

Mini Gross ~~2/13~~.

CHARM of the MANY

Mimi Gross

Charm of the Many

Preface by Dominique Fourcade

Text by Charles Bernstein

Salander-O'Reilly Galleries

New York

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The artist in her studio. Photo: Henry Jesionka.

PREFACE

Dominique Fourcade

Charm of the Many, such a derangement, does not mean that many were charming, nor does it mean that many have a charm. It alludes to a surprise: in the act of painting many a different one lies a charm, single, inborn, and the painter is exposed. Is acted. It has to do with unexpectable sameness, it is serendipitous as well as recalcitrant and alarming. It lurks, very real, not behind but in front of the surfaces. It amounts to a lonesome surface, the surface of portraiture, and deals with an absence, because one does not portray life, death is the subject. Death is the component and the span, the deeper one portrays the more it dawns on us. A sameness, not opaque, with a great variety of resonances, a repeated syncope. *Charm of the Many* is to be sensed, obviously, under the light of Mimi's own Coptic ways, Fayoumesque, on *the arduous path of appearance*.



Mimi Gross

Charles Bernstein

An Uncompleted Portrait

“An object magic as a private face”

— Edwin Denby

CHARM OF THE MANY, Mimi Gross’s 2002 show at Salander-O’Reilly, presents an exemplary series of recent portraits. Behind each of these works is more than four decades of perceptual engagement with a set of closely intertwined aesthetic preoccupations that gives Gross’s work a startling continuity within a dynamically charged exploration of highly diverse media.

Gross was born in 1940 in New York City and her art is deeply rooted not only in the sights of the city but also in New York’s multiply torquing social landscapes. She grew up in a household bursting with art and artists. Her father, the internationally renowned sculptor Chaim Gross, emigrated from Eastern Europe twenty years before Mimi was born. Chaim was a voracious collector of African and Oceanic art and this work surrounded Mimi from her earliest childhood, permeating every corner of her aesthetic unconscious. In Provincetown, Massachusetts, where she spent many extended childhood summers, she found herself amidst the Abstract Expressionist painters surrounding Hans Hofmann’s legendary school. At the same time,

she also met artists such as Raphael Soyer and Milton Avery and fell under the sway of the paintings of Joseph Stella and Marsden Hartley.

As a teenager in Provincetown, Gross was part of a sketch group that included Avery, who became an important mentor for her. Subsequently, she studied with Giacomo Manzu and Oskar Kokoschka at Kokoschka’s Internationale Sommerakademie für Bildende Kunst in Salzburg. Traces of Kokoschka’s nervy, attenuated figuration can still be seen in her work, just as one can find a touch of Emil Nolde and Ludwig Kirchner, as Gross told me in a series of conversations we had at her White Street loft, as she worked on a portrait of my son Felix and me in the sweltering summers of 2001 and 2002.

Coming to her own as a painter in the age of Abstract Expressionism, Gross has been a leading figure of the “third way” between figurative and non-representational painting. Abjuring a return to image-intensive painting as a means of reestablishing a stable figure/ground relationship (the scenic mode), Gross’s work has always insisted on active perceptual complication: on the presentational over the represented. She shares with her immediate predecessors an insistence on the all-over viscosity of the painting plane over and against the centering of the painting’s gravity around discrete objects.



Dark Air, 1980–81 (detail). Oil on mixed media, 9' x 9'10" x 3'. Photo: James Dee.

While Gross's imagination of her work is that it is outside the established generational and conceptual groupings that have emerged from the New York artworld, there are clear affinities, in her accounting, with older artists like Alice Neel and Fairfield Porter and a particular set of contemporaries that includes Robert Whitman, Judy Pfaff, Yvonne Jacquette, Susan Rothenberg, Elizabeth Murray, David Hockney, Bob Thompson, Jay Milder, Mary Frank, Josef Koudelka, and Risaku Suzuki. Above all, Gross expresses her connection to the poet and dance critic Edwin Denby and the photographer and filmmaker Rudy Burckhardt, both of whose preternatural observational insight and informalism (in Adorno's sense) are crucial models for her.

CENTRAL TO Mimi Gross's project is the rhetorically marked building of pictorial depth-of-field. The three-dimensional explorations of Gross's paintings and sculptures extends from her installations, starting with *Fat Feet* in 1965, in which she and Red Grooms, together with their many collaborators, built a life-size set of a street scene for the animated movie, and on to the increasingly complex installations *City of Chicago* (1967–68), *Discount Store* (1970), and ultimately *Ruckus Manhattan* (1975–76).

Making *Ruckus Manhattan* was a dream come true, Gross says. "I got to do a lot of things I had wanted to do all my life. Since I was in high school I wanted to do a life-size subway and a life-size street, but I didn't think I would ever have the chance." One

of the free-standing figures from *Ruckus Manhattan* is the Statue of Liberty (*Ms. Liberty*), which remains one of Gross's most enduring contributions to the project. "And none of it would have been possible," she adds, "without our hot-glue gun," which had just been invented at the time.

Ruckus Manhattan and other of Gross's environments are designed to be looked at not from the exterior but to be entered into, walked through; to be viewed not only from all around, as with a sculpture, but from the "other side" of even sculpture's fourth wall: from the inside out. Like Gross's work in other media, these works are characterized by the use of incommensurably scaled people and buildings. Her subsequent costume and stage design for the Douglas Dunn dance company continues this work.

GROSS'S WORKS traffic in visual saturation: there is a thickening of deep space, where a discrete "object" is not centered in a space that holds it up ("gravity like a



Ms. Liberty from *Ruckus Manhattan*, 1975. Enamel on fiberglass and celastic, 15' x 10' x 10'.
Photo: Robert Mates.

dull thud," she notes wryly) but where the space itself thickens and becomes object-like. This thickening of perception is a fundamental characteristic of her paintings.

