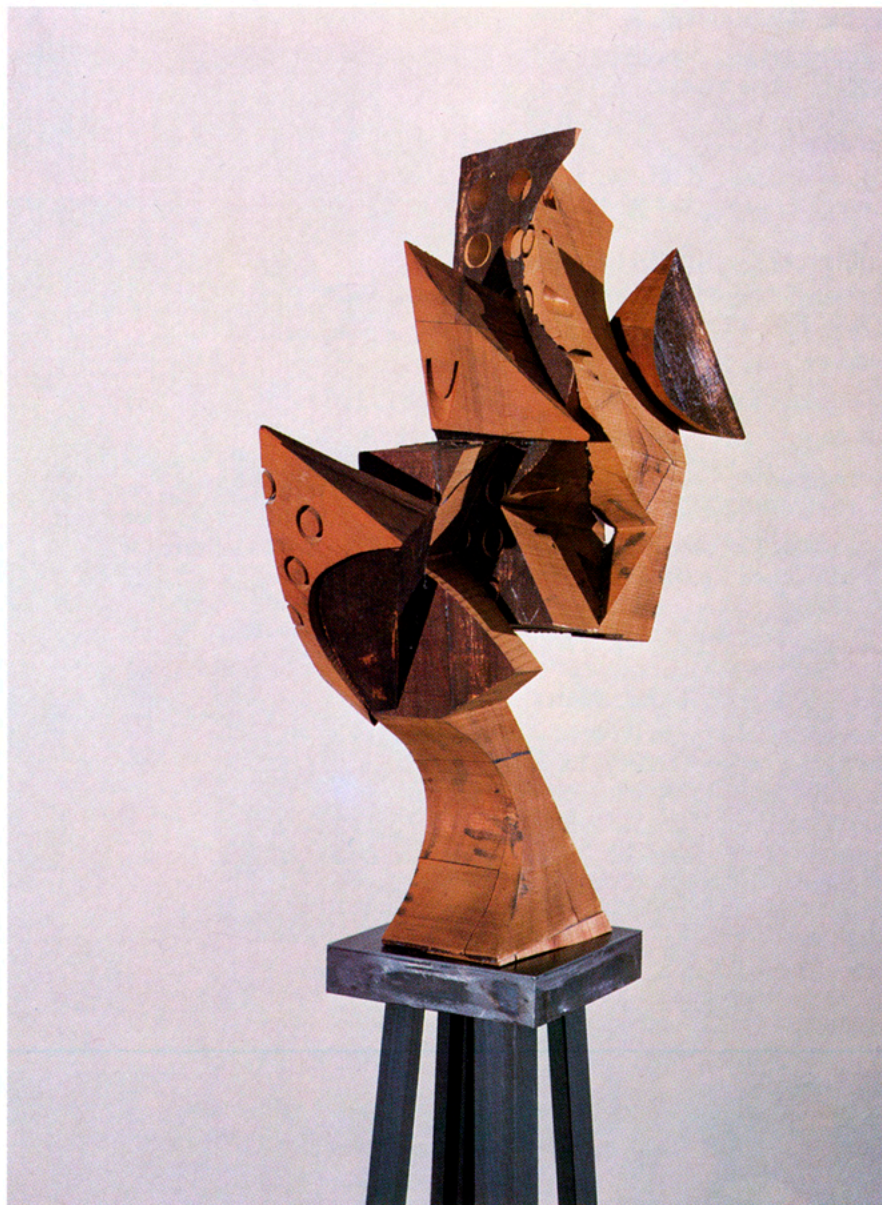
Selected Distinctions

National Endowment for the Arts Fellowship, 1981
CAPS Grant, 1978
National Endowment for the Arts Fellowship, 1978
CAPS Grant, 1974



Mel Kendrick
Five Piece Purple Heart Bronze, 1985
Bronze, casting of five, unique patination
29 x 12½ x 11 inches

