

55 MERCER

12 YEARS



AKNOWLEDGEMENTS

The idea of this show and its accompanying document began three years ago with its target a tenth anniversary. Initiating such an enterprise within an organization with no formal hierarchy was no small feat. The original concept has in fact expanded and grown into a twelfth anniversary, perhaps a more auspicious and less regular length of time.

A number of people have been with the project since its inception. Kathryn Kramer, a doctoral candidate at Columbia University is one. Kathy was instrumental in gathering archival material for Lawrence Alloway which is evident in her own account of the gallery's beginnings and chronology. She probably knows more about the history of 55 Mercer than any one member. Kathy also saw us through numerous grant applications and learned what it is to work with a group of artists who do not want to be "too" organized. Lawrence Alloway, a staunch supporter of artists' organizations has also been with this project for three years, never knowing whether it would ever get off the ground but always gracious and willing to begin when given the "go ahead." Tom Nozkowski, Diane Karol, Gloria Greenberg and myself were members of the first Anniversary Committee. Diane gathered a great deal of biographical and historical information and was an ever-ready connection between past and present members. Tom remains and with Margo Herr and Joyce Robins has taken on the task of overseeing the production of this publication. Joe Masheck, also a loyal supporter of the gallery and its artists, should be thanked for his remarks concerning 55 Mercer. Jonathan Kuhn, a graduate student at Columbia, has joined our effort in the last year.

Compiling the biographical information on the artists and reconstructing the exhibition chronology was a considerable job. At times it approached detective work. It is probable that some information has been overlooked or left out and that an error or two may eventually be found in the exhibition schedule for which there were few sources. For this we apologize.

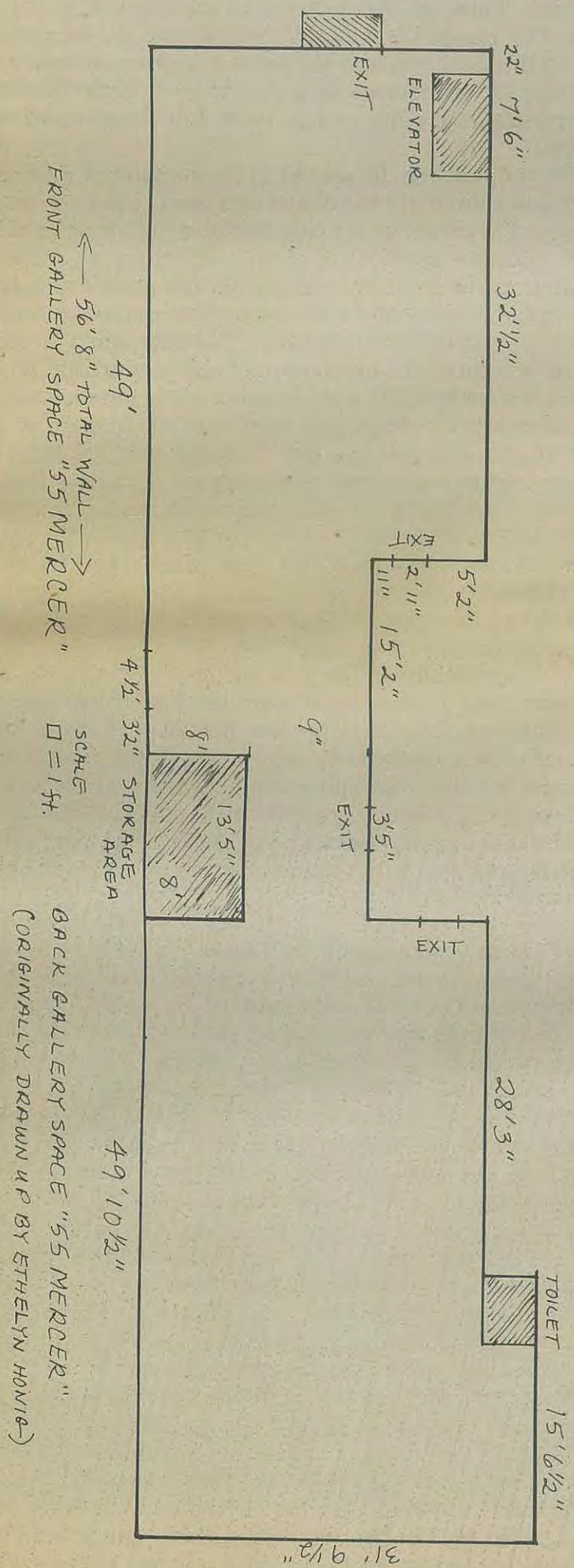
Monies and support for this anniversary project have come from the National Endowment for the Arts, the Urban Corps, a federal program administered by the Department of Cultural Affairs, and miscellaneous fund-raising efforts within the gallery. We are very grateful to the National Endowment for regarding 55 Mercer not as a self-serving group of artists but as a true alternative space that has remained artist-run.

Most of the present members have worked on some aspect of this show and document and deserve recognition as a continuum of the original spirit of 55 Mercer. And finally, the Anniversary Committee must thank all the past members who have responded to this project with enthusiasm and kind memories.

Jerilea Zempel December, 1982

INTRODUCTION

LAWRENCE ALLOWAY



To get to 55 Mercer you climb two flight of stairs, turn right, and arrive in the center of a floor-through, with an office space open to the galleries, one right, towards Mercer Street, the largest, and one left, towards the well of the building. It is a space like the larger lofts that artists occupy as studios. Because of the divided space the gallery has two shows at a time as a rule and in both directions the uncluttered space is defined by worn materials. 55 Mercer has preserved a voluntary shabbiness. One artist filled a grid of holes on the floor with cement and iron filings to produce changing color as the mixes rusted at different rates: this was Sandy Gellis's *Oxidizing Holes*, 1978. Alice Adams' wood and plaster architectural structures were like a condensation of the lathes in the walls. The space is battered, worked by wear and time, and many of the sculptors showing there turn their backs on fine or new-looking materials. Hence the re-use of old timbers (Caspar Henselmann), of chickenwire (Mary Miss), vinyl in shamanistic or collapsed shapes (Frank Lincoln Viner and Jean Linder respectively).

The floor that can tolerate water-saturated cement and metal filings applied directly to it invites a certain kind of sculpture, and so do the big bare galleries. Past and present members of 55 Mercer include a brilliant group of sculptors, strenuously oriented towards the monumental. One exhibition in 1976 consisted of two sculptures, Tom Doyle's huge, staggered, and roofed tripod *Sideling*, and Caspar Henselmann's *Dead End*, a massive timber floor piece, a zig-zag path that erupts vertically at one end. My examples are chosen at random, but they indicate the hefty line among 55 Mercer sculptors. These works needed a space like 55 Mercer and the artists needed a hands-off attitude from their colleagues, not a dealer's reservations or solicitude, if such works were to be shown at the time. (Work comparable in size and impact by Chuck Ginnever was shown earlier at Park Place, a co-op of the 1960s.) It is this kind of support by artists, implicit or demonstrated, that cooperative galleries provide their members. This is one reason for considering 55 Mercer a co-op, despite the artists' suspicion of the term: a state of abstract expressionist-derived solitary action does not catch the sense of sharing a common enterprise. If not a commercial gallery, it is sustained by a core membership of artists: we will return later to a discussion of how the gallery is organized.

Because artists tend to like work that is comparable with their own, the groupings at co-ops, though informal, reveal predispositions and drifts. At 55 Mercer, for instance, there has certainly been a strong tradition of sculptors, including, at various times, Alice Adams, Ivan Biro, Tom Clancy, Tom Doyle, Alan Finkel, Sandy Gellis, Caspar Henselmann, Jean Linder, Mary Miss, Joe Neil, Ulrich Niemeyer, Tom Nozkowski, Tom Parker, Julius Tobias, Frank Lincoln Viner, Ursula von Rydingsvard, and Grace Wapner. Even a partial list is impressive. There is a tendency towards materiality stressing mass and weight; where modular structures do appear, they tend not to dematerialize the stuff of which they are made, but to keep a manual edge, as in Miss, or a chunky weight, as in von Rydingsvard. Alan Finkel's modular structures alone are strictly regular, but we are returned, ironically, to the ready-made mass-produced objects of which they are made. Environmental works are fairly numerous, that is to say, works that build the gallery into their structure, such as Gellis's *Oxidizing Holes*. Others include Wapner's *Barriers and Passageways*, satin cords looped from ceiling to floor, and Tobias's *Half and Half*, 1977, with four slabs, 44' long and 5' high, parallel to each other 32" apart and occupying one side of the gallery. In Wapner's piece the cords invited entrance from one direction (the passageways) but discouraged it from another (the barriers).

Sensitivity to the environment shows also in the work of painters: Dominick Capobianco's *Wall Works* are painted directly on the wall, with splashes below and the tools used on the floor, and Susan Smith draws directly on the gallery walls making a kind of downtown Pompeian architecture. Diane Karol's painted cotton canvas combines the continuous color-blending of painting with voluminous arboreal forms, as in *Big Valley Trunk with Evergreen(s)*. Concern for expansion of art into environment was stated another way in *Stratus*, a "continuing painting," 1979, on the gallery walls that changed on a daily basis. The painters of the gallery are both abstract and representational with diverse intentions and style affinities. It may be that these polarities mean nothing to 55 Mercer artists, but the representational work seems furthest from my sense of the gallery's abstract and environmental core. This includes the paintings of Janet Fish, an early member from the short-lived co-op Ours; Vincent Moore's version of Meta-physical Painting, pictographic narratives; and Margo Herr's landscapes. My liking for their art does not obscure the fact that I do not see their role as definitive in the gallery as a whole.

Since its foundation, 55 Mercer has shown around 275 exhibitions, mostly paired one-artist shows with invitational group shows as well. This amounts to about 26 shows a year, a substantial addition to the level of information about art in the 1970s, given the high calibre of the artists. New York would have been a great deal poorer without 55 Mercer. Incidentally, scheduling is done by lot at one of the twice-yearly occasions on which the gallery tries to hold meetings. The arbitrary matching is unlike the grouping of commercial galleries, inasmuch as all the members are unified by the fact of the original self-selection procedure. Obviously, faced with 275 shows, not every artist's show or even every artist can be mentioned.