The three-dimensional or stereo perception in Gross's work is built from the superimposition or array of 2-D "shots" or planes. ("I love misregistration," Gross exclaims.) This could be

called, following the term of David Marr in *Perception*, the "2½-D" view. It's the gap between these planes of perception, or the toggling between them, that Fourcade, in the preface to this catalog, calls Gross's "syncope."

"It's remarkable how even the slightest indication of three dimensions makes something appear three-dimensional," Gross explains, noting that even a slight building up off the two-dimensional pictorial plane with wood, aluminum, or clay, significantly intensifies the depth effect. "That's something Cézanne and Matisse understood perfectly," she adds.



Left to right: O'Neals' "New Room," restaurant room installation, 1979 (detail), acrylic on linen, laminated on wood, detail, 6' x 3'; photo: Jacob Burckhardt. Karole Armitage, 1982 (detail), plexiglass, acrylic on gatorboard. *Sacred & Profane* (Karole Armitage), acrylic and crayon on mixed media, 9' x 3'9" x 4'6".

Two of the most pronounced "depth effect" sculptures are *Jodie ElBaum* (1980) and *Sacred and Profane*, a portrait of the dancer Karole Armitage (1982): their protrudingly narrow, hyper-deep profiles forcing the viewer to dynamically readjust focus in the face as an unsettled object in space, rather than to stare at a fixed, stable, solid image. Gross's grappling with projective perception is related to the investigation of how perception takes place, her constant remaking/remapping of the illusion of three-dimensionality through the modeling and remodeling of the materiality of vision. (From this perspective, the projectivity in *Jodie ElBaum* and *Sacred and Profane* can be seen as akin to Richard Foreman's use of triple-deep and quite narrow stage in his productions of the same period, such as *Rhoda in Potatoland*.)

Gross's projective elongation, her stretching perspective as if it were elastic rather than logic, connects to the long counter-tradition to Renaissance perspective. In this sense, her projectivism is the counter to foreshortening.

MIMI GROSS'S APPROACH to art is grounded in continuous drawing. From this foundation, she has constructed film sets, created large-scale installations, designed stage sets and costumes, fabricated sculptures, and produced a large body of paintings. Her portraits and landscapes make perceptually visceral both temporal and spatial depth. Taken as a whole, in its variety of media and scales, her work is a utopian epic of everyday life: an incrementally expanding diorama poised at the ever-shifting heart of appearance.



Left to right: *Jodie Elbaum*, 1981, oil on ceramic stoneware, 15" x 24" x 22", photo: Jacob Burckhardt. *Ira and George Gershwin*, from *O'Neals' Times Square*, 1984, oil on inlaid acrylic mirror, 40" x 41" x 1/2", photo: James Dee. *So Long, Times Square*, from *O'Neals' Times Square*, 1986, oil on linen, 8' x 14', photo: Ruth Siegel Ltd., NY.

Gross picks her portrait subjects as part of an ongoing, necessarily incompletable, encyclopedia of persons, on which she has been at work since she first started to draw. Her portraits are never commissioned, or perhaps better to say, they are commissioned by the faces she finds at hand. Nor is there any typology or system at work. In this, her motto might be adapted from Will Rogers: "I never met a face I didn't want to draw."

Gross's portraits specifically reference a tradition that goes back to Roman busts and sarcophagi. But a more modern, and key inspiration is August Sander, the modernist German photographer. "For Sander," she says, "everyone is part of the society." Sander articulated the relation of the individual portrait to the gallery of other portraits he had made, something that relates closely to Gross's own project. "What's crucial to me is the interconnectivity of the individual and the ensemble," she says, speaking of both her own work and Sander's. In this sense, New York City, with its incongruous yet sublime mosaic of people

sharing the same space, is the fundamental context for Gross's work in its evolution as a material document of our time.

Gross's portraits are synchronic visual experiences that embody time. The "third dimension" in Gross's portraits is temporality as much as spatiality: the illusion of the experience of duration, of time passing, as much as the illusion of pictorial depth.

While it may sometimes seem as if the art portrait has largely been replaced in the late twentieth century by photography, the nature of the two media remains distinct. Photographs are shot in an instant of time, a flicker of a shudder. In contrast, Gross's portraits involve hours of interaction between artist and subject – the terms *sitting* and *posing* are far too passive. In this sense, Gross's portraits are an extension of her large-scale collaborative works into a more intimate setting.

"What I love about collaboration is that each person brings in their own part and you don't know what will come out of it," she says. "Someone posing



Soldiers (Eight American Servicemen Die In Iran), 1980, glazed majolica on stoneware, 24" x 24" x 6" each.

for a portrait is not just an object to be painted. Sitting is just the beginning: they have to focus with you, move through time with you."

After a time, the right expression emerges and captures a moment of likeness that characterizes the person. Like Flaubert's search for *le mot juste*, for aesthetic accuracy, Gross's quest is for *l'expression juste*.

Gross's portraits are not about objectification but relation, not still-life but visualization of duration. "You are using a unstable material—if it gets too wet you can't work through it. Because the medium allows for constant transition, you are always losing what you set down."

For Gross, the finding is always in the losing, just as the losing is in the finding. Every new stroke is part of an irrevocable process in which that which was there before is overwritten. That's why the laying (the accumulation of observations) keeps the painting abstract (material) while the overall image slowly gels.

Soldiers (1980) is a touchstone work for any consideration of Gross's ongoing engagement with portraits. These eight glazed stoneware bas reliefs were made for the Times Square Show's "War and Death" room. Initially, Gross made eight charcoal drawings, based on *Time* magazine photos of the eight com-

mandos (five Air Force crewmen and three Marines) killed in the U.S. raid on Iran on April 25, 1980 in an effort to rescue the 52 American hostages held by the new Islamic regime for over a year. The mission was a total fiasco: a helicopter crashed into a rescue plane over the Iranian desert.

