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125 Contributors

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M/E/A/N/I/N/G

#19/20 May 1996

Editors: Susan Bee, Mira Schor

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Advisory Board:
Emma Amos
Charles Bernstein
Whitney Chadwick
Daryl Chin
David Reed
Robert Shapazian
Nancy Spero

Design and typesetting by Susan Bee
Indexer: Anne Tardos


See last page of this issue for information on back issue availability and order information.

Address all correspondence to:
Mira Schor
60 Lispenard St. New York, NY 10013

Susan Bee
215 W. 92nd Street, #5F
New York, NY 10025.

M/E/A/N/I/N/G #19/20 celebrates the tenth anniversary of our publication. It is also the final issue. For this special double issue, we have invited our visual artist contributors to send a page for our Visual Forum. We have also included a detailed index to M/E/A/N/I/N/G #1-20.

The first issue of M/E/A/N/I/N/G was published in December 1986. At that time, we felt the need for an alternative to the market orientation of mainstream art magazines and the frequently exclusionary theoretical orientation of more academic journals, both of which seemed distant from the actual creative lives of a majority of thoughtful and informed working visual artists. We did not publish reproductions in issues #1-18; at first this was for financial reasons but later we came to value the emphasis this placed on the writing.

We provided a space for lesser known and emerging artists, art critics, and historians to write and publish their work in a supportive and non-commercial environment. One of our principal commitments has been to encourage visual artists to write about the issues that concern them — and to write in whatever form they choose, rather than accepting the agenda and rigid stylistic dictates set by mainstream publications. We encouraged writers to pursue their individual points of view, even when we did not share these points of view. For this reason, we published uncensored forums on a series of topics, eliciting clashing opinions from a broad spectrum of figurative, abstract, political, and conceptual artists, as well as art critics and curators. We ran feature articles and interviews about and by lesser-known, mid-career artists and particularly tried to publish artists and writers, especially women, who have been excluded from other art publications. Free of commercial imperatives, we were able to focus on the articulation of visual meaning and on the substantive choices facing artists.

The measure of our success is evident from the many notes jotted on subscription slips, Post-its, and cards, as well as phone calls and letters from readers over the years, and, more particularly, those enclosed with the art-works in this issue: "I have really appreciated [M/E/A/N/I/N/G's] existence and will be sorry not to have its assortment of provocative and informative reading to look forward to" — Stephanie DeManuelle. "I have to tell you that M/E/A/N/I/N/G has been an important part of my life as an artist. Ever since issue #6 arrived in my studio during graduate school, it has continually stimulated and shaped my thoughts about my own practice and the work of others. I think I can say that it has had this influence more than any other printed material for me. I will deeply miss its presence. Thank you both very
much for the years of intelligent writing, wit, criticality and pleasure" — Richard Brown. "It was a pleasure to read, to write for it gave me significant ideas to mull over, it changed the way I thought about varied concerns. I will miss it" — Marcia Hafif. "When I first picked up M/E/A/N/I/I/N/G years ago, I got very excited. The issues I read combined love of handmade painting and enthusiasm about the arts with astute political analysis in ways that didn’t exist in other magazines. It provided artists with a voice and space to speak directly about their work which is sorely lacking in the art world we inhabit. The magazine fostered community in the arts through the forum discussions you published. The articles and format will be very missed" — Lawrence Lipkin. "Throughout the years I read M/E/A/N/I/I/N/G because it was one journal that reflected issues, ideas and concepts that were current and relevantly important through artists’ voices. . . . this publication was a true vehicle of expressive freedom and it hurts to learn that M/E/A/N/I/I/N/G is closing its door at a time where censorship, poverty, racism, colonialism, and other reactionary tendencies continue taking hold of the art world as well as the real world" — Juan Sanchez. "You’ve like two little voices I hear in a seashell at the sea shore" — Rebecca Quaytman. "I love the idea for this last issue. After all is said and done, there is graciousness and dignity in being mute!" — Emily Cheng. And, finally, "For ten years M/E/A/N/I/I/N/G has been an intelligent journal. So it is logical that it finishes publication without teary appeals or sentimental regrets. You lived upright, you die in style" — Rudolf Baranik.

The conditions that made us start M/E/A/N/I/I/N/G ten years ago have not improved. It pains us that our personal decision to bring the journal to an end coincides with so many other endings in the art world. But, after ten years, we each need time to pursue other projects. And we could not choose the path suggested to us of passing our name and logo to new editors. This has been a close collaboration between old friends with sometimes differing aesthetics yet a shared idea of what needed to be voiced. We too will miss M/E/A/N/I/I/N/G. We hope to publish an anthology of its many significant writings.