In the late 1960s the Art Workers' Coalition achieved the politicization of artists' resentment. Starting with the Museum of Modern Art as a target, which was an exasperating and finally impervious antagonist, the group then extended its attention to art galleries. The AWC in effect called for removing the profit motive in art dealing, which would, if implemented, have destroyed the gallery system, of course. Nonetheless, artists saw their problems with dealers in a broader social framework than before, which led them to evaluate their positions more critically. Most of the founders of 55 Mercer, for example, were AWC members who applied the new sense of political analysis to their own social roles. In a rational decision they pursued an alternative form to the commercial galleries rather than demanded their extinction. In a sense, the subject of 55 Mercer was the autonomy of the artist, to use a phrase that Diane Karol applied to the gallery. This meant not only the abstract expressionist's self-awareness of the artist as a special type, but also the Art Workers' Coalition's sense of "going out and helping ourselves."

The theory of co-ops often raises the problem of art as a commodity. Art for sale is treated as a betrayal of art's nature or as evidence of its conformity to the capitalist system. The leading commercial galleries who sell the most are implicated by the argument but I believe it is the less efficient dealers, the ones that newer artists are most likely to come in contact with, that are a more suitable target. Consider the difference between two sorts of commercial dealer. An artist who is a member of an efficient commercial gallery can expect, when he/she has an exhibition, no expenses, sales (and increasing prices), advertisements and editorial coverage in the art magazines, out-of-town exhibitions, and the infiltration of museums. That is to say, there will be a coordination of the support system on behalf of the artist, involving critics, collectors, curators, and

other dealers. On the other hand, the artist has no say in his/her company, in the gallery roster or mixed shows, and possibly not much to say in the choice and hanging of his/her one-artist show. The dealer's taste overrides the artist's, just as the dealer may persuade the artist to work in one direction over another. Dependency on an efficient dealer is tolerated very well by a majority of artists, but if an artist is a member of a non-efficient gallery benefits fluctuate according to the artist's investment. Thus the satisfactions of commercial status are eroded. The less-efficient dealer cannot activate the support system in the same way and the artist may have to decide between, say, advertisements or a catalogue, though the dealer will certainly make his or her taste felt despite reduced resources.

The co-ops are an alternative to the commercial system in their organization, both social and economic, but they are not opposed to the gallery as a mode of display. This point is important, because many of those with whom co-ops share the alternative spaces umbrella, either fault the gallery as a form contaminated by analogies with commercial spaces, or want to go beyond art as objects altogether. The post-gallery nominations are performance and conceptual art and artists' books, though it is stretching the word to call a book a space. Neither of the other arts can be said to absorb all the options of displayed art, so I conclude that there is still a need for galleries. However, commercial galleries emerged in the 70s as inadequate alone to the task of art distribution: hence co-ops.

The first co-ops in New York date from the 1950s with a powerful cluster in and near East 10th Street. Their contribution to the still tentative but growing confidence in American art was most important. A good number of the co-op artists were soon assimilated into commercial galleries. These co-ops were based apparently on the informal, bohemian contacts of artists and their friends; their untidiness as spaces carried studio clutter into the formerly neat precincts of the gallery. Their base in male camaraderie and painterly style is very different from the sociology and stylistic diversity of the second wave of co-ops. The second group is more vigilant about artists' rights and more aware that its position as an alternative to commercial art galleries implies antagonism towards the existing support system.

55 Mercer, which opened in December 1969, is the first co-op of the second wave. Other co-ops soon followed, showing that its founders had responded to an imperative of the times. In 1970 the Bowery and First Street Galleries were founded, both co-ops of realist artists. In 1972 the A.I.R. Gallery and in 1973 SOHO 20 Gallery, both women's co-ops, were founded. A parallel example of artists' initiative, 10 Downtown, in which working studios were opened for a few weekends to the public, started in 1968 and continued with annually changing artists. The common ground is dissatisfaction with the gallery and museum exhibition system.

There is a real problem. Galleries gradually fill up until they reach the maximum number that a dealer can cope with. However, the life of gallery-adopted artists is greater than the entry rate of new artists. As time passes the gap between represented artists widens inexorably: new generations of artists arrive faster than they can be absorbed by the galleries. Therefore the new artists, with well-publicized exceptions, become part of a growing back-log. One reaction to this situation might have been hostile feelings towards the entrenched older generation, the Bushs, the Daphnises, the Tworokvs; the other reaction is against the organizations, the galleries concerned. This is the form that protest has in fact taken, shaped by the willing-

Born White Plains, New York; studied Ohio Wesleyan and Cranbrook Academy; lives in New York

Member 55 Mercer, 1981 - 1982

Selected Solo Shows

1976 Lotus Gallery, New York

1980 55 Mercer

1982 55 Mercer

Queens Museum, New York

Harm Bouckaert Gallery, New York

Selected Group Shows

1965 Detroit Art Institute

1967 Ball State University, Muncie, Indiana

Dayton Art Institute

Cincinnati Museum of Art

1973 Philadelphia Museum of Art

1976 Aldrich Museum, Ridgefield, Connecticut

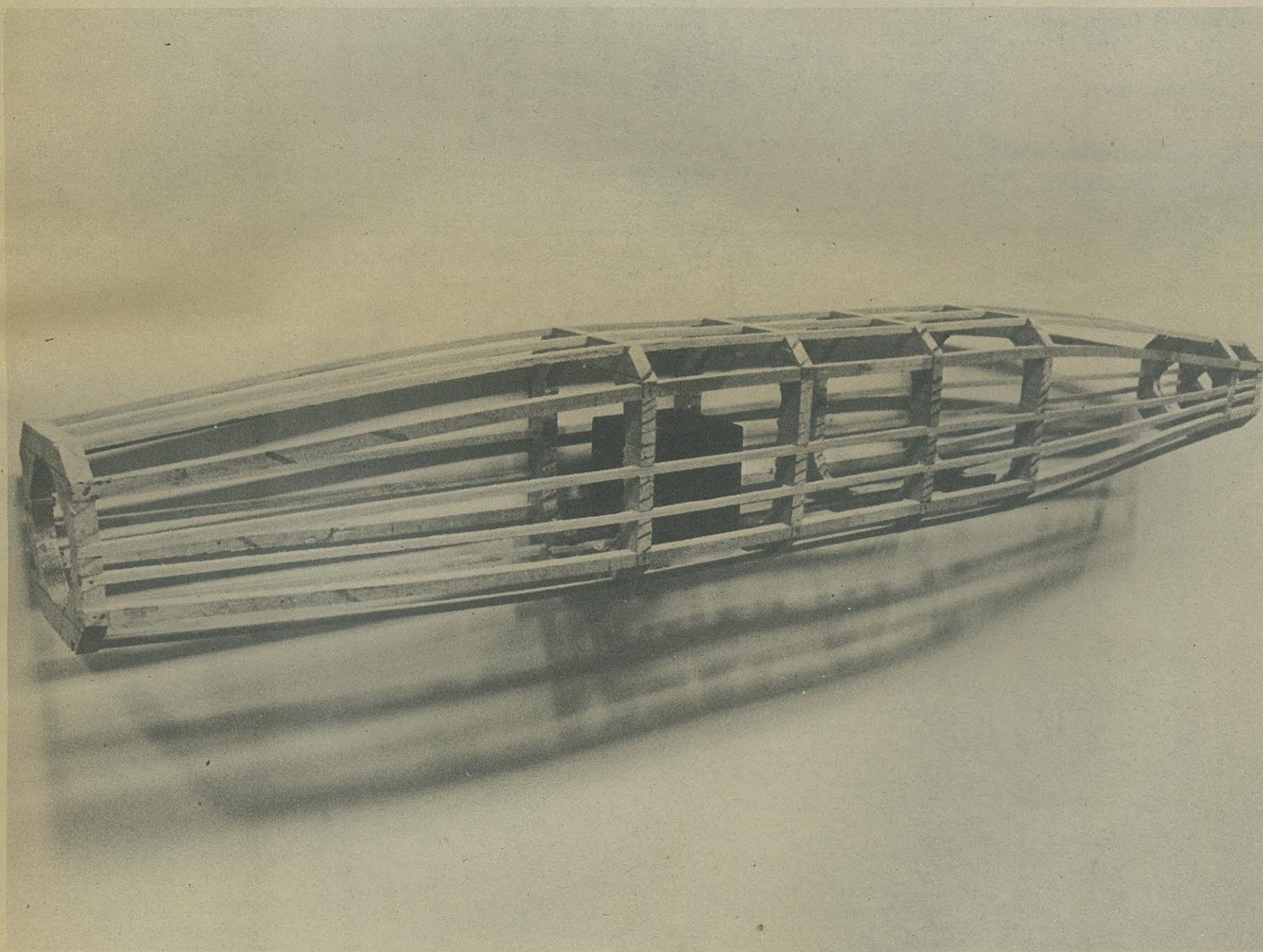
1980 University of Rochester, New York

"Whitney Counterweight 3," New York

1982 "Small Works," New York University, New York

"Houses," Sculpture Center, New York

Peter Brown



Peter Brown
"Untitled Structure"
1980
wood acrylic
42" long

Domenick Capobianco

Born St. Louis, Missouri; studied at Washington University, St. Louis; lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

1973, 1974, 1977 Rutgers University, New Jersey
1979, 1980 55 Mercer
1981 Condeso/Lawler Gallery, New York
1982 55 Mercer

Selected Group Shows

1976 "International Exhibition of Graphic Art," Frechen, Germany
University of Dallas, Texas
Brooklyn Museum
1977 "International Exhibition of Graphic Art," Ljubljana, Yugoslavia
1978 Biennale, Krakow, Poland
55 Mercer
1979 Biennale, Riksgalleriet, Oslo, Norway
1980 "Intergraphic '80," Berlin, Germany
Kyoto Museum, Japan
"50 Years of Prints," Terrain Gallery, New York
1981 "Art and Ecological Issues," Hunter College, New York
1982 "International Exhibition of Graphic Art," Bilbao, Spain
Proctor Art Center, Bard College, Annandale-on-Hudson, New York