In the wake of the events of September 11, 2001, and Gross's extensive work of drawing in and around the site of the wreck, an heroic dimension of "Soldiers" may supercede the more ambivalent reaction of twenty years ago. But Gross's interest is in creating figurative, historical images without letting the iconized political message negate the particularity of the portraits. "You can see they are soldiers," she notes, "but who they are is not necessarily explicit." This allows for a more direct, intimate connection with the images that might not be possible if the symbolic element were to dominate. The portraits are stronger in their individual personality than any message they may convey. Not an idea illustrated but the reality of this person, this bit of molded clay.

"I was using just the slab of wet clay," Gross recalls. "The medium was new to me. I was using aluminum and paper a lot at the time—and I wanted to have that feeling of lightness, especially in the way,



Honoring the Rescuers, 2001, charcoal on paper, 44½" x 101", photo: Paul Waldman.

say, aluminum bends but holds its shape. But they said you can't do that in clay!" The effect Gross was after is most pronounced in the unevenness of the surface, the protruding hats, the plunging depth effect of the thin faces, that brings to mind masks, on the one hand, and expressionist paintings, on the other.

Gross's aversion to the symbolic eclipsing the particular in *Soldiers* applies to her other portraits as well. "My portraits could be of anyone—people you might feel you know or, after spending some time with them, that you get to know," she says. In those cases where the subject of her portraits might indeed be well-known, and so might carry some symbolic baggage with their name, Gross is, as with *Soldiers*, committed to having the encounter begin with what is seen not with what is known.

CHARM OF THE MANY features a several works on black backgrounds, in which Gross takes a technique perhaps most associated with Venetian painters such as Tintoretto and makes it new. Her first work on black was done in 1981 for O'Neals' restaurant near Carnegie Hall. She drew with pastels a series of direct observational portraits on the walls painted with black latex mixed with sandground (unfortunately, the work did not survive the closing of the restaurant). In 1982, she did her first large-scale portrait on black, on paper, of the dancer Joseph Lennon. In 1988, she used the technique for a darkly expressive political purpose. *Whose Fuckin' Park*, a highly dramatic work with a composition based on Poussin's *The Rape of the Sabine Women*, with indigo and black ground; it was made to commemorate the sometimes violent protests



Left to right: *Rape of Sabine Women*, after N. Poussin, 1986–89, oil on wood, 32" x 46" x 17", photo: James Williamson. *Whose Fuckin' Park?*, 1989, acrylic on gatorboard and wood, 5'6" x 9' x 9', photo: James Williamson.

(a.k.a. police riot) over control of Tompkins Square Park. Finally, in the Spring of 2000, Gross began a direct-observational portrait of Billy Klüver, the physicist-inventor and art-event historian. Included in the current show, "Billy Klüver," is painted on canvas coated by black gesso, a recently available commercial product.

Perhaps the most stunning extension of this technique is *Sara & Rebekah Maysles, Fisher's Island* (cat. no. 3). The shimmering depths of Gross's panoramas are fully open to view in this painting, which extends the work of *Market, Port au Prince*



Market, Port au Prince, 2000, oil on canvas, 6' x 10', photo: Paul Waldman.

(2000), an equally dazzling, hallucinogenic tour-de-force in her last show. Toggling between the 3-D and 2-D, portrait and landscape, foreground and background, classic and romantic, figurative and abstract,

Sara and Rebekah uses perspective to foment refraction, diffusion, and crystallization of the light.

"I'm not afraid of failing by going as far as I can with anything I am working on," Gross told me, sometime midway through our conversations, as I was writing this portrait and she painted Felix and me. "The point of art is not to succeed but to proceed."

Seven Charms for Mimi

Try to be as close to what you see and think at the same time.

At the same time, be close to what you see and try to think as.

See and think as close to the same time: try to be what you at.

See as close to and think at the same time what you try to be.

To be close as think, see time, to what and at the same you try.

As close to the same you see time, think at, and try to be what?

Try to be as close to what you think and feel at the same time.

*A Brief History of Non-Linear Perspective,
Or How I Learned to Love Deep Space While Skewering
Rationalized Perception*

Paolo Uccello's torque & spears
Nicholas Poussin's neoclassicism
Courbet's wetness
Delacroix's color
Manet's sleight of hand
Cézanne's volume
Picasso's ingenuity
Giacometti's negative space
Matisse's lightness

*I'm totally an abstract artist
An abstract artist totally, I'm
Totally abstract, I'm an artist
Abstract, totally I'm, artist
Totally artist, I'm, abstract*

Classical: *If you want to catch a moment you have to strip time and
sentimentality away.*

Romantic: *Purely what something is, awe of nature (appearance)
beyond ourselves.*

carefully look at the
light & shadows
shapes therefore
likeness & character
structure, color, texture
*I want any of the parts
to look like*
combine all the elements
so that they can exist

Drawing a constant practice, a practice of constancy.

In the viscosity of process, the end never arrives.