Mel Kendrick
Mahogany with Dowel Plugs, 1985
Mahogany; 30 x 20 x 12½ inches



Mel Kendrick
Small Ebony (One Lamination), 1985
Ebony; 20½ x 9 x 6 inches



Mel Kendrick
Cast Iron with Teeth, 1985
Cast iron; 28½ x 8½ x 9½ inches



CREIGHTON MICHAEL

Born in Knoxville, Tennessee, 1949
Lives in Brooklyn

Education

Washington University, M.F.A., 1978
Vanderbilt University, M.A., 1976
University of Tennessee, B.F.A., 1971

Selected Group Exhibitions

Sculpture: The Language of Scale, **The Bruce Museum**,
Greenwich, Connecticut, 1985

Unaffiliated Artists III, **Hillwood Gallery**, Long Island University,
Greenvale, 1985

Exceptions 3: Paperworks, **Pratt Manhattan Center Gallery**,
New York, 1985

Irregulars, Wall Work, **Henry Street Settlement**, New York,
1984

Selections, **Rotunda Gallery**, Brooklyn, 1984

On Relief, **New York University**, New York, 1984

Constructed Image, Constructed Object, **Alternative
Museum**, New York, 1984

Textured Planes, **Bard College**, Annandale-on-Hudson, 1982

Crossovers, **Just Above Midtown, Inc.**, New York, 1981

Remains . . . The Artist in Environment, **Lowe Art Gallery**,
Hofstra University, Hempstead, 1979

Selected One-Man Exhibitions

Craig Cornelius Gallery, New York, 1985

Wall Structures, **Just Above Midtown, Inc.**, New York, 1982

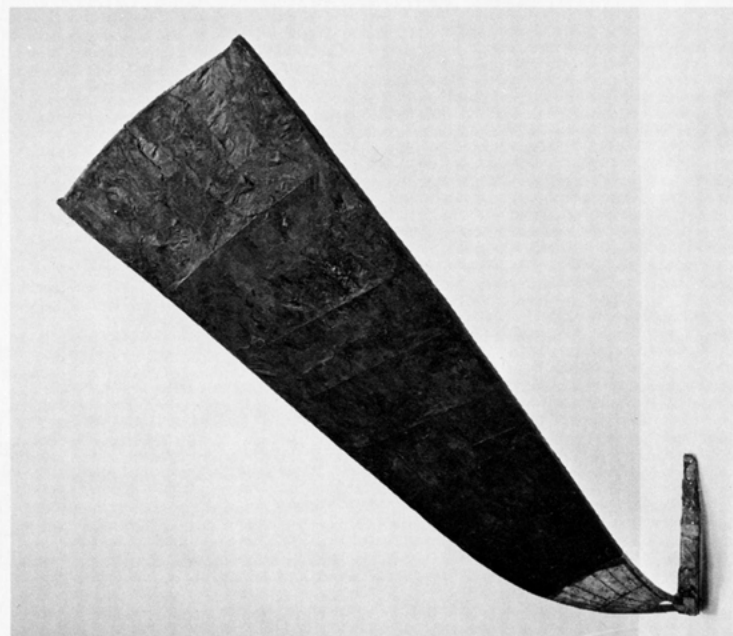
Selected Bibliography

Phyllis Braff, *Unaffiliated, Intense and Stimulating*, **The New
York Times**, July 28, 1985