Special Projects

1974 "Sky Piece over Soho," skywritten drawing, New York
1976 "Sky Piece over MOMA," skywritten drawing, New York

Grants and Awards

1967 Cassandra Foundation
1976 New York State Council on the Arts CAPS grant

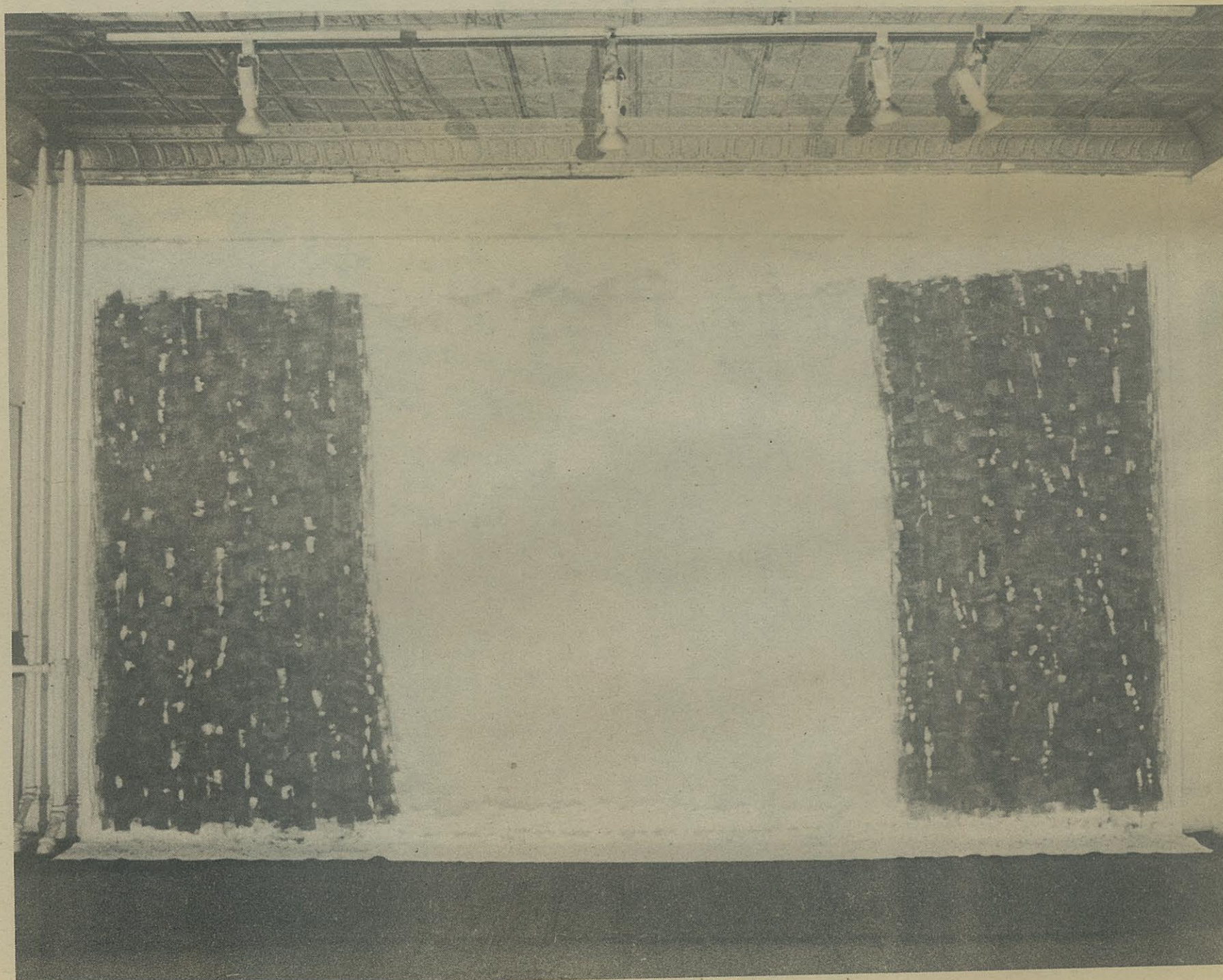
Domenick Capobianco

"The Lady from Monterchi"

1982

acrylic on canvas

12' x 20'



Born Brooklyn, 1933; studied Cooper Union; lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

1956, 1958, 1961 Contemporary Art Gallery, New York
1970 French & Co., New York
1972 Fels Point Gallery, Baltimore
1976 Paul Mellon Art Gallery, Wallingsford, Connecticut
1979, 1980, 1982 55 Mercer

Selected Group Shows

1960 Musuem of Modern Art, Rio de Janeiro, Brazil
1969 Jewish Museum, New York
1970 Milwaukee Art Center
San Francisco Museum of Art
1971 The Maryland Institute, Baltimore
1972 Baltimore Museum
1974 Hudson River Museum, Yonkers, New York
1978 Rosa Esman Gallery, New York
1981 Maryland Institute, Baltimore

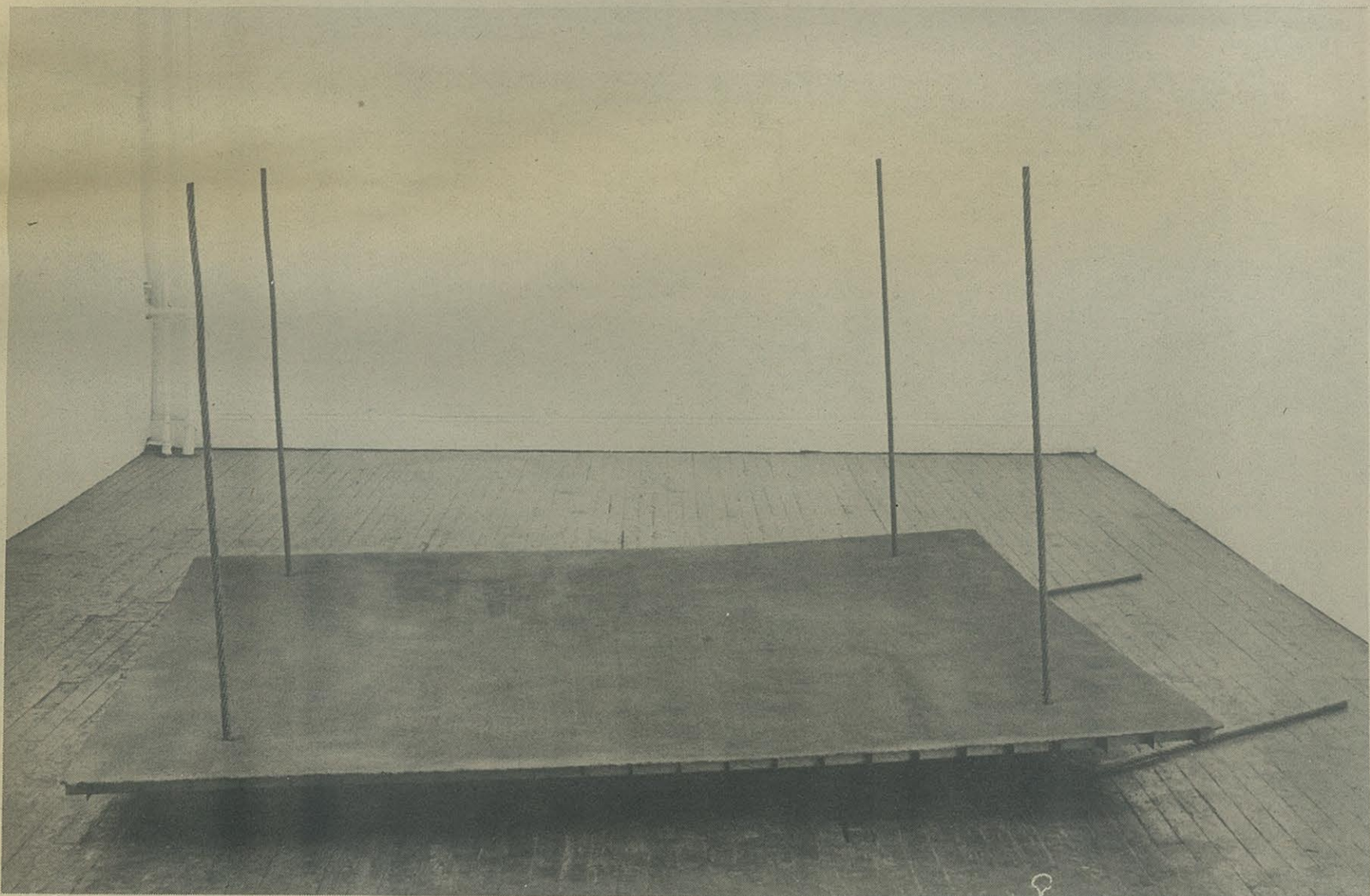
Commissions and Sited Work

1969 "Target Piece," Pitzer College, Claremont, California
1978 "Gold Corner," "Marker," Paul Mellon Art Center, Wallingford,
Connecticut
1979 "Winter," Hudson River Museum, Yonkers, New York
1980 "Memoriam," Pratt Institute, Brooklyn, New York

Grants and Awards

1974 National Endowment for the Arts grant
1984 Guggenheim Fellowship

Tom Clancy



Tom Clancy
"Land"
1979
metal and cable

Donald Cole

Born New York City, 1930; studied Bucknell University and the University of Iowa; lives in New York

Member 55 Mercer, 1970 - 1973

Selected Solo Shows

1970, 1971 55 Mercer
1973, 1975, 1978 Nancy Hoffman Gallery, New York
1981 Virginia Commonwealth University, Richmond, Virginia
1981, 1982 Frank Marino Gallery, New York