1. *Billy Klüber*, 2001–02. Oil on canvas, 46 x 36 inches



2. *Tara Somerville*, 2001. Oil on canvas, 18 x 14 inches



3. *Sara & Rebekah Maysles, Fisher's Island, 2002. Oil on canvas, 56 x 84 inches*



4. *Terance O'Dougherty*, 2002. Oil on canvas, 14 x 18 inches



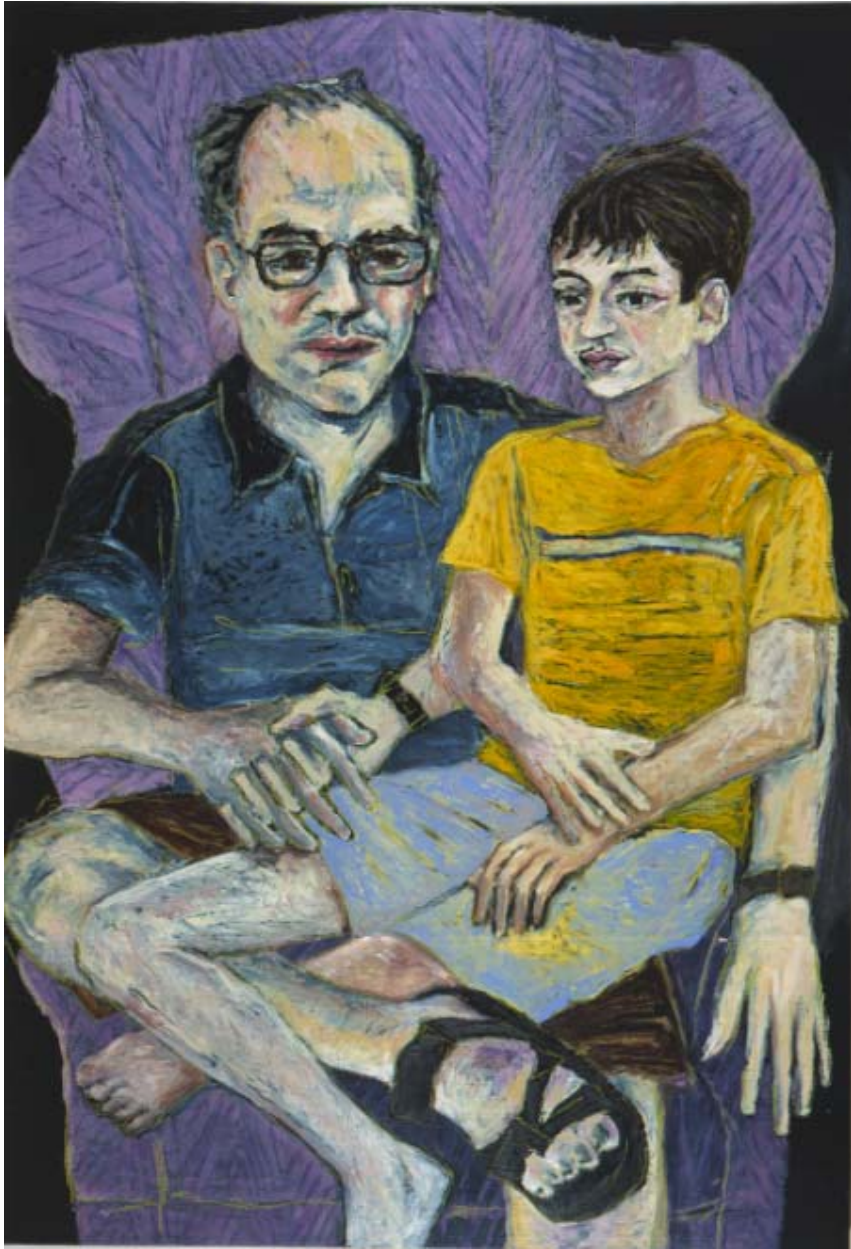
5. *Brett Berk*, 2001. Oil on canvas, 28 x 28 inches



6. *Tal McThenia*, 2002. Oil on canvas, 16 x 16 inches



7. *Charles & Felix Bernstein*, 2001–02. Oil on canvas, 46 x 32 inches



8. *Eva Sofia Aridjis*, 2002. Oil on canvas, 11 x 14½ inches



9. *Natasha Shapiro*, 2002. Oil on canvas, 70 x 20 inches



10. *Nina Sobell*, 2002. Oil on canvas, 14 x 18 inches



11. *Moishe David Gross*, 2002. Oil on canvas, 16 x 16 inches





Left to right: *King Fisher's Daughter* from *Art on the Beach*, Creative Time, NY, 1977, acrylic on gatorboard, 12' x 15' x 6'. *Hold-Up* at the Customs House, Creative Time, NY, 1978, bankroom installation, 15 figures drawn from life, onsite, pastel on paper and cardboard in bankroom, 10' x 35' x 15', photo: Bill Arnold. *Ella Waving*, from *A.R.E.A.*, Ward's Island, NY, 1983–86, mixed media, 24' x 17' x 12'.

Mimi Gross

Born in New York City

Education

Bard College, Annandale-on-Hudson, NY
 Skowhegan School of Painting and Sculpture,
 MA
 Kokoschka School of Painting and Sculpture,
 Austria

Solo Exhibitions

2000
 Salander-O'Reilly Galleries, NY, *Diverse Groundings*. Including CD-ROM: *The Baby Book*, with drawings and watercolors (computer engineering by Nazir Ellahi)
 1997
 Salander-O'Reilly Galleries, NY, *Diaphanous Leap*
 1996
 Provincetown Art Association & Museum, MA, *Sketch for Ecstasy*
 Palm Beach Museum of Art, Lake Worth, FL, *Sketches and Drawings for "Earth Studies"*
 1994
 Port Authority Bus Terminal, NY, *Portrait of "Success Garden" in Harlem*

The Urban Center, Municipal Arts Society, NY, *Portrait of "Success Garden" in Harlem*, featured in *People Make Parks: Public Space for Public Life*
 1991
 The New East End Gallery, Provincetown, MA
 Inax Gallery, Tokyo, Japan, *Songs of the Senses*
 1989
 Katzen-Brown Gallery, NY, *Chronologies*
 1988
 David Brown Gallery, Provincetown, MA, *Falls the Shadow*
 1986
 Ruth Siegel Ltd., NY, *In Public, In Private: Studies, Paintings and Painted Sculpture*
 Gallerie Lara Vincey, Paris, France, *Murales, sculptures et dessins*
 1984
 Karen Lennox Gallery, Chicago, IL
 1983
 Public Illumination Picture Gallery, NY
 1978
 Collegiate School for Boys, NY, *Big Apple Circus, Circus Flats and Designs*
 1966
 Area Gallery, NY
 1965
 Castagno Gallery, NY