Teresa Callahan, **The New Art Examiner**, Volume IX, No. 3,
January, 1982

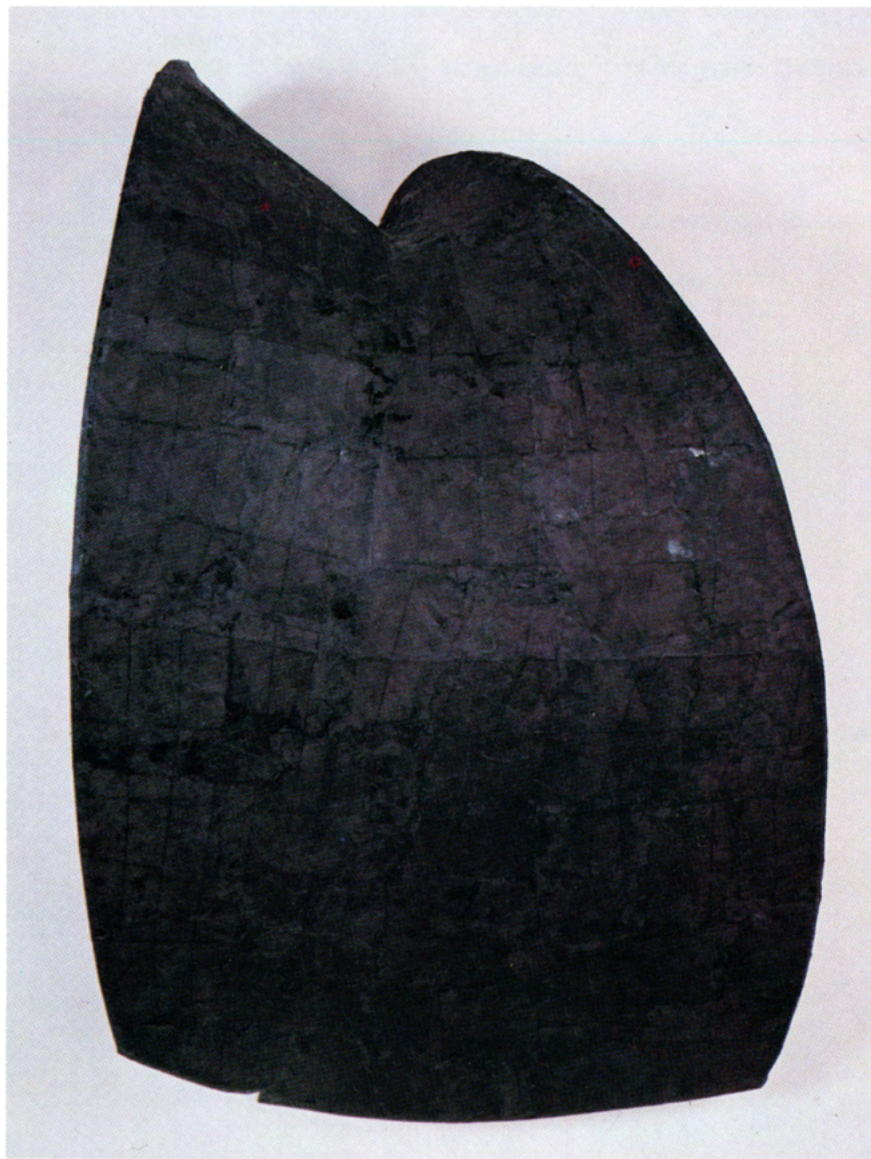
Selected Distinctions

Pollock-Krasner Foundation Grant, 1985
Edward Albee Foundation Fellowship, 1985

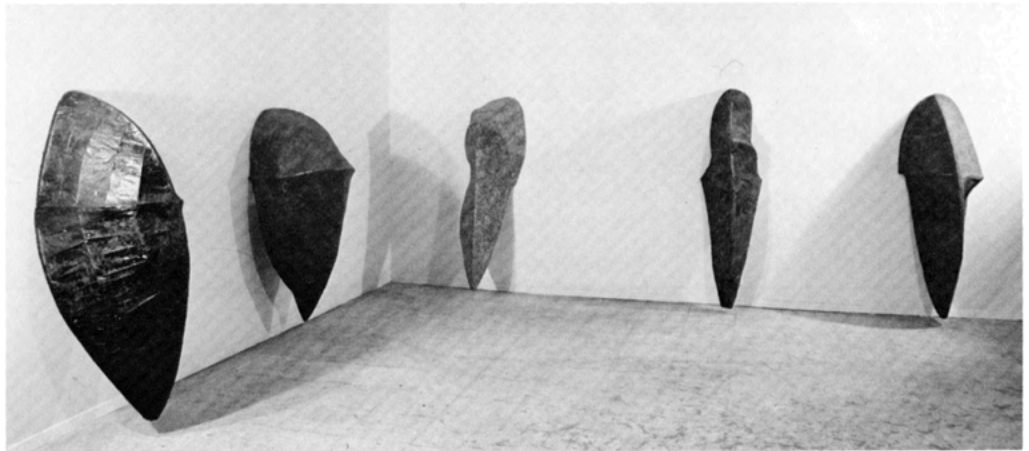


Creighton Michael
Kyoto, 1985
Paper, wood, charcoal, tin, acrylic
65 x 20 x 34 inches