Selected Group Shows

1970 "New Work: New York," Traveling Exhibition, American Federation of the Arts
1972 "Painting and Sculpture Today," Indianapolis Museum of Art French and Co., New York
1973 King-Pitcher Gallery, Pittsburgh
"Five Painters," New York University, New York
1975 "A Collection in Progress," The Clocktower, New York
1976 Nancy Hoffman Gallery, New York
1977 Nancy Hoffman Gallery, New York
1979 Delaware Museum, Wilmington, Delaware
Philadelphia Museum of Art
Nancy Hoffman Gallery, New York
1980 Dubins Gallery, Los Angeles
"12 Using Paper," Frank Marino Gallery, New York
1981 "Animals in American Art: 1880-1980," Nassau Museum of Art, Roslyn, New York
"Paper Caper," Frank Marino Gallery, New York
1982 Invitational, A.I.R. Gallery, New York
"Water, Water," Frank Marino Gallery, New York

Grants and Awards

1975 New York State Council on the Arts CAPS grant
1977 National Endowment for the Arts Artist in Residence
1978 National Endowment for the Arts grant

Donald Cole

"Lost Their Grip on Terrestrial Life"

1981
acrylic on canvas
71" x 105"



Born Saskatchewan, Canada, 1939; studied Regina College of Art; lives in Toronto

Member 55 Mercer 1971 - 1975

Selected Solo Shows

1961, 1962 Kornblee Gallery, New York

1971, 1973, 1975 55 Mercer

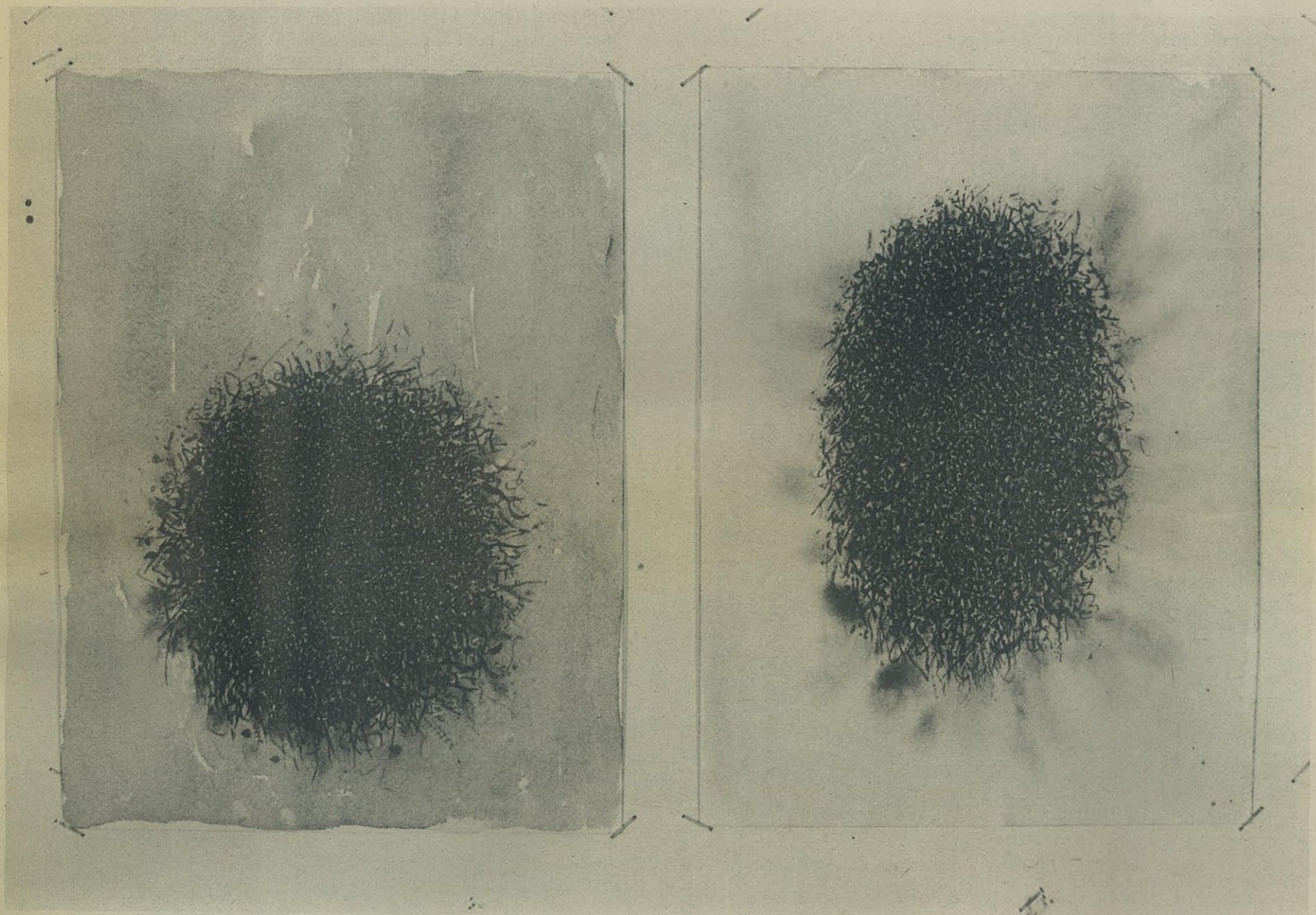
1976 Bau-Xi Gallery, Vancouver, Canada
Mendel Art Gallery, Toronto, Canada

Grants and Awards

1972 Canada Council Arts Grant

1974 Canada Council Arts Grant

Tim Deverell



Tim Deverell
Untitled
1979
gouache
two panels, 9" x 12" each

Tom Doyle

Born Ohio, 1928; studied at Ohio State University; lives in New York

Member 55 Mercer 1972 - 1976

Selected Solo Shows

- 1961, 1962 Allan Stone Gallery, New York
- 1966, 1967 Dwan Gallery, New York
- 1971 Brata Gallery, New York
- 1972, 1974, 1976 55 Mercer
- 1976 The Picker Art Gallery, Colgate University, Hamilton, New York
- 1978 Sculpture Now, New York
- 1982 Max Hutchinson Gallery, New York
Hammarckjold Plaza Sculpture Garden, New York

Selected Group Shows

- 1960 Martha Jackson Gallery, New York
- 1962 Carnegie International, Pittsburgh, Pennsylvania
- 1963 Zabriskie Gallery, New York
Park Place Gallery, New York
Riverside Museum, New York
- 1964 Kunsthalle, Bern, Switzerland
- 1965 Kunsthalle, Dusseldorf, Berlin, Germany
- 1967 Annual, Whitney Museum of American Art, New York
"Primary Structures," Jewish Museum, New York
"American Sculptures of the Sixties," Los Angeles County Museum, California

- 1968 Philadelphia Museum, Pennsylvania
Walker Art Center, Minneapolis, Minnesota
- 1970 O.K. Harris Gallery, New York
- 1974 "Painting and Sculpture Today," Indianapolis Museum of Art, Indiana
55 Mercer Traveling Exhibition
- 1977 "Maquettes for Large Sculpture," Monique Knowlton Gallery, New York
"Wood," Nassau County Museum, Roslyn, New York
- 1978 "Indoor/Outdoor," P.S. 1, Queens, New York
"In the Event of Living Sculpture," Susan Caldwell and O.K. Harris Galleries, New York
"Sculpture Library," O.I.A., Wards Island, New York
- 1979 "The Artists' View," Wave Hill, Bronx, New York
- 1979 "The Artists' View," Wave Hill, Bronx, New York
- 1980 "Across the Nation," Fine Art for Federal Buildings, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1981 Zabriskie Gallery, New York
- 1982 Max Hutchinson Gallery, New York

Commissions and Sited Work

- 1976 Manhattanville College, Purchase, New York
Bard College, Annandale-on-Hudson, New York
- 1979 City Beautiful Project, Dayton, Ohio
GSA Commission, Federal Building and Courthouse, Fairbanks, Alaska
Site 1, Cooper Square Housing Development, New York

Grants and Awards

- 1982 Guggenheim Fellowship



Tom Doyle
"Zanesville Bridge"
1976
tulip poplar
5'5" x 38'1" x 5'5"

Born Queens, 1943; studied New York University and Queens College; lives in New York

Member 55 Mercer, 1972 - 1978

Selected Solo Shows

1972, 1973, 1974 55 Mercer
1975 167 Spring St-410 West Broadway
55 Mercer
1976, 1977 55 Mercer
1979 P.S. 1, Queens, New York

Selected Group Shows

1976 "New Directions, New Choices," Jamaica Art Center, Jamaica, New York
1977 "Customs and Culture," U.S. Customs House, New York
1978 Robert Freidus Gallery, New York
1980 "Breaking In," Creative Time, 1st Precinct, New York
1981 CAPS Sculpture Exhibition, Hartwick College, Oneonta, New York
1982 "Ten Years of Public Art," The Urban Center, New York