We would like to thank our many talented and dedicated contributors, the artists, poets, critics, curators, and art historians who gave so generously of their thoughts and time over the years. We would like to thank our Board of Advisors — Emma Amos, Charles Bernstein, Whitney Chadwick, Daryl Chin, David Reed, Robert Shapazian, and Nancy Spero — for their continuing commitment. We would especially like to thank the New York State Council for the Arts and the National Endowment for the Arts without whose substantial, ongoing support we could not have published for so long.

Above all, we thank our core of loyal subscribers and readers who gave us the sense of community we had hoped to find when we began.

— Susan Bee and Mira Schor
6. Douglas Anderson

7. Suzanne Arker
THE MYSTIC MARRIAGE OF PLUMBING AND ARCHITECTURE
meaning sens Bedeutung sentido значение significato

10. Rudolf Baranik

11. Susan Bee
QUESTIONS WITHOUT ANSWERS

What are the physical structures that enable us to breathe? How do they develop? What do they look like?

physical modelling
develop

embryology
After discovering there waslice in my daughter's cheek, I was not sure what to do. I administered the treatment, obsessively combing out nits, shuddering over her screams. I then washed and dried every sheet, towel, comforter and item of clothing that might have come in contact with her head. I must have done twelve loads of laundry that day.
But at least, if strength were granted me for long enough to accomplish my work, I should not fail, even if the result were to make them resemble monsters, to describe men first and foremost as occupying a place, a very considerable place compared with the restricted one which is allotted to them in space, a place on the contrary immoderately prolonged – for simultaneously, like giants plunged into the years, they touch epochs that are immensely far apart, separated by the slow accretion of many, many days – in the dimension of Time.

And they laughed a little and were very friendly together, the three of them, Anna, Emanuele and Giustina, and they were pleased to be together, the three of them, thinking of all those who were dead, and of the long war and the sorrow and noise and confusion, and of the long, difficult life which they saw in front of them now, full of all the things they did not know how to do.

Out of this universal feast of death, out of this extremity of fever, kindling the rain-washed evening sky to a fiery glow, may it be that Love one day shall mount?
32. Jane Dickson

33. Bailey Doogan
Spontaneous testimonials from the wry mouths of a mute group of bystanders: Nothing. They said: Nothing. Details p.4

WOMAN USES LANGUAGE !!!

EXCLUSIVE PHOTOS OF LINGUISTIC ACTS p.3

DOCUMENTS PROVE:
- Nothing uttered, nothing gained
- She spoke with her tongue on fire, purging the spirit of the day
- Picking words from her teeth
- Phrase by careful measure
- Listening absolutely to an inner airwave
- Whistling passages
- Rhetoric across the night sky
- Exhausting the worn paths of usage
- Bitter passion floated free
- Unfettered verbs and handsome adjectives straining
- Nouns seek capital returns
- Prepositioned by the whispered utterances
- Marked down without mercy in the almighty ledger
- A mere footnote in the flesh of material thought

She cried out in her own defense. Taken at the keyboard. Text in hand. And scribbled her way to the courthouse to stand trial in the harsh light of poetic justice. Her argument was pronounced "illogical." "Pontifical." "Impossible." "Illegible." The judgment came down and whole clouds of vivid language rained into the unbelieving crowd.
According to a popular soldier song from Yselle from St. Nazaire who had never heard of underwear, but perhaps preferred not to wear it. Everyone has heard the necessary interface between external cloth to softening the touch to the body and prevent clothing from transferring to the wearer. Fans devote fascinated fetishism to the description have described and depicted men's underwear.

The representation of underwear has always been a prurient and spectator interest in observing the male nude and the attired man. If moved to cover some nudity and forms resembling works of art to assure that male nudity did not of
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52. David Humphrey

53. Michi Itami
Julia Jacquette

Yvonne Jacquette
They formed a symbolic complex without equal anywhere. The corn plants grow tall and
Thorogreen Early Bush Lima Butterbean
have first claim on the light and moisture. The bean plants climb the cornstalk for a
Pencil Pod Black Wax
lesser share of the light. The squash needs
shade and completes the ground cover.

Snowflake

ASTRO

Eastern Butterwax

Haricot Beurre nain du Mont-Dore

Sprite

Astro

Cascade

Don Carlos

Red Mexican

Small White

Fagioli bianchi

Valentine Wax

Golden Wax

HARICOT NAIN

Haricot Beurre nain Merveille du Marché

Mary Washington Improved

Meisterstück

Bluecrop
Along with our childhood the great contemporaries died: Stalin, Einstein. Grandfather and I went to the mausoleum. I was surprised by the five o’clock shadow on the unshaven face of Stalin. Lenin lay next to him, but was clean shaven. It was not permitted to speak in the mausoleum, and one could not stop and stare, either. We were part of a force of nature moving with constant speed. Coming outside, I asked grandfather about the stubble. “A person dies, but their hair keeps on growing,” said grandfather. Later, when on Khrushchev’s orders Stalin was removed, I dreamt of the mausoleum, but above the entrance was written not “Lenin and Stalin” but “Leninism.”
62. Ellen Lanyon

63. Lawrence Lipkin
oppo-
tunity
knocks!

what listing?
what city?
thank you!