Selected Group Exhibitions

2002
The 177th Annual: An Invitational Exhibition, National Academy of Design, NY
Etchings and Monoprints 1999–2002, The Space, NY
Wish You Were Here!, A.I.R. Gallery, NY
 2001
New Prints 2001, Winter, International Print Center, NY
Generations, A.I.R. Gallery, NY
 2000–2001
The Figure: Another Side of Modernism, The Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY
 2000
Generations, A.I.R. Gallery, NY
Remembering Rudy, Tibor de Nagy Gallery, NY
Etchings and Monoprints, VanDeb Publishers, NY
 1999
Miriam's Cup, Jewish Community Center, Baltimore, MD
 1998
List Graphic Publications, The Jewish Museum, NY
Fifty Years of Women at Bard, Bard College, Annandale on Hudson, NY



Left to right: *Portrait of 'Success Garden' in Harlem*, 1993 and 94, mixed media sculpture installation, 15' x 35' x 25', photo: Maggi Hopp. *Sketch for Ecstasy*, 1996, mixed media sculpture installation, 15' x 35' x 25'. *Parade for Mixed-Use District*, Tribeca, NY (corner, White and Church Sts.), 1990, acrylic and urethane on foam rubber over armatures, five figures, 8' x 4' x 3'.

Children in Crisis, Benefit, traveling in select German Museums
Dance Depictions, The Neuberger Museum of Art, Purchase, NY
 1997
Art & Suitcase (Will Travel), Jersey City, NJ; Detroit, Mich.; London, England (1998), Gertrude Stein Gallery (2000).
A.I.R. Generations 25th Anniversary, A.I.R. Gallery, NY
The Newton—Provincetown Connection, Newton Museum of Art, Newton, MA
Women Beyond Borders, ongoing exhibition traveling around the world
Dance Depictions, installation at Neuberger Museum, S.U.N.Y. Purchase, NY
 1996
Women in the Visual Arts, Hollins College Art Gallery, Roanoke, VA
 Palm Beach Community College Museum of Art, FL
Town and Country: In Pursuit of Life's Pleasures, Nassau County Museum of Art, Roslyn Harbor, NY
Invitational/Winners of New York State Council on the Arts Grants in Visual Art, Delaware Arts Center, Narrowsburg, NY

Instant Visions, NY Women's Foundation, Streets of Soho, NY
 1995
Face to Face, Artists' Portraits of Artists, Galerie Swan, NY
Gardens of the World, C.W. Post College, NY
Group Show, Gallerie Te, Tokyo, Japan
Voices of Conscience: Then and Now, ACA Galleries
Painting in Poetry, Poetry in Painting: Wallace Stevens and Modern Art, Sidney Mishkin Gallery, Baruch College, NY
Children in Crisis, Hamburg, Germany
Design Biennial, Parrish Art Museum, NY
Art after Art, Nassau County Museum of Art, NY
 1991
Urban Icons, Ruth Siegel, Ltd., NY
Intimations of Immortality: The Sculptures of Chaim Gross and Mimi Gross, The National Jewish Museum, Washington D.C.
 1990
Mixed-Use District, The Institute for Contemporary Art, The Clocktower Gallery/P.S. 1, NY
Theoretical Ideas for the Hudson Waterfront, Municipal Arts Society, Fashion Institute of Technology, NY

1987
The Artful Traveler, The BMW Gallery, NY
Short Stories, 7 Penn Plaza, NY
 1985
Harvest, Ruth Siegel, Ltd., NY
The Subway Show, Lehman College, NY
History of the Lower East Side, Henry Street Settlement, NY
Landscapes, Gracie Mansion Gallery, NY
 1984
Portraits, P.S. 1, NY
 1983
Bodies and Souls, Artists' Choice Museum, Alex Rosenberg Gallery, NY
The Ritz Hotel Show, Washington, D.C.
Portraits on a Human Scale, Whitney Museum of Art, Downtown Branch, NY
Sculpture on Shoreline Sites, Ward's Island, NY
 1982
Contemporary American Realism, 1 Penn Plaza, NY
Painted Light, Artists' Choice Museum, national travelling show
 1981
The Portraits, Semaphore Gallery, NY
Images of Labor, National Museum of American History, Washington, D.C.
The Safe Show, Empire Safe Co., NY



Left to right: Costumes for *Parade* from the Kyoto International Music Festival, 1988, hand dyed lycra and organza. Fabricating *Ghost Mountain* set for *Sky Eye*, Douglas Dunn & Dancers, 1989–90, copper tubing and cotton bobbinette, 15' x 60' x 15', photo: Monika Vogt. *Sky Eye* performance, festival D'Automne, Pompidou Center, Paris, 1989, costumes and set for Douglas Dunn & Dancers; lighting Carol Mullins.

The Anxious Figure, Semaphore Gallery, NY
The 2 Suitcase Show, Seattle, Washington, D.C.
 1980
The Times Square Show, Times Square, NY
Old Slip Police Station, Creative Time, Inc., NY
Sculpture in the 70s: The Figure, Pratt
 Institute, NY
 1978
 American Institute & Academy of Arts &
 Letters, NY
Customs House, Creative Time, Inc., NY
The Figure, Wave Hill, NY
*Dissonance and Harmony in Painting, Sculpture
 and Drawing*, Organization of Independent
 Artists, NY
 1977
Art on the Beach, Creative Time, Inc., NY
Outside Independent Artists Shows, through
 1981
Cape Cod as an Art Colony, Heritage Planta-
 tion of Sandwich, Sandwich, MA
 1976
The Great American Rodeo Bicentennial, Fort
 Worth Art Museum, TX; The Colorado
 Springs Fine Arts Center, CO; The De Witte
 Memorial Arts Museum, San Antonio, TX
*Private Notations: Artists' Sketchbooks and
 Notebooks*, Philadelphia College of Art, PA