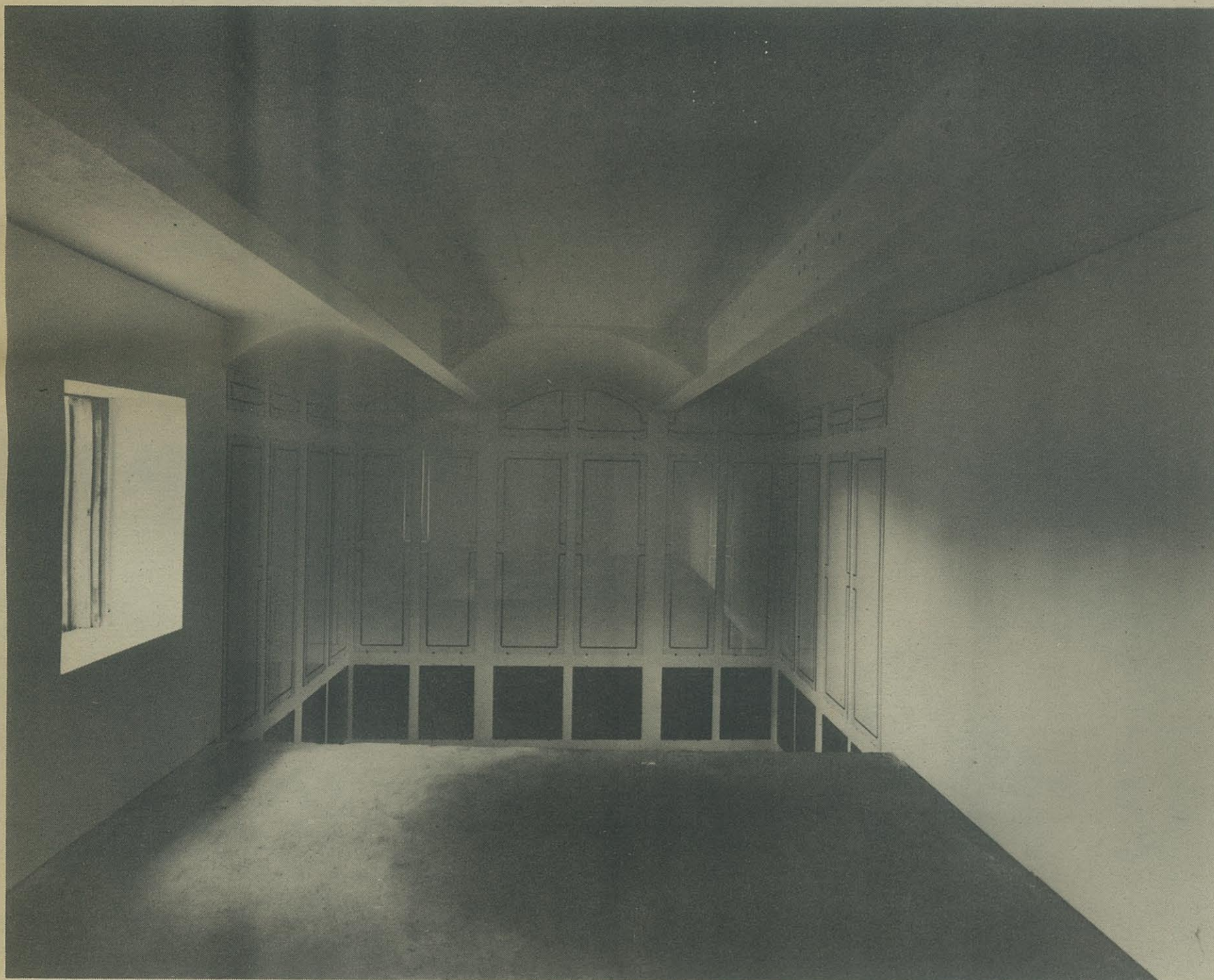
Alan Finkel

Commissions and Sited Work

1978 "Art on the Beach," Creative Time, Battery Park, New York
"Sculpture Library," O.I.A., Wards Island, New York
1979 "Interpretations '79," Lower Manhattan Cultural Council, Castle Clinton, New York City
1980 "Temporal Structures," Wave Hill, Riverdale, New York
"South Site Sculpture," Hofstra University, Hempstead, Long Island
1981 Artpark, Lewiston, New York
Empire Fulton Ferry State Park, Brooklyn, New York

Grants and Awards

1974 New York State Council on the Arts CAPS grant
1979 National Endowment for the Arts grant
1980 New York State Council on the Arts CAPS grant



Alan Finkel

"Thresholds for the Fathomless-Now"

1980

installation

photo: Marbeth

Janet Fish

Born Boston, 1938; studied Smith College and Yale University; lives in New York

Member 55 Mercer, 1971

Selected Solo Shows

1971 55 Mercer
Kornblee Gallery, New York
1972, 1973, 1974, 1975, 1976 Kornblee Gallery, New York
1976 Phyllis Kind Gallery, Chicago
1978, 1979, 1980 Robert Miller Gallery, New York

Selected Group Shows

1972 Annual, Art Institute of Chicago
"Painting and Sculpture Today," Indianapolis Museum of Art, Indiana
1973 "American Drawings 1963-73," Whitney Museum of American Art, New York
1974 "Seven Realists," Yale University Art Gallery, New Haven, Connecticut
1975 "Super Realism," Baltimore Museum
"Drawings/USA/'75," Minnesota Museum of Art
"86 Jefferson Street," Museum of Modern Art, New York
1976 "America 1976 - A Bicentennial Exhibition," Fogg Art Museum, Harvard University, Fort Worth Art Museum, San Francisco Museum of Art etc.
1977 "The Liberation," Corcoran Gallery of Art, Washington, D.C.
1979 "The Revival of Realism," Lehigh University, Bethlehem, Pennsylvania
1980 "Contemporary Naturalism: Works of the 1970s," Nassau County Museum, Roslyn, New York
1981 "Real, Really Real and Super Real," San Antonio Museum of Art, Texas

Janet Fish
"Peaches"
1970
oil
30" x 42"



Born New York, 1941; studied Boston Museum School and Tufts University; lives in New York

Member 55 Mercer, 1978 - 1979

Selected Solo Shows

1972, 1975, 1979 55 Mercer

1977 Soho 20, New York

Webb and Parsons, Bedford Village, New York

1978, 1979 55 Mercer

1980 Frank Marino Gallery, New York

1981 Cardet Gallery, Coral Gables, Florida

Selected Group Shows

1972 "Contemporary Reflections," Aldrich Museum, Ridgefield, Connecticut

1975 "Soft Sculpture," Akron Arts Institute, Akron, Ohio

1978 "New Work for the New Year," Museum of Modern Art, New York

"Solo Press, Solo Show," Nobe Gallery, New York

1979 "Gold," Museum of Modern Art, New York

"The Fine Line," Kathryn Markel Gallery, New York

"Paper Plus," Frank Marino Gallery, New York

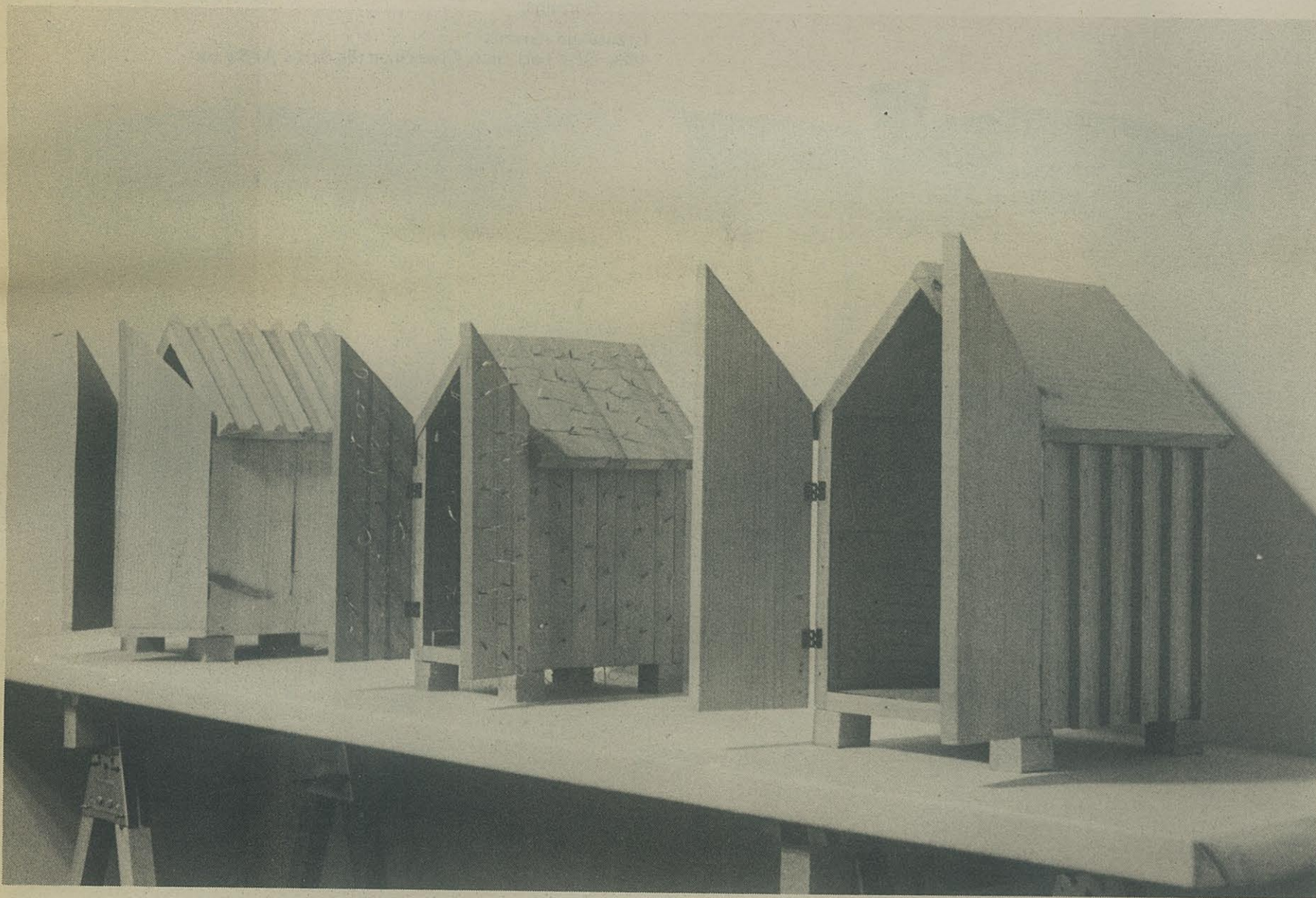
1980 Aaron Berman Gallery, New York

Dubins Gallery, Los Angeles, California

1981 "Two and Three Dimensions," Frank Marino Gallery, New York

1982 "Mixed Bag," Alternative Museum, New York

Emily Fuller



Emily Fuller
"Three Shrines"
1979
pine, paper lined, plastic line
20" x 10" x 12"

Cynthia Gallagher

Born New York, 1951; studied Philadelphia College of Art and Queens College, lives in New York