LENORE MALEN 1996
There is a very interesting mechanism that the universe has to help you make spontaneously correct choices. The mechanism has to do with sensations in your body. Your body experiences two kinds of sensations: one is the sensation of comfort, the other is a sensation of discomfort. At the moment you consciously make a choice, ask attention to your body and ask your body, "If I make this choice, what happens?" If your body sends a message of discomfort, then it's not the appropriate choice.

For some people, the message of comfort and discomfort is in the area of the solar plexus, but for most people, it's in the area of the heart. Consciously put your attention in the heart and ask your heart what to do. Then wait for the response - a physical response in the form of a sensation. It may be the faintest level of feeling, but it's there in your body, only the heart knows the answer. Most people think the heart is mushy and sentimental, but it's not. The heart is intuitive. It's holistic, it's contextual, it's relational. It doesn't have a win-lose orientation. It taps into the cosmic computer - the field of pure potentiality, pure knowledge, and infinite organizing power - and takes everything into account. At times it may not even seem rational, but the heart has a computing ability that is far more accurate and far more precise than anything within the limits of rational thought.
Welcome to the West!

Добро пожаловать на Запад!

What can I do for you?
M/E/A/N/I/N/G
\[\frac{\partial}{\partial t}\]
I/M/I
A/N/L/A/M
S/E/N/T/E/N/T/I/A
P/R/A/S/M/E
B/E/T/Y/D/N/I/N/G
I/N/T/E/N/Z/I/O/N/E
S/I/G/N/I/F/I/C/A/D/O
J/E/L/E/N/T/E/S
M/E/R/K/I/T/Y/S

ENGLISH
KOREAN
JAPANESE
TURKISH
LATIN
LITHUANIAN
NORWEGIAN
ITALIAN
SPANISH
HUNGARIAN
FINNISH

H. Pindell © 1996
86. Barbara Pollack

i do wrathrooms. who do you do?
put your love in my black ass. 1-800-666-NEIN

87. William Pope.I
A PICTURE IN PROFILE
Is the Sky falling
Rocks make sand
Sand makes glass
Paper wraps rock
Scissors cut paper
92. Trudie Reiss

93. Jacques Roch
¿POR QUÉ EXIGIMOS LA LIBERTAD
INCONDICIONAL PARA LOS
MILITARES DE NUESTRA
GUERRA PÚBLICA?:
PORQUE PUERTO RICO ES UNA
COLONIA DE LOS ESTADOS UNIDOS

¿Qué significa ser colonial? Según el
diccionario Webster, una colonia es un grupo
en poder de un país que vive para su propio bien,
un embargo debe ser sujeto a su gobierno
independiente.

Puerto Rico ha sido militarmente
intermitente y ocupado por los Estados
Unidos desde el 25 de julio de 1898. Los
EEUU entraron a través de la fuerza y no por un diálogo exigible en
un diálogo exigible en

Puerto Rico se vio de hecho de guerra
para los intereses económicos y políticos de
los EEUU. Puerto Rico como puerto de guerra
para los interesa como puerto de guerra para los interesa en Puerto Rico.

La nación puertorriqueña siempre ha
rechazado la violencia colonial. Los
puertorriqueños siempre han luchado por
la libertad, primer en contra de España y
luego contra los EEUU. En el Consejo
de Descolonización de la Organización de las
Naciones Unidas, un cuerpo internacional
compuesto de 24 naciones, se ha declarado
Puerto Rico como nación de los EEUU. La
certeza segura de los EEUU, el cuerpo judicial
más alto que tiene ese país, ha sentado

... que tiene una paz, la paz

Certificate of Absence
Vulva's School

**Fig. 1 HOW THE CIRCLE OF CONFUSION IS CAUSED**

Vulva watches biology and understands she is an amalgam of proteins and hormones which govern all her desires...

Vulva straightens Lacan and Baesdillard and discovers she is only a sign, a signification of the void, of absence, of what is not male... (she is given a pen for taking notes...)

Vulva above Masters and Johnson and understands her sexual organs have not been measured by any instrumentality and that she should only experience clitoral orgasms...