Artists Make Toys, The Clock Tower, Institute
 for Art & Urban Resources, NY
 1975
Immovable Objects, outdoor exhibition in
 downtown Manhattan, organized by the
 Cooper-Hewitt Museum
 1973
American Drawings, 1963–1973, The Whitney
 Museum of American Art, NY
 1971
 John Bernard Meyers Gallery, NY
 Tibor de Nagy Gallery, NY
 1969
Mimi and Red Hit the Road, Tibor de Nagy
 Gallery, NY
Mimi Gross and Red Grooms, Marlin Mc Cleaf
 Gallery, Philadelphia, PA
Stupendous Group Show, Vanderlip Gallery,
 Philadelphia, PA
The Alternate Six Show, Jules Brenner Gallery,
 Provincetown, MA
 1958
 The Sun Gallery, Provincetown, MA
 1957
 Provincetown Art Association

Sets and Costumes

2001
Aerobia, set and costumes, Douglas Dunn &
 Dancers, P.S. 122, NY
Cocca Mocca, set design, Douglas Dunn &
 Dancers, Danspace, St. Mark's Church, NY
 1996–97
Spell for the Opening of the Mouth of N, set
 and costumes, Douglas Dunn & Dancers,
 The Kitchen, NY; Lincoln Center Out of
 Doors, NY
 1996
Earth Studies, Heart of the Palm Festival, cos-
 tumes, a world premiere opera. Duncan
 Theater, Palm Beach Community College,
 FL.; Emerson Majestic Theater, Boston, MA
 1995
Caracole, set and costumes, Douglas Dunn &
 Dancers, Dunn Studio, NY
 1991
Rubbedance, Long Island City, Film by Rudy
 Burckhardt/Douglas Dunn & Dancers, LIC,
 NY; costumes; 1992 Performed as dance,
 Festival d'Automne, Pompidou Center,
 Paris, France; Dance Theater Workshop, NY;
 toured Europe and US
 1990
Unrest, set and costumes, St. Marks Church, NY



Left to right: *Rubbedance Long Island City* costumes for film by Rudy Burckhardt, 1991, Douglas Dunn & Dancers, onsite. *Cocca Mocca* performance, set, Danspace, St. Mark's Church, NY, for Douglas Dunn & Dancers, 1999, set: copper tubing and cotton bobbinette, four parts, each about 9' x 10' x 8', lighting Carol Mullins. *Aerobia* performance, costumes and set, P. S. 122, NY for Douglas Dunn & Dancers and Jim Neu, 1991, set made with Van Santvoord: aluminum and plexiglass, 14' x 40' x 25', lighting Carol Mullins.

Sky Eye, set and costumes, Douglas Dunn & Dancers, Gulbenkian Foundation, Lisbon, Portugal

Parade and Ballet Mecanique, Miyako Kato Dance Co., Seibu Seed Theater, Kyoto, Japan 1989

Parade and Ballet Mecanique, set and costumes, International Music Festival and Miyako Kato Dance Co., Kyoto, Japan

Sky Eye, set and costumes, Douglas Dunn & Dancers, St. Mark's Church, NY; Festival d'Automne, Pompidou Center, Paris, France

Wildwood, Peepstone, Douglas Dunn & Dancers, Dunn Studio, NY 1988

Matches, Douglas Dunn & Dancers, set and costumes, The Kitchen, NY 1985

The Garden, set, work in progress with Hope Gillerman, White Dog Studio and the Kitchen, NY

1984

Pulcinella, set and costumes, Douglas Dunn & Dancers, guest performer Karole Armitage, Joyce Theater, NY; Festival d'Automne, Pompidou Center, Paris; toured France

Elbow Room, costumes, Douglas Dunn & Dancers, Joyce Theater, NY

1983

Secret of the Waterfall, set, Douglas Dunn & Dancers and Anne Waldman and Reed Bye, Dunn Studio, NY

Skid, costumes, Douglas Dunn & Dancers, Festival d'Automne, Pompidou Center, Paris toured for four years, remade in 1992 1981

House of Cards, backdrop set, Paul Taylor Dance Co., New Wave Festival, Brooklyn Academy of Music, Brooklyn, NY; world tour; revived 1988 City Center, NY

1980

Echo, set, Douglas Dunn & Dancers, The Kitchen, NY

1978

Footloose, costumes, Douglas Dunn & Dancers, Cunningham Studio, NY

Commissions and Installations

2000

Fiction Magazine, cover illustration, CCNY, NY

Encyclia Vitellina, Mask for Victim's Services, NY

Benefit for Victim's Services (poster), NY

1996

Sketch for Ecstasy, multimedia installation, Provincetown Art Association and Museum, Provincetown, MA

1994

Portrait of 'Success Garden' in Harlem, multimedia installation, the Parks Council, NY; NY & NJ Port Authority, Bus Terminal, NY

1993

Portrait of 'Success Garden' in Harlem, multimedia installation, The Urban Center, Municipal Arts Society, The Parks Council, NY

1990

Fiction Magazine, cover illustration, CCNY, NY *Mixed-Use District, Tribeca; Parade*, White and Church Streets, outdoor installation, Clock Tower; Municipal Building, NY; *NY Foundation for the Arts*, Graphics

1984

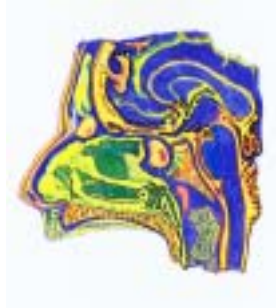
Benefit for Big Apple Circus (poster), Vander-Woulde Tannenbaum Gallery, NY

1983

A Tribute to Edwin Denby (poster), NY Public Library; The Poetry Project, St. Mark's Church, NY

1984

Vera List Graphics, Jewish Museum, NY *Big Apple Circus Flat*, Main Entrance, Bellevue Hospital, NY



Left to right: *Freedom of the Senses*, 1988-9, oil on mixed media, 44" x 66" x 15", photo: James Dee. The 5 Senses from *Songs of the Senses*, 1993: *Nasal Cavity*, crayon on vellum, 36" x 28"; *Inner Ear*, aniline dye on wood, 5' x 10"; *Hand*, aniline dye on wood, 5½' x 20"; *Optic Nerve*, aniline dye on wood, 6'6" x 4'; *Mouth*, aniline dye on wood, 28" x 28", photos: Risaku Suzuki.