Member 55 Mercer, 1976 - 1979

Selected Solo Shows

1976, 1978 55 Mercer

1981 Grace Borgenicht Gallery, New York

Selected Group Shows

1975 "New Talent," Webb and Parsons Gallery, Bedford Village, New York

"118," Landmark Gallery, New York

1978 55 Mercer

1979 "On Paper," Grace Borgenicht Gallery, New York

1980 "All That Glitters is Not Gold," Marilyn Pearl Gallery, New York

"New York/New Work," Arthur Roger Gallery, New Orleans, Louisiana

"Art for the 80s," Galeria Durban, Caracas, Venezuela

1981 "Paintings and Drawings," Condeso/Lawler Gallery, New York

"Graphics Plus," Herbert F. Johnson Museum of Art, Ithaca, New York

"First Energist Drawing Show," Steffanotti Gallery, New York

"Seven Energist Painters," P.S. 122, New York

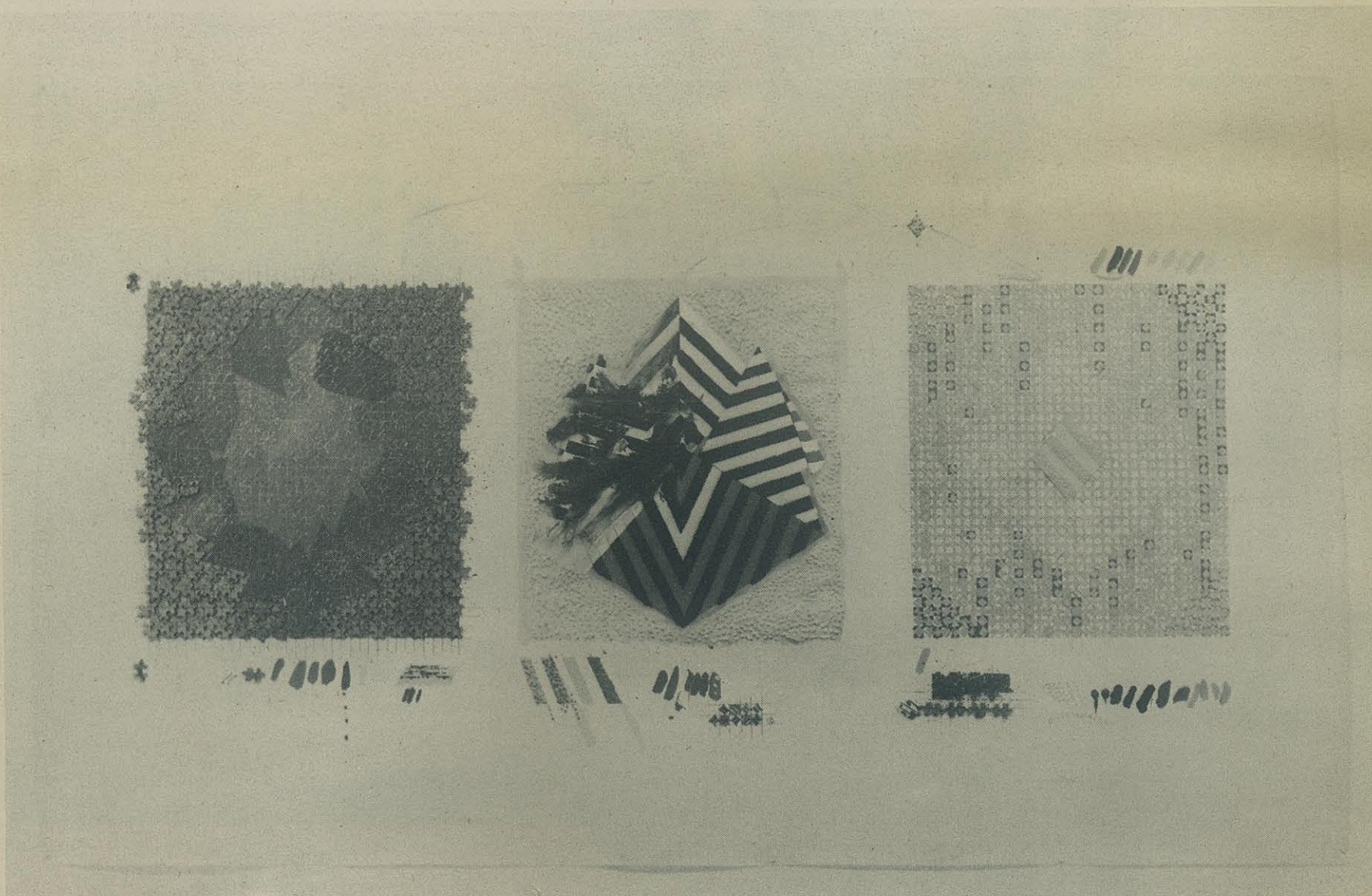
1982 "Critical Perspectives," P.S. 1, Queens, New York

"Red," Steffanotti Gallery, New York

"Art on Paper," Weatherspoon Art Gallery, Greensboro, North Carolina

Grants and Awards

1980 New York State Council on the Arts CAPS grant



Cynthia Gallagher
"North Lesotho Pipes"

1978

acrylic on paper with jig saw puzzle pieces
42" x 70"

photo: Eric Pollitzer

Studied University of Illinois; lives in East Haven, Connecticut

Member 55 Mercer, 1973 to present

Selected Solo Shows

1964 Athena Gallery, New Haven, Connecticut
1967 Morse Stiles College, Yale University, New Haven, Connecticut
1973 55 Mercer
Southern Connecticut State College, New Haven
1974, 1975, 1976, 1978, 1979 55 Mercer
1979 Eli Whitney Museum, Hamden, Connecticut
1981 The Lyman Allyn Museum, New London, Connecticut
55 Mercer

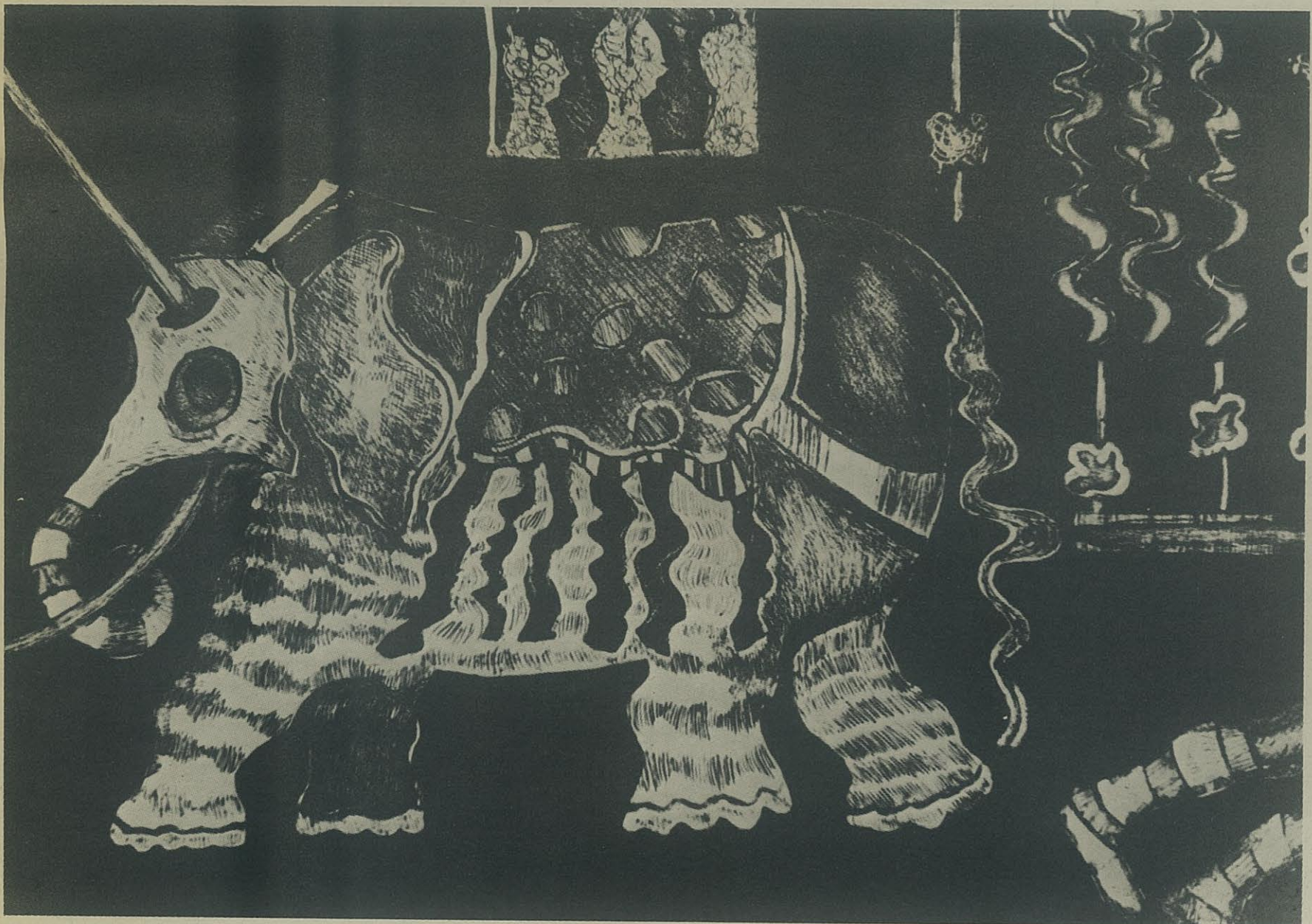
Selected Group Shows

1955 The Forum Gallery, New York
1956 The Art Institute, Chicago
1959 The Art Institute, Chicago
1964 Roko Gallery, New York
David Anderson Gallery, New York
1972 Lerner-Heller Gallery, New York
1974 55 Mercer Traveling Exhibition
1977 Munson Gallery, New Haven, Connecticut
1978 55 Mercer
1979 Munson Gallery, New Haven, Connecticut
Visual Studies Workshop, Rochester, New York
1980 The Creative Arts Workshop, New Haven, Connecticut
1981 Governor's Mansion, Hartford, Connecticut