Vulva recognizes her symbols and names on graffiti under the railroad tracks: slit, snatch, encahada, hearer, muff, cooze, fish and finger pie...

Vulva strips naked, fills her mouth and cunt with paint brushes, and runs into the Cedar Bar at midnight to frighten the ghosts of de Kooning, Pollock, Kline...

Vulva decodes Feminist, Constructivist Semiotics and realizes she has no authentic feelings at all; even her erotic sensations are constructed by patriarchal projections, impositions, and conditioning...

---

98. Carolee Schneemann

---

Mine, honour is my life.

Much ado about nothing.

Me a n i n g in

Every day has its duties.

A little pot is soon hot.

No rose without a thorn.

Idleness is mother of want.

No bad man can be happy.

Great thinkers seldom die;

great deeds can never die;
goodbye!
1st Premise:

Even Mary - the paradigm of motherhood - desired.

2nd Premise:

If men had the agony of childbirth, they would never have sex again.

Conclusion:

Therefore, women want sex more.

Q.E.D.
I've been in Chicago about a month now, part of my semester here. These are my findings on the differences between NYC and Chicago. (I know I probably have it all wrong, even though I grew up here.)

CHICAGO

- NO IRONY, OR IRONY SO DEEPLY-CODED IT'S INVISIBLE.
- LEGACY OF INCREDIBLY FUSSY PAINTINGS WHICH CAUSES FUSSY SLOPPY PAINTING OR FUSSY IMAGINARY PAINTING.
- WHEN DRIVING A CAR, GOES WAY TOO SLOW EXCEPT ON THE HIGHWAY, AND THEN WAY TOO FAST.
- KEEPS OUT-OF-CONTROL BIG EGO HIDDEN OR IN CHECK.
- KNOWS JERRY SALZ'S PHONE #.
- SUFFERS FROM PARANOID OR DEPRESSION.

NEW YORK

- ALL IRONY, ALL THE TIME.
- LEGACY OF TOTALLY SLOPPY PAINTING WHICH CAUSES EITHER FUSSY PAINTING OR SLOPPY PAINTING AS LONG AS IT HAS AN AGENDA.
- WHEN DRIVING A CAR, GOES WAY TOO IMPATIENTLY AT ALL TIMES, AND YELLS "FUCK YOU" OUT THE WINDOW WHATEVER.
- PLAINTS OR EMPLOYEES OUT-OF-CONTROL BIG EGO WHENEVER USEFUL.
- KNOWS JERRY SALZ.
- SUFFERS FROM PARANOID, DEPRESSION OR PANIC ATTACKS.

- CONSTANT FLAT HAT-HAIR WITH SWEAT HAT-HAIR.
- WARDROBE OF WOOL BULKY DOWN AND FOLK WOOL GARMENTS FROM EDIE BRUER (PARISIANS, NAVY BLUE).
- OCCASIONAL LEISURE WARMERS WHEN IT'S REALLY COLD.
- FLEECE-LINED BOOTS.

- FLUFFY, WELL-CAT HAT-HAIR.
- WARDROBE OF SLICK MERINO WOOL PIECES FROM DANISH REPUBLIC (BLACK).
- FASHIONABLE, IMPRactical SHOE-STRAP CAN TAKE A LAD.
DANNY TISDALE: AN ARTIST FOR A CHANGE

Contact With The Community

1. ART BASED: Policies in the best interest of the arts community.
2. ADVOCACY: Advocate economical/political/social/technical change.
3. ECONOMICS: Art focused economic legislation and incentives.
4. COMMUNITY: Arts community involved in the political process.
5. PARTICIPATION: Arts Town Hall meeting and electing artists as legislators.
6. RESPONSIBILITY: Artists promote individual accountability.
7. EQUAL ECONOMIC FREEDOM: Equal economic freedom for all.
8. LESS GOVERNMENT: Less government in the arts and our lives.
10. INCLUSION: Encourage the diversity and tolerances of all.

Eileen Myles, Ann Pasternak, Danny Tisdale and the audience, at the Borough Presidents Office, 1 Centre Street, (79 ft south) April 25. 6:30 - 8:30 pm
WHEN IN DOUBT:

PLAY TIC TAC TOE & HOPE FOR THE BEST

116. Lawrence Weiner

117. Faith Wilding
TIPPER GORE’S ADVICE FOR THE 90S

Hi! I’m Tipper Gore. I’m in the window of Printed Matter to reassure the arts leadership of America on behalf of the Clinton Administration that we wouldn’t dream of placing content restrictions on you. Or on me, for that matter—I’m an artist too, in case you didn’t know. I only wanted labeling on records to HELP the record industry to market risky material.