Creighton Michael
Malatesta, 1985
Paper, wood and acrylic
57 x 36 x 20 inches



Creighton Michael
Trench, 1985
Paper, wood, charcoal, acrylic
5 objects, each approximately 60 inches in height



WADE SAUNDERS

Born in Berkeley, California, 1949
Lives in Brooklyn

Education

Wesleyan University, B.F.A., 1971
University of California, San Diego, M.F.A., 1974

Selected Group Exhibitions

The Success of Failure, **Diane Brown Gallery**, New York, 1984
Made in Philadelphia, **Institute of Contemporary Art**, Philadelphia, 1984
United States, **University of Virginia**, Charlottesville, 1983
Tradition, Transition, New Visions, **Addison Gallery of American Art**, Andover, 1983
Sculpture Now: Recent Figurative Works, **Virginia Museum**, Richmond, 1982
Sculpture in California 1975 - 1980, **Museum of Art**, San Diego, 1980
Postpuritanism, **The Clocktower**, New York, 1979

Selected Solo Exhibitions

Diane Brown Gallery, New York, 1986
Lawrence Oliver Gallery, Philadelphia, 1986
Diane Brown Gallery, New York, 1985/1984
University Art Gallery, San Diego State University, San Diego, 1985
Portland Center for the Visual Arts, Portland, 1985
Newspace, Los Angeles, 1985/1983
Quint Gallery, San Diego, 1985
Lawrence Oliver Gallery, Philadelphia, 1984
Linda Durham Gallery, Santa Fe, 1984
C. Grimaldis Gallery, Baltimore, 1984
Helen Shlien Gallery, Boston, 1984
Charles Cowles Gallery, New York, 1981

Selected Bibliography

John Russell, **The New York Times**, May 10, 1985
John Russell, *Wade Saunders*, **The New York Times**, April 27, 1984

Jon Meyer, *Wade Saunders*, **Arts Magazine**, September, 1982
Reagan Upshaw, *Wade Saunders at Charles Cowles*, **Art in America**, June, 1982
Robert Pincus-Witten, *Maximalism*, **Arts Magazine**, February, 1981

Selected Published Writing

Art in America, 1978-1985
Talking Objects: Interviews with Ten Sculptors, November, 1985
Rick & Balance: Mark di Suvero, December, 1983
Touch and Eye: 50's Sculpture, December, 1982
Hot Metal, Summer, 1980