Grants and Awards

1969 Connecticut Academy of Fine Arts - 1st Prize
1970 N.E.T. (New Hampshire) Film Grant
1979 Connecticut Commission on the Arts - Individual Artist's Grant

Joan Gardner



Joan Gardner
"Armored Elephant"
1982
etching (detail)
33" x 40"

Sandy Gellis

Born The Bronx, New York, studied Fashion Institute and School of Visual Art, lives in New York

Member 55 Mercer, 1978 - 1981

Selected Solo Shows

1977, 1978, 1980 55 Mercer

Selected Group Shows

1972 A.I.R. Gallery, New York

1974 Zaratini Gallery, New York

1977 "Condensed Space," Nassau County Museum, Roslyn, New York

1978 "Art on the Beach," Creative Time, Battery Park, New York

Picker Gallery, Colgate University, Hamilton, New York

1979 Skidmore College, Saratoga Springs, New York

"Sculpture Library," Wards Island, New York

1980 Pratt Institute, Brooklyn

"Breaking In," Creative Time, 1st Precinct, New York

1981 "10 Sculptors from 55 Mercer," State University of New York,
Stonybrook

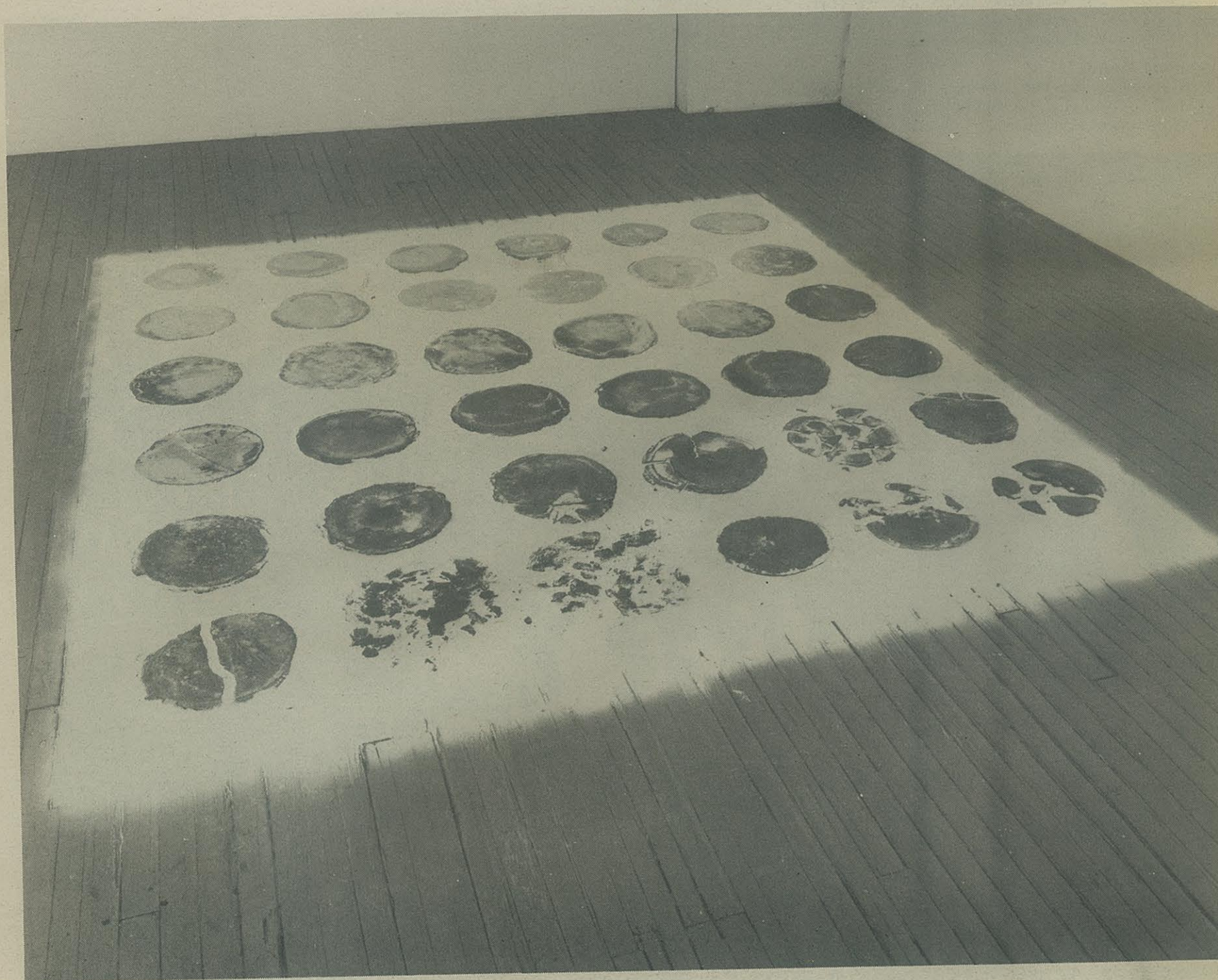
Maryland Institute of Art, Baltimore

1982 "Feast Your Eyes," Pratt Manhattan Center, New York

Grants and Awards

1978 New York State Council on the Arts CAPS grant

1979, 1981 National Endowment for the Arts grant



Sandy Gellis

"Oxidizing Holes"

1978

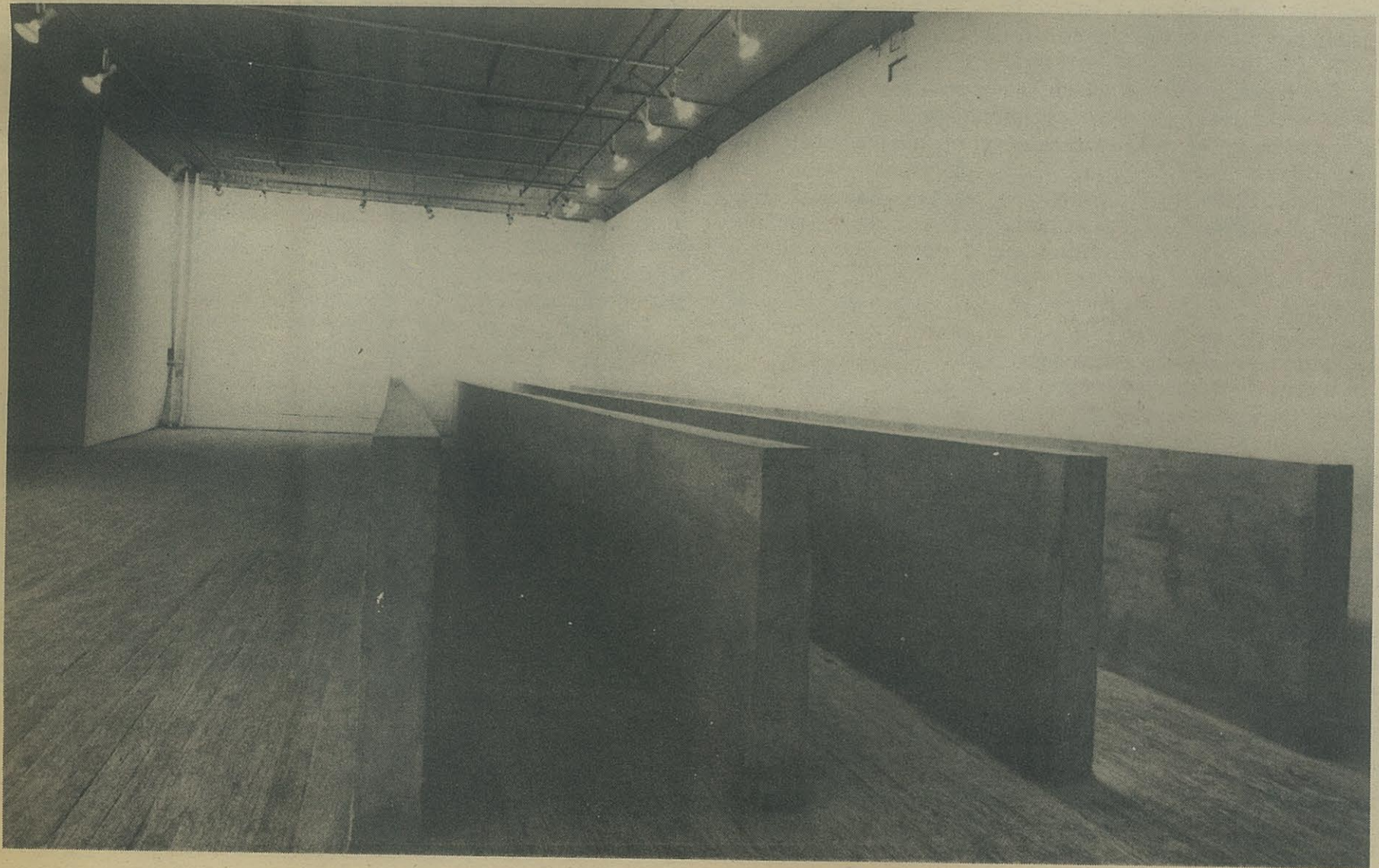
cement, powdered iron, sand

1' x 12' x 12'

photo: D. James Dee



55 Mercer as an environmental space: Frank Lincoln Viner, 1972; Julius Tobias, *Half and Half*, 1977.



ness of younger artists in the 70s to undertake the stresses of running their own galleries.

The admirable exhibition record of 55 Mercer was not met by an adequate critical response. Art critics and their editors were interested in the gallery for the first two or three years, but then tapered off. The gallery's critical support declined, though the respect felt for it by the community of artists has remained solid. Why was interest withdrawn from the gallery's exhibitions? They did not deteriorate, so we have to assume a shift in taste among reviewers. Co-ops ceased to be a newsy subject and, at the same time, perhaps their non-commercial, alternative ethic became clearer. The support system is a coherent interlocking of commercial galleries, museums, collectors, editors, and critics; dissenting elements such as the co-ops can expect initial coverage as news, but diminishing attention as art events thereafter, because their artists are not assimilated into private collections and museums at the same rate as artists with efficient commercial dealers behind them.