Choice (poster), Planned Parenthood, Semaphore Gallery, NY
Cabaret Room, O'Neals' Times Square, NY
Independent Publishers (poster), NY Book Fair, NY
Fiction Magazine, cover illustration, CCNY, NY 1979
July 4th Celebration, (poster), Lower Manhattan Cultural Council, NY
The New Room, O'Neals' Restaurant, NY
Big Apple Circus, NY, exterior and interior entrances and decorations

Selected Bibliography:

2001

Roberta Smith, "A Benefit for Lovers of Art and NY," *The New York Times*, Nov. 1
 Deborah Jowitt, "Working it Out," *The Village Voice*, Dec. 4
 Gia Kourlas, "Work it Out," *Time Out NY*, Nov. 15-22

2000

"Mimi Gross," *The New Yorker*, Apr. 17
 Ken Johnson, "Mimi Gross: 'Diverse Groundings,'" *Art in Review*, *The New York Times*, Apr. 14, p. E42
 "William B. Scott & Peter Ruckoff." *NY Modern: The Arts and the City*, Baltimore and London: Johns Hopkins University Press, pp. 372-79

Douglas Dunn & Carol Mullins, "Danspace Project, 25 Years," St. Mark's Church, NY, pp. 80, 77.

1998

Gia Kourlas, "Silver is Golden," *Time Out NY*, Dec. 17
 Muriel Silberstein-Storfer with Mablen Jones, *Doing Art Together*. Harry N. Abrams, Inc., NY. (also 1982 edition).

1997

William Zimmer, "Imagination, Packed Up and Ready to Travel," *The New York Times*, June 1

1993

Review of "Songs of the Senses," *Bijutsu Techo (BT)*, July, pp. 137-38.
 Review of "Songs of the Senses," *Sankei Newspaper*, Tokyo, Japan, Apr. 18, n.p.
 June Kunugi, "Songs of the Senses," *Asahi Weekly*, Tokyo, Japan, Apr. 18
The New York Times, June 26, p. 21.

1992

Ori Z. Soltes, "A Legacy of Art: The Work of Chaim and Mimi Gross," *The Jewish Monthly*, Jan., pp. 30-34

1991

"Color us Crazy," *The Village Voice*, Jan. 1, n.p.

1990

The New York Times, December

1989

Jennifer Dunning, "Painterly Evocations in Dunn Pieces," *The New York Times*, Dec. 17.
 Deborah Jowitt, "The Rules of the Tribe," *The Village Voice*, Dec. 19, p. 107

1988

Cindy Nickerson, "Mimi Gross on her Own." *Cape Cod Times*, Aug. 20, p. 29.
Provincetown Arts, Annual (Conversation with Helen Wilson and Mimi Gross), pp. 118-21; 172; 182.

Francine A. Koslow, "Mimi Gross at David Brown Gallery," *Artforum*, Nov., p. 149
 Deborah Jowitt, "High Flyers," *The Village Voice*, May 19, p. 155

1984

Larry Lundy, "Mimi Gross," *New Art Examiner*, May, p. 3
 "World Now Special: NY Contemporary Dance," *So-en*, magazine, Tokyo, Aug., p. 58.

1982

John Arthur Shanks, "Portraits," *Arts Magazine*, Apr., p. 6.
 Anne Ominous [Lucy Lippard], "Sex and Death and Shock and Schlock: A Long Review," *Artforum*, Oct., pp. 50-55

1981

Susan Slesin, "Safes As Combinations of Art and Security," *The New York Times*, Apr. 30.



1980

Jeffrey Deitch, "Report from Times Square,"
Art in America, Sept., p. 62.

1977

Judd Tully, *Ruckus Manhattan*, NY, Braziller,
1977.

1976

Robert Hughes, "Gorgeous Parody," *Time*,
Jan. 19, p. 72.

"The Great American Rodeo," *The Fort Worth
Art Museum*, Texas Christian University
Press, pp. 30–33,

Janet Kutner, "Marcel Duchamp Meets Hank
Willimans in Heaven: Fort Worth's Great
American Rodeo Exhibition," *Currant*,
May–July, pp. 26–37.

1969

Barker, "In the Galleries, Mimi and Red
Grooms," *Arts Magazine*

John Canaday, Mimi Gross and Red Grooms,"
The New York Times, May 31, p. 19

Peter Schjeldahl, *The New York Times*, June
15, section II, p. 25

David Goodrich, "Anybody Want To Bye
Chicago?," *The Saturday Evening Post*,
Feb. 8, pp. 36–39

Fellowships

1995

NY State Council on the Arts/Visual Arts Grant

1991

Bessie Award/Sets and Costumes

1985

National Endowment for Arts/Visual Arts

NY Foundation for the Arts/Painting

1981

American Academy & Institute of Arts &
Letters, grant for painting.