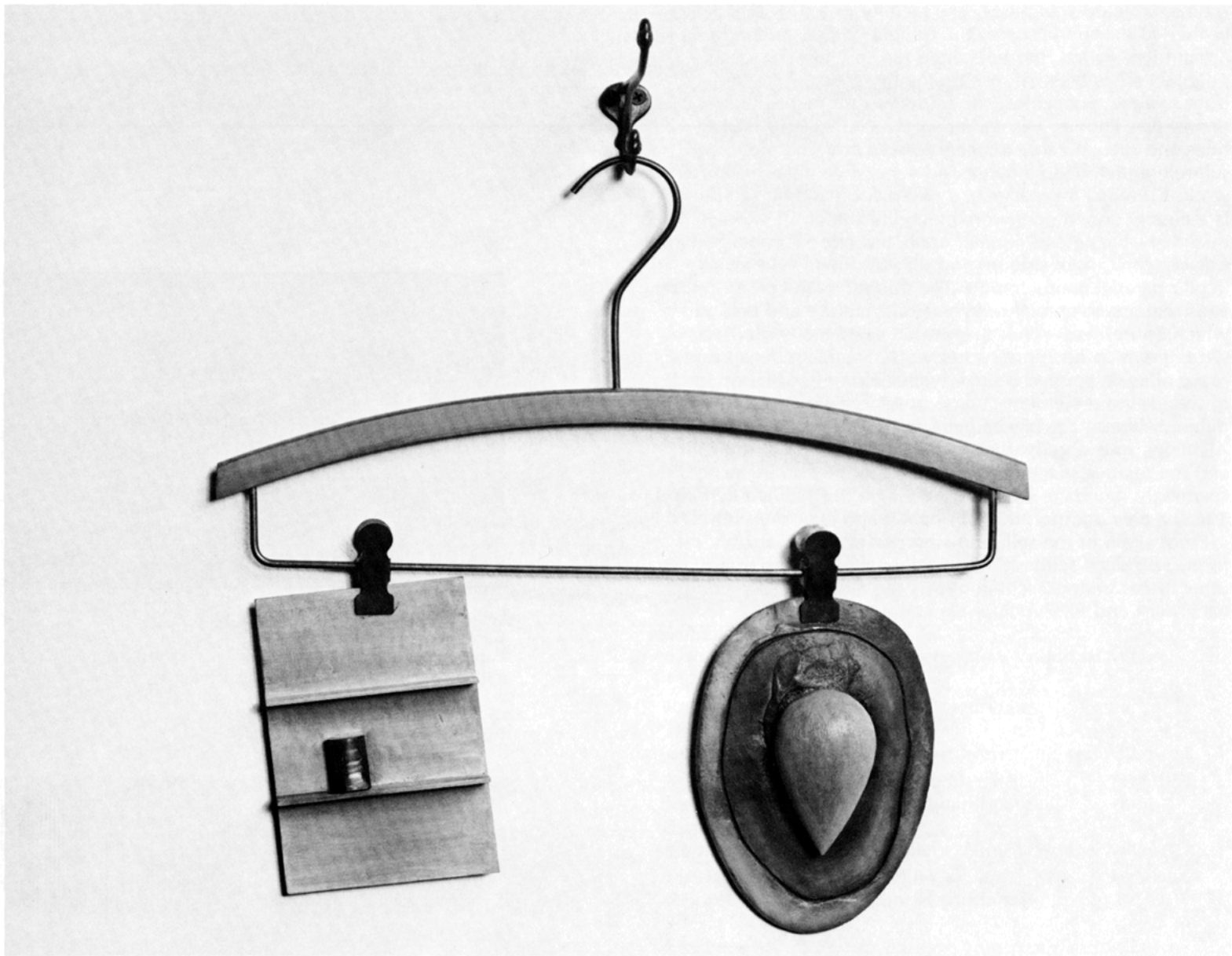
Wade Saunders
12798 Grams, 1985
Cast bronze; 15 x 8 x 5 inches

(preceding page)
Wade Saunders
3101 Grams, 1984
Bronze; 10 x 3 x 5 inches

(following page)
Wade Saunders
Subjects of the Artist: Nostalgia (for Hollis Frampton),
1985
Cast bronze; 18 x 15 x 2 inches

Wade Saunders
3985 Grams, 1985
Cast bronze; 6 x 12 x 4 inches



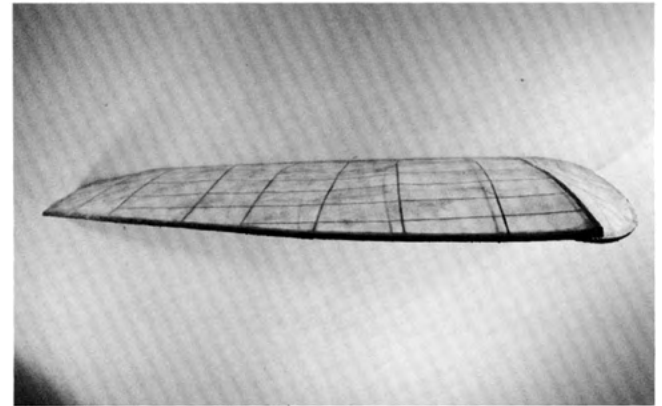


bronze tabletop sculptures. The tactility of the warmly shiny bronze further underscores the double sexual innuendo.