I’d like to use this opportunity to address the fine line that exists between creative freedom and responsibility to society. When I got married, I became a convert to “family values.” Now, maybe you’re thinking that if I use a term like that I must be in the employ of Pat Robertson. But I want you to trust me as a creative artist so we can really come to terms with the fact that a lot of Americans have families and they’re not even Christians.

Now, as creative artists we all know that freedom is fundamental to the ability to let your mind go to terra incognita. And the social benefit of freedom is that because we have art as an outlet, we won’t become a burden to society by ending up in mental institutions. So what is the test for family values? It’s simple. If I would allow my family to consume a work of art, it needs to be real. If you, the creative community, would let me label every work of art that receives federal funding, it would be over and Jesse Helms would be silenced forever.

Think it over. And leave your suggestions inside at the counter. Thanks a lot.
CONTRIBUTORS

EMMA AMOS, a New York painter, teaches at the Mason Gross School of the Arts, Rutgers University. She is designing mosaics, bronzes, and landscaping in the Ralph David Abernathy Memorial Park, for the Corporation for Olympic Development in Atlanta.

DOUGLAS ANDERSON is an artist who lives and works in New York. Though something of a rare bird in the galleries, Mr. Anderson has shown in numerous non-profit spaces and artist-curated shows.

SUZANNE ANKER is a visual artist who works with genetic imagery. She teaches Art History and Theory at the School of Visual Arts.

IDA APPLEBROOG is an internationally known artist living in New York. She is represented by Ronald Feldman Fine Arts.

RUDOLF BARANIK is an artist living in New York City.

SUSAN BEE has been the co-editor and designer of M/E/A/N/I/N/G since 1986. She has shown her paintings at the Virginia Lust Gallery and in numerous group shows. Granary Books published her artist's book Talea igen in 1995.

CHARLES BERNSTEIN is David Gray Professor of Poetry and Poetics at SUNY Buffalo. His most recent book is Dark City (Sun & Moon).

JAKE BERTHOT is a painter living in New York. He is represented by McKee Gallery.

JIMBO BLACHLY lives and works in Brooklyn. He performed in a monkey suit in his installation "Unperturbed Abstraction" last summer in the window of the New Museum of Contemporary Art in New York. His installation "Song of the Ax-Soaker" was shown at Franklin Furnace in January.

SERENA BOCCHINO is a visual artist who lives and works in Hoboken, New Jersey. Her work may be seen in a travelling solo exhibition, entitled "Observer Highway," in June 1996 at Special Projects International in New York.

POWER BOOTHE is a painter who lives in New York City. He teaches on the graduate faculty of the Maryland Institute, College of Art in Baltimore and is represented by the Stephen Heller Gallery in New York.

NANCY BOWEN is a sculptor who teaches at Columbia University.


RICHARD BROWN is a painter who is about to take up residence in Montreal.

KATHIE BURKHART is a visual artist and writer. She is currently exhibiting at the Neuberger Museum, Purchase NY and the Groninger Museum, Netherlands. She divides her time between New York and Amsterdam.

JACK BUTLER produces interdisciplinary works that bridge between the visual pleasure of art and the rational demands of science. Current worldwide-web projects integrate traditional art practices and materials (drawing and sculpture) with digital technologies.

SHEILA BUTLER is an artist who teaches at the University of Western Ontario in London, Ontario. The large version of her image in this issue is included in an upcoming exhibition in Toronto presented by Paul Petro Contemporary Art.

ROSEMARIE CASTORO is a sculptor living in New York who has been showing since 1965. She exhibits her work at Hal Bromm Gallery. Starting as a painter, she transgressed formal boundaries of identification in 1969 by cracking rooms and moving ceilings. Ever so conscious of mind and body, she is dimensioning the energy of the drawn line.

EMILY CHENG is a painter living in New York.

MYREIL CHERNICK is a multimedia artist who lives in New York. Her most recent exhibit, "Living with Cobwebs," was held in Winnipeg, Manitoba last summer.

DARYL CHIN is an artist and writer living in New York City.

MAUREEN CONNOIL is an artist living in New York. She teaches at Queens College CUNY. She recently exhibited a new video installation at the Museum für Angewandte Kunste in Vienna.

JORDAN CRANDALL is an artist and theorist, founding editor of Blast and chairman of The X-Art Foundation, New York. Email: xafi@interport.net — URL: http://WWW.interport.net/~xafi

PEGGY CYPHERS is an artist living in New York.