1977

National Endowment for the Arts, with Big
Apple Circus, NYC, grant for interior and
exterior tent entrances decor

1976

Municipal Art Society, for Ruckus Manhattan

Teaching

1999

S.U.N.Y Purchase, Purchase, NY, Visiting Artist

1995

Penland School of Crafts, Penland, NC

1990

New Arts Program, Kutztown, PA

1984

Rhode Island School of Design, Workshops,
Providence, RI

1980

Art Institute of Chicago, Department of Paint-
ing, Chicago, IL

Syracuse University, Department of Painting,
Syracuse, NY

Selected Public Collections

Art Institute of Chicago, IL

Bellevue Hospital, NY, Children's Corridor

Brooklyn Museum, NY

Fukuoko Bank, Fukuoko, Japan

Hirshhorn Museum and Sculpture Garden,
Washington, D.C.

Jewish Museum, NY

Lannon Foundation, FL

Metropolitan Museum of Art, NY

Musée des Arts Decoratifs, costume and
Fashion Collection, Paris, France

Museum of Contemporary Art, Los Angeles,
CA

Nagoya Museum of Art, Nagoya, Japan

Onasch Collection, Berlin, Germany

Available through the Robin Hood Relief

Fund/Experiments in Art and Technology: *On
Site Drawings: 9/11 and After*, 2001, CD-ROM
with poetry by Charles Bernstein.

Collaborations (with Red Grooms)

1975–76

Ruckus Manhattan, multi-media environmen-
t-sculpture installation: sponsored by Cre-
ative Time Projects, Inc., Orient Overseas
Association, Marlborough Gallery, NY, NY
Council on the Arts, and the National
Endowment for the Arts. Newspaper, "The



Mr. Ruckus and the Robin, studio photo during filming *Hippodrome Hardware*, 1972.

Daily Ruckus" sold at installation: Originally exhibited at 88 Pine St, NY;

Ruckus Manhattan II: A Sculptural Novel About New York, Marlborough Galleries, NY; Partial installations: 1981 Burlington Mills, NY; 1982 Seibu Museum, Tokyo, Japan; 1987 Whitney Museum, NY; 1993 Grand Central Station, NY; 1994-95 Brooklyn Museum, NY; 1995-96 Nagoya City Art Museum, Nagoya, Japan; traveled to Ashy Museum of Art & History; Mitsukoshi Museum of Art, Tokyo; The Museum of Art, Kochi; 1999-2002 Onasch Collection, Pottsdam; Neuesmuseum, Brennan, Germany. Partial installations in permanent collections: Allen Memorial Art Museum, Oberlin, OH; Brooklyn Museum, NY Colorado Children's Museum, Denver, Co; Nagoya City Art Museum, Nagoya, Japan; Reinhard Onasch Collection, Berlin, Germany;

1972

Astronauts on the Moon, multi-media environment-sculpture installation: Originally exhibited at *Ten Independent Artists*, Guggenheim Museum, NY; 1973-74 Voorhees Hall, Rutgers Gallery of Art, New Brunswick, NJ; NY Cultural Center, NY; Museo de Arte Contemporaneo, Caracas, Venezuela Collection: Harry Abrams Family Collection

1970

Target, Discount Store, multi-media environment-installation: Originally exhibited at *Figures-Environments*, Dayton Department Store, organized by the Walker Art Center, Minneapolis, MN; Cincinnati Museum of Art, Cincinnati, OH;

Dallas Museum of Fine Art, Dallas, TX; 1971

73rd St & Madison Ave., *The Store*, with Tibor de Nagy Gallery, NY; Mass. Ave., Store, organized by the Institute of Contemporary Art, Cambridge, MA; 1978 Neuberger Museum, S.U.N.Y., NY; 1987 Whitney Museum; 1994 Frederick R Weisman Museum of Art, Pepperdine University, Malibu, Cal. Extensively shown. Collection: Museum of Contemporary Art, Los Angeles, CA.

1967-68

City of Chicago, multi-media environment sculpture installation: Originally exhibited at Alan Frumkin Gallery, Chicago, IL;

34th Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice, Italy; National Museum Of Fine Arts, Washington DC; Art Institute of Chicago, Chicago, IL; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE; 1972 Madison Art Center, Madison, WI; 1973 Voorhees Hall, Rutgers University Art Gallery, New Brunswick, NJ; Cultural Center New York, NY; Museo d'Arte Contemporaneo, Caracas, Venezuela; 1979 Chicago Public Library Cultural Center, Chicago, IL; Art Fair, Chicago, IL; 1985-86 Academy of Fine Arts, Philadelphia, PA; Denver Art Museum, Denver, CO; Museum of Contemporary Art, Los Angeles, CA; Tennessee State Museum, Nashville, TN; 1987 Whitney Museum of American Art, NY; Collection: Chicago Art Institute, Chicago, IL.

Films (collaborations with Red Grooms)

1975-76

The Making of 'Ruckus Manhattan', Documentary filmed by Rudy Burckhardt, Jacob Burckhardt, and Peter Hutton

Hippodrome Hardware (also a series of performances), filmed by Rudy Burckhardt and Peter Hutton

1973-75

Ladies and Gentlemen, *The Fair*, (unfinished).

Filmed by Rudy Burckhardt, Jacob Burckhardt, Peter Hutton

1972

The Conquest of Libya by Italia, 1913-1912. A Ruckus group collaboration

1970

Target Discount Store. Documentary filmed by Al Kraning, Minneapolis, MN

1969

The Berkeley Eruption, University of California, Berkeley. Filmed by George Kuchar, with students and teachers at U.C. Berkeley, CA

1968-69

Tappy Toes. Filmed by Ed Flood, Chicago, IL

1966

Fat Feet. Filmed by Yvonne Andersen. Co-produced by Yvonne Andersen and Dominic Falcone

Ruckus Shorts. Filmed by Rudy Burckhardt

1962-64

Shoot the Moon. Filmed by Rudy Burckhardt.

Co-produced by Citadura Films

1961

The Unwelcome Guests. Filmed by Stephen

Pepper, Florence, Italy