Saunders' forays into uncharted territory are particularly poignant since they mean forgoing the pleasure he derives from naming. Speechless, he must wait for names to make themselves known. His earlier work — in spite of having titles and recognizable imagery — was more hermetic and self-referential, less palpable and suggestive, than his current work. *Curtains*, for instance, a two-piece standing sculpture, is a clearly drawn openwork-metal illustration of various dualities — male and female, open and closed, contained and freewheeling, right side up and upside down — in no particular parallel configuration. The title refers to curtains in the vans that are so crucial to West-Coast culture and behind which entire lives — not to mention sex lives — are lived. On the way to his more recent work, Saunders began to make allusive painted bronze wall sculptures. Often made up of two or more elements, some of which appear repeatedly in different works, the pieces put familiar items to novel uses. Alchemy, magic, religious worship, the seasons of the soul and the relative place of objects are touched on in such seemingly mundane works as *Nostalgia (for Hollis Frampton)*, 1985, a new addition to that original and evocative series.

Proof again of the self-renewing power of this ancient art form, Saunders' sculptural odyssey — no less than that of the other artists under discussion — is the more to be valued for each twist and idiosyncrasy experienced on the way.

— Cynthia Nadelman



Creighton Michael
Canopy, 1985
 Paper, wood, charcoal
 3½ x 79 x 34 inches

CHECK LIST

HEIDE FASNACHT

Portrait, 1985

Laminated wood, enamel, acrylic, oil

27½ x 21 x 30 inches

Courtesy Vanderwoude Tananbaum Gallery, New York

Pell Mell II, 1985

Laminated wood and india ink

58⅝ x 20¼ x 50½ inches

Courtesy Vanderwoude Tananbaum Gallery, New York

Breakneck, 1985

Laminated wood, traces of oil paint

41 x 22 x 32 inches

Courtesy Vanderwoude Tananbaum Gallery, New York

Sidewinder, 1985

Laminated wood, black latex

32⅜ x 15⅜ x 33 inches

Courtesy Vanderwoude Tananbaum Gallery, New York

DAVID FINN

Masked Figure (Blue Gorilla), 1984

Refuse materials and painted cardboard

56½ x 38½ x 24 inches

Courtesy Salvatore Ala Gallery, New York and Milan

Masked Figure (Monster), 1984

Refuse materials and painted cardboard

60½ x 22 x 26½ inches

Courtesy Salvatore Ala Gallery, New York and Milan

Masked Figure (Ganesh), 1984

Refuse materials and painted cardboard

59 x 24 x 36½ inches

Courtesy Salvatore Ala Gallery, New York and Milan

Masked Figure (C.E. Bird), 1984

Refuse materials and painted cardboard

52 x 27 x 32 inches

Courtesy Salvatore Ala Gallery, New York and Milan

Masked Figure (Horse), 1984

Refuse materials and painted cardboard

53 x 21 x 35 inches

Courtesy Salvatore Ala Gallery, New York and Milan

JOEL FISHER

Before Balzac, 1985

Bronze

20¼ x 15 x 9 inches

Courtesy Diane Brown Gallery, New York

Angel Pot (Wing Pot II), 1985

Bronze

11 x 12½ x 4 inches

Collection of Mr. and Mrs. David McCall

Wounded Shield, 1985

Bronze

24 x 20 x 3 inches

Courtesy Diane Brown Gallery, New York

Wing Shield, 1985

Paper over wire frame

68 x 27 x 5 inches

Courtesy Diane Brown Gallery, New York

Paraph (Tulips)