KEVIN E1-ICHI DEFOREST is from suburban Winnipeg, Manitoba and currently lives in Montreal, Quebec. A fan of artist-run publications such as M/E/A/N/I/N/G, Harbour and Just Another Asshole, he can frequently be found painting, handling art, playing with plastici...
CondItIOns: A Forum on Art and Everyday Life by Younger Asian American Arts Network. New Gallery in New York. Susanna Heller group exhibitions, has been acclaimed by critics, and collected by museums internationally. Freya Fall 1996. With an exhibit of drawings at the Visual Arts Gross School of the Arts, Rutgers University. Mimi Arts, systems of surveilling and. Leon Golub University, an artist-in-residency program. the Arts in sculpture in 1994. Her work is represented by the D.C. Moore Gallery in NYC. Nancy Ism. Johanna Drucker is an artist, poet, and art historian who teaches art history at Yale University. She is the author of many critical and artists’ books, including The Visible Word: Experimental Typography and Modern Art, 1909-1923, The Century of Artists’ Books, and The Alphabetical Labyrinth: The Letters in History and Imagination. Hermine Ford is a painter living in New York City and Canada. Jason Fox is an artist who lives in New York City. Nicholas Frank resides, works, and operates the Hermetic Gallery in Wilwaukee, Wisconsin. He awaits the day when electronic media finally break down the barriers of regionalism. Nancy Fried lives and works in New York City. Her sculptures are in collections such as the Metropolitan Museum of Art and the Brooklyn Museum. She received a National Endowment for the Arts in sculpture in 1994. Her work is represented by the D.C. Moore Gallery in NYC. Ava Gerebe is an artist living in Brooklyn. She has shown the past few months in Japan on an artist-in-residency program. Jeremy Gilbert-Dolfe’s most recent one-person exhibition in New York was at the Stark Gallery in 1994, and his most recent publication, Beyond Forty, Critical Essays on the Visual Arts, 1986-1993 (New York: Cambridge University Press), he teaches in the MFA Program at ArtCenter, Pasadena. Sharon Gold is a painter living in New York. She is associate professor at Syracuse University, teaching painting and critical theory. She is interested in painting that critiques constructions of power and identity. Her visual representations of ocular appearances and systems of surveilling and classifying. Leon Golub is an internationally known painter who lives in New York City. He is represented by Ronald Feldman Fine Arts where he recently had an exhibition, “Snake Eyes: 1995, Sphinx & Other Enigmas: 1952-56.” John Goodyear is a sculptor living in New Jersey. He has taught for many years at Mason Gross School of the Arts, Rutgers University. Mimi Gross is an artist living in New York. In 1996 she received a NY State Council Grant in Visual Arts and designed costumes for “Earth Studies,” a world premiere opera by Martin Brody with an exhibit of drawings at the Palm Beach Community College, Theater and Museum, Palm Beach, Florida. She will have an installation at the Provincetown Association and Museum in Fall 1996. Nancy Grossman is an artist who has worked in sculpture, collage, painting, drawing, and printmaking for thirty-five years. Her work, shown in more than twenty-five one-person and seventy group exhibitions, has been acclaimed by critics, and collected by museums internationally. Maria Haff is a painter and writer who lives in New York City. She often travels to exhibit her work in Europe. Freya Hansell is an artist living in New York City. Hilary Heliant is an artist living and working in Bridgemanpton, NY. She has exhibited in many galleries in Manhattan including the Marilyn Pearl Gallery and the Walter Widsker Gallery. She had a one-person exhibition in Schwandorf, Germany. Susanna Hellyer is a painter living and working in Brooklyn. She regularly shows in New York, Toronto, and Amsterdam. Lisa Hoke is a sculptor living in New York. She has had recent one-person exhibitions at Horodner Roman Gallery and A/O Gallery in New York City and has an installation entitled “The Garden.” Katzryn Myers is a painter living in New York and Connecticut. She teaches at the University of Connecticut at Storrs. Joseph Neghatial is an artist living in New York and Paris. He will exhibit at Galerie Frank Breuer in Cologne in June 1996. He is working for his Ph.D. with the University of Wales on the subject of art and the internet. Diane Neumaier is a New York-based photographer and writer who teaches at Rutgers University and frequently works in Russia. Her most recent book is Reframings: New American Art with Lawrence Lipkin. Yvonne Manuelle Jacquette is a painter and printmaker who currently teaches at the Pennsylvania Academy of Fine Arts Graduate School in Philadelphia. She exhibited her aerial paintings at DC Moore in New York City in 1996. Tom KenteN is a painter living in Los Angeles. He is currently in “Masculine Measures” at the Kohler Arts Center in Wisconsin and will have a one-person show at P.P.O.W. in 1997. Alison Knowles is an artist living in New York. Her image is from her latest book, Spoken Text, published by Left Hand Books in 1995. Vitaly Komar and Aleksandr Melamid are Russian emigre artists living in New York City. They exhibit their collaborations at Ronald Flynn Fine Arts. Joyce Kozloff is an artist living in New York City. She is represented by the DC Moore Gallery. L. Brandon Krall is an artist/filmmaker living and working in New York City. Robert Kuszek is a painter and musician living and working in Brooklyn. He is represented by Rosenberg & Kaufman Fine Art in New York and Galerie Wolfgang Worb in Dusseldorf. Ellen Lanyon is a painter, printmaker, and teacher, represented by the Andre Zaree Gallery in New York. She is currently preparing for two major exhibitions, one for Chicago and another for San Jose, Costa Rica. Lawrence Lipkin is a painter living, working, and making mixed tapes in Carroll Gardens. He co-edited Enigmas: 1952-56. In November, 1995 at the Stark Gallery and the Walter Wickiser #16 with Julia Jacqueline. Fern Logan is a fine arts photographer and graphic designer. She is the official photojournalist for the spiritual leader, Swami Chaitavillasananda and is Professor of Photography at Southern Illinois University in Carbondale, IL. Pam Longobardi lives and teaches in Knoxville, Tennessee. She is completing work for an exhibition in Atlanta during the Olympics, summer 1996, which will then travel to Barcelona, Spain and will have work included in a collective at <Crossing> in Venice, Italy. Medrie MacPhee is an artist who lives and works in New York. Her most recent exhibit was in November, 1995 at the Paolo Baldacci Gallery in New York. Lenore Malein is a New York-based artist. She has been the executive editor of Art Journal since 1990. She teaches at Parsons School of Design. Anne McCracken is an artist living in Long Island City. Ann Messner is a sculptor who lives in New York. She studies anthropology and loves art. Melissa Meyer is a painter living in New York City and represented by the Holly Solomon Gallery. Mike Mikulay is a Milwaukeean living in New York. He would like to thank Rick, Robin, Tom, and Bun E. Holly Miller is an artist who grew up in Rome, Italy and lives in New York City. She has shown in Italy, France, and at ARENA in New York and Brooklyn. John Miller is an artist and writer who lives in New York and Berlin. Curtis Mitchell is an artist living in New York. He recently exhibited his work in “Face,” at One Great Jones in NYC with David Humphrey. Gregory Monteburhan was born in Minnesota and lives and works in New York. His work has been shown at Julian Pretto Gallery, White Columns, and the Drawing Center. Through the end of April 1996 his work is part of a major group show at the Wadsworth Atheneum in Hartford, CT. David Moreno lives and works in Brooklyn and Feature Inc. Robert C. Morgan is an international art critic whose book Art Into Ideas: Essays on Conceptual Art was recently published by Cambridge University Press. He is also an artist, poet, art historian, and curator. Portia Munson is an artist who lives in New York and works in a variety of media. She is rep­resented by Yvon Lambert Gallery and the Holly Solomon Gallery and has a solo exhibition there in March 1996 of an installation entitled “The Garden.” Lannyon and Aleksandr Melamid are Russian emigre artists living in New York City. They exhibit their collaborations at Ronald Flynn Fine Arts. Joyce Kozloff is an artist living in New York City. She is represented by the DC Moore Gallery.
Feminist Photographers.

PAUL PAGK is a painter living and working in New York City. He is represented by CRG Gallery in New York.

ENOC PEREZ is an artist who lives and works in Brooklyn.

NANCY PERRSON is an artist who lives in Los Angeles.

HOWARDENA FINKEL is an artist who lives and works in NYC. She received a Joan Mitchell Painting Award Grant in 1995 as well as the Studio Museum in Harlem Artist Award in 1994. She teaches at SUNY Stonybrook and was Visiting Professor at Yale University’s School of Art in 1995.

BARRA PULLACK is an artist living in New York.

WILLIAM POPE II is a guy who stands on the heads of great black artists and pisses into the goy.

LUCIO POZZI is an artist who lives in New York City.

REBECCA QUAYTMAN is an artist working in New York City.

AVIVA RABAH is an artist who has worked on projects about social issues since the sixties, in New York, California, and, now, in Maine.

DAVID REED is a painter living in New York City. His image in this issue, "Crying with Camera," 1996, is a document from a live performance of a man crying for an hour while assuming various fashion poses.

JACQUES ROCH is a French-born painter who lives and works in New York. He will have a solo show at Kim Foster Gallery in the Fall.

SAL ROMANO is an artist who lives in New York City.

ERIKA ROTENBERG is an artist living in Los Angeles. She is represented by P.P.O.W. in New York City.

JUAN SANCHEZ is a painter/photographer whose explores Puerto Rican heritage and the issue of colonialism and Puerto Rican independence. He lives in New York.