Cast Bronze

2½ x 7 x 3 inches each

Courtesy Diane Brown Gallery, New York

Drawing for Before Balzac, 1984

Pencil, found fiber, handmade paper

6¼ x 6¼ inches

Courtesy Diane Brown Gallery, New York

Drawing for Wounded Shield, 1984

Pencil, found fiber, handmade paper

6¼ x 6¼ inches

Courtesy Diane Brown Gallery, New York

MEL KENDRICK

Mahogany with Dowel Plugs, 1985

Mahogany

30 x 20 x 12½ inches

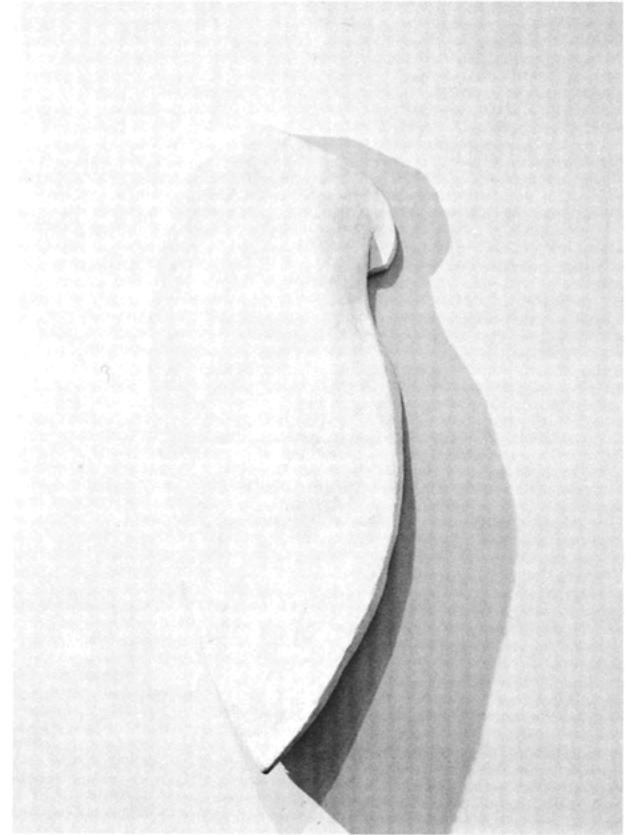
Courtesy John Weber Gallery, New York

Small Ebony (One Lamination), 1985

Ebony

20½ x 9 x 6 inches

Courtesy John Weber Gallery, New York



Joel Fisher

Wing Shield, 1985

Reinforced papier mache; 68 x 27 x 5 inches

Cast Iron with Teeth, 1984

Cast Iron

28½ x 8½ x 9½ inches

Courtesy John Weber Gallery, New York

Cast Basswood with Holes (Rust), 1984

Bronze

Casting of three, unique patination

24¾ x 8½ x 8 inches

Courtesy John Weber Gallery, New York

CREIGHTON MICHAEL

Anvil, 1985

Lead, wood, paper, charcoal, acrylic

84 x 2½ x 25 inches

Courtesy Craig Cornelius Gallery, New York

Kyoto, 1985

Paper, wood, charcoal, tin, acrylic

65 x 20 x 34 inches

Courtesy Craig Cornelius Gallery, New York

Par-Aquaba 2, 1985

Paper, wood, charcoal, acrylic

19 x 5 x 98 inches

Courtesy Craig Cornelius Gallery, New York

Trench, 1985

Paper, wood, charcoal, acrylic

5 objects, each approximately 60 inches in height

Courtesy Craig Cornelius Gallery, New York

Canopy, 1985

Paper, wood, charcoal

3½ x 79 x 34 inches

Courtesy Craig Cornelius Gallery, New York

WADE SAUNDERS

12798 Grams, 1985

Cast bronze

15 x 8 x 5 inches

Courtesy Diane Brown Gallery, New York

3985 Grams, 1985

Cast bronze

6 x 12 x 4 inches

Courtesy Newspace, Los Angeles

3101 Grams, 1984

Cast bronze

10 x 3 x 5 inches

Collection of Vladimir Dupre

4053 Grams, 1984

Cast bronze

10 x 5 x 3 inches

Courtesy Diane Brown Gallery, New York

Subjects of the Artist: Nostalgia (for Hollis Frampton), 1985

Cast bronze

18 x 15 x 2 inches

Courtesy Lawrence Oliver Gallery, Philadelphia

Curtains, 1982

Bronze

78 x 36 x 24 inches

Courtesy Diane Brown Gallery, New York

PHOTO CREDITS

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