MIAMI SCHAPIRO is an artist living in New York. She mourns the passage of the particular handshake represented in her image in this issue - needlework. In her travels, she has collected needlework from around the world.

CAROLEE SCHNEEMANN is an artist living in New York.

MIRA SCHOR is a painter living in New York. She has been the co-editor of MIX/EA/N/ING since 1986. She teaches at Parsons School of Design. In Spring 1996, her work will be in "Feminist Directions" at UC Riverside and "Sexual Politics: Judy Chicago's Dinner Party" at the Armada Hammer Museum of Art and Cultural Center, UCLA. We: On Painting, Feminism, and Art Culture, an essay collection, will be published by Duke University Press in 1997.

CHRISTIAN SCHUMANN is an artist currently residing in New York City. His stuff can be seen at Postmasters Gallery on occasion.

ARLENE SHECHET is an artist living and working in NYC. She most recently participated in a show at Exit Art and will be exhibiting in L.A. at Shashana Wayne Gallery this Spring.

KATE SHEPHERD is presently a resident artist at the Chinati Foundation in Marfa, Texas and is represented by Boecky & Gallery Fine Arts.

PAMELA SHOEKINNER is a painting and researching apocryphal Marian iconography in Duccio’s Maestio. She lives in New York City.

HARRIET SHORR is a painter living in New York City.

DENA SHOTTENKIRK is an artist and critic living in Brooklyn.

AMY SILLMAN is a painter living in Brooklyn. She had a one-person show at Case M. Kaplan in April 1996.

JOAN SNYDER is a widely exhibited painter who lives and works in Brooklyn and Woodstock, NY. Her works were exhibited at Hirsch & Adler Modern in April-May 1996.

ELKE SOLOMON is an artist living in New York City.

NANCY SPERO is an internationally known artist living in New York City.

MAY STEVENS is an artist living in New York City. She has been working with the image of Rosa Luxemburg since 1976 for Heresia's first issue. Occasionally, when she's needed, Rosa still returns as in The Female Gaze, 1996, made especially for this last issue of MIX/EA/N/ING.

ROBERT STOHR is an artist and critic. He is Curator, Department of Painting and Sculpture, The Museum of Modern Art, NYC.

SIDNEY TILLIM is an artist and critic living in New York.

DANNY TISDALE is an artist/educator born in compton, living in Harlem. He has exhibited at the Walker Art Center, the Whitney Museum of American Art, and is a recent recipient of a National Endowment for the Arts Fellowship. His new work "DANNY TISDALE: AN ARTIST FOR A CHANGE," is an art campaign run in tandem with his election for City Council in Harlem in 1997.

NICKI TYSON is a British-born artist who lives and works in New York City. She is represented by Friedrich Petzel Gallery.

DEREK WELNER was born in Abington, PA, and grew up in Germany. He studied painting at the Art Academy in Stuttgart and received his MFA from Hunter College. He lives and works in New York.

LAWRENCE WEINER is an internationally known artist who lives in New York City.

FAITH WILBING is a mixed media artist who also writes and in audio. Currently she is represented by Bronwyn Keenan Gallery in New York and is teaching at Carnegie Mellon University as a visiting professor of art.

MARTHA WILSON is an artist whose first performances were for an audience of one — her Pentax camera. Wilson moved from Halifax, Nova Scotia to New York in 1974, where she performed for real audiences. From 1978 to 1982, she collaborated with the members of DISEMBAND, an all-girl band of women, none of whom could play any instruments. When DISEMBAND disbanded in 1982, Wilson continued to perform: she has impersonated Nancy Reagan, Barbara Bush, and presently is performing as Tipper Gore.

MICHAEL WINDLE is a Scottish artist living in Edinburgh and London.

FLO OY WONG is a mixed-media installation artist and elementary school visual arts teacher living in Sunnyvale, CA. She received the Women’s Caucus for Art President’s Award in 1995, and is a co-founder of the Northern California-based Asian-American Women Artists Association.

PAMELA WYE was recently in a group show entitled "Women On the Verge" at Elga Wimmer Gallery, NYC. The show will travel to the Art Fair in Buenos Aires in 1996 and the fondation Guelrain, Les Mesnuls, France in 1997. She is visual arts editor for Sulfur magazine.

KAREN YASINSKY is an artist living in Brooklyn. Her paintings and works on paper deal with the absurdity of the moral and social human condition as embodied in the American family. She is represented by Casey M. Kaplan.

ALEXANDER ZANE lives and paints in Brooklyn. He hopes it is not true that one’s character is one’s destiny.

BARRA ZUCKER is a sculptor living in Vermont and New York. She is the co-founder of A.I.R. Gallery.
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