The co-ops, as we saw, developed through the 70s, achieving a new balance of the gallery and artists' initiatives. As rents rise and artists' incomes remain more or less stable, with their careers set at levels that do not allow for inflation, a new problem arises for co-ops: survival in a time of rising prices. 55 Mercer dues were originally \$12.50 a month; at present they are \$128.00 bi-monthly; that is to say from \$150.00 a year to \$768.00. Given the minimum of gallery services to the exhibiting artist the gallery has kept its dues far lower than most. In the 80s costs have generally risen to a point at which they began to exclude potential members. Jerilea Zempel has suggested that co-ops may no longer be places for young artists. If this is so, and the present memberships are not renewed, co-ops will turn out to be a phenomenon of the 1970s. However, the failure of commercial galleries to keep up with an ever more numerous population of artists, to name only that factor, may be sufficient to ensure the continuance of the alternative spaces.

The original form in which artists exhibited un-commissioned works was in artist-run exhibiting societies. They began in the middle of the eighteenth century, open to members and juried others. They prospered in the nineteenth century, at which time, in the 1870s, commercial galleries emerged also. Galleries, unlike the large annual or bi-annual exhibiting societies, were small and continuously open, like exclusive shops. The form of the one-artist show developed in this context: it suited the dimensions of their space, as well as it came to fit two- or three-year periods of work by the artists. The exhibiting societies remained a positive force in art until World War I, but thereafter they lost the function of recognizing new talent to the galleries. Dealers have monopolized the distribution of art in the twentieth century and until recently galleries were always commercial, artist-originated shows almost invariably taking the form of group demonstrations.

The co-ops in New York have introduced a realignment of these factors. Artists have set up galleries that they run without the interests that determine dealers' decisions. Dealers are naturally predisposed towards works that resemble their prior successes or resemble other dealers' current stars. They are cued by the market and if efficient they increase their profits and their artists' reputations. This function has no equivalent in the co-ops, though they could be said to be imitating the one-artist shows originally invented by dealers. The fact is an art gallery is basically a good way to view art: it is not too large, the art is concentrated, and there are not too many people as a rule. Marxist contentions about its exclusivity and hence irrelevance fail to do justice to the possibilities for sustained atten-

tion that it usually offers. The criticism of both Earth and Conceptual artists (that it is too small or too big) underestimate the communicative resonance of original works of art. Thus there are good reasons for co-op galleries to retain the gallery form, while separating it from the commercial functions.

Co-ops are hard to run, both for the reasons that afflict all informal group projects and because of the inflationary economy. Nonetheless, they have proved to be capable of long life: 55 Mercer is the longest, then Bowery, First, and Prince Street, and A.I.R. and SOHO 20. Of the 50s co-ops only one, the Phoenix Gallery, is still running and of the others only one, the Tanager Gallery, reached ten years of age. Despite pressures therefore the later co-ops have already revealed substantial powers of survival. Incidentally these co-ops are among the ones in which artists hold all the decision-making powers. In this they differ from the managerial co-ops, to call them that, which are owned by artists who share the running with an employed manager or director. Unless this person is one of the artists, the presence of the artists is oddly blunted: in pure co-ops artists keep the running of the gallery firmly in their own hands.

55 Mercer is put together in such a way that meetings protect the individual stances of the members. There is no coordinated program and the artists make no secret of their independence. Here it differs from the realist co-ops, organized around a shared approach to art, for example, and the women's co-ops, not specifically feminist but purposefully gender-oriented. According to an early press release reprinted as a gallery statement of 1974, "Its members share no common aesthetic philosophy or style of work, and none of them has ever been able to find a phrase that will describe 55 Mercer, although they all seem to feel that 'co-op gallery' is not accurate. They share the rent of the space and do with it what they want." Having been first, and then having seen subsequent groups formed bearing the name of co-op, they wanted to disassociate themselves from a trend. It is true that the artists of 55 Mercer seem fairly uncooperative, with each one-artist show detached from the others, because the artist is completely responsible for running it. Still, paying the rent and being free are precisely the conditions of a co-op gallery. Perhaps we can suppose a scale that runs from membership forms that minimize contact, to those which require coordinations of style or gender and continuous but rotating gallery duties, such as exhibition scheduling, sitting, and maintenance. Both the anarchic and coordinated forms are compatible with the definition of a co-op gallery. To say that "55 Mercer is a place... and all that can be described is what is going on at any given moment" is to use vivid atomistic experience as the enemy of comparison and analysis. However, 55 Mercer does not look better in splendid isolation that it does in the web of real life relationships. Comparison with other alternative spaces clarifies the special character of 55 Mercer, just as looking at it historically reveals its priority.

Information from: "55 Mercer" (New York: 55 Mercer, 1974); "Tenth Street Days: the Co-ops of the 50s," (New York: Association of Artist-Run Galleries, 1976-77); Ellen Lubell, "Co-op City," SOHO WEEKLY NEWS, 10.18.79; "The Co-ops Under Stress," a discussion arranged by the Women's Caucus for Art at New York: SOHO 20, 9.28.82.

A TOAST TO 55 MERCER

JOSEPH MASHECK

Normally I write about specific works of art rather than about art "issues," but this would seem to be the perfect occasion for enjoying a shift of posture. Thanks to their work, I know several of the present and former members of this distinguished cooperative gallery. However, instead of mentioning certain artists to the neglect of others, I would rather comment loosely and associatively on some general affairs, in perhaps something of the spirit of the "What 291 Means to Me" issue of Stieglitz' *Camera Work* (1914-15). It is, after all, the whole membership of 55 Mercer, past and present, that I mean to salute for so many stimulating exhibitions over these now surprisingly many years. For current members and "alumni" alike this is one of those special moments of looking back with satisfaction on what has been accomplished; for the grateful spectator it is a moment for applause.

When 55 Mercer was young the name "SoHo" still seemed rather neologistic; that would be outdone by the even worse "TriBeCa." The neighborhood was a working artist's outpost, barely prospector's territory. "High Tech," featuring the hardware store as boutique and the garage as boudoir, was still over the rainbow. In time, 55 Mercer itself would acquire a slightly poignant period flavor, creaky stairs and all, like some wonderfully ordinary old bar not yet ripped out to make an ersatz Victorian "saloon" (that once-forbidden word, even, now a gentrified tag). It was never even inadvertently funky. No, here was stolid serviceability. Such things can come to inspire a surprising sentimentality, like the typewriter used during some whole period of a writer's life. I hope it isn't going one nostalgic step too far to note that at 55 Mercer the actual layout of the two rooms separated by a small open office has always reminded me of the layout of the classic railroad flat and, so, of the time of "E. Turk's" once famous \$50 apartments, when, before the full boom in drugs and crime, the Lower East Side seemed to crackle with promise for young artists and writers. But then, everything has not only its history but also its prehistory, and as an alternative "space" (typical 'seventies term) this gallery inherits something of the legendary Tenth Street co-ops of the early 1950s, plus some of the hearty intellectual contentiousness of the 1960s as well.

Fifty-five Mercer has never been unique in organizational structure. There are many artist-run galleries, including local operations in the outer boroughs, the suburbs and in genteel para-rural towns and summer colonies. But at 55 Mercer you are not going to find *Sailboats in Beige* or its equivalents. What really makes this place special is the dedication to artistic value within the diverse collective structure. Its responsible, ongoing human constitution marks 55 Mercer with an unusual freshness and high seriousness. How does this band of diverse creative talents avoid either tearing itself apart or going individually or collectively stale? The association itself is always incorporating new artists, so that the collective artistic personality is also always in flux even as the structure remains stable. Consider how extraordinary this is, a diverse committee of the whole convening not only to solve practical problems but also to decide openmindedly on the merit of new applicants' work.

Now, to pursue arguments about the "quality" of an artist's work is uncommon in an age of institutionalized culture. But we did argue even about such terms as "quality," and "pluralism" too, when 55 Mercer was younger and part of the early blooming of "alternative" phenomena. To me, the concept of "pluralism," borrowed from social analysis, has always suggested a superficial submergence of ideological

difference in some irrelevantly lowest common denominator. Although 55 Mercer did thrive through a period of stylistic diversity, and some accompanying critical catholicity, to the extent that "Pluralism" became almost its own stylistic (idiosyncrasy as trait) that tended to favor almost anything over painting, especially abstract painting—a prejudice that 55 Mercer never knew. But if "pluralism" can have identified an evasion of meaningful contention, the concept of "quality" need never have seemed monolithic. Obviously, nobody was going to push for "bad" art: that only came later, at least for "ba-ad" art. I rehearse these affairs simply because 55 Mercer has always managed to display an extremely broad offering. Without implying that anything goes, a defetishized standard of "quality" has prevailed.

I know that I seem to some a Johnny one-note when I go on about abstract painting, as if what painting I was fortunate to be able to encourage in the late 70s, at *Artforum*, was ever meant to be taken as all that deserved regard. At that time, it is worth remembering, a few established painters dominated virtually the entire field. In reaction to a categorical hostility toward the very format of painting, I came to appreciate 55 Mercer as a place where new painting could actually be confronted. Painting, as an ultimately refined cultural manifestation, had been made to seem irresponsibly indulgent, if not wimpy, like, say, the cultivation of bonsai trees—an activity that probably also has its own special journals and its battalions of devotees. Still, other fine painters and sculptors have since emerged, even directly from 55 Mercer. So, I have all along been as happy as any "alternative" person to see 55 Mercer thrive.

Always, in its ongoing activity, 55 Mercer has seemed at once flexible and responsible. What the actual meetings are like, where everything gets hashed out, I cannot say. I do hear that they can be lively. Clearly, a certain dedication must prevail even for intramural disputes to occur; and if there were no differences of opinion one might begin to worry. The wonder is that so many highly individualistic artists—people used, by definition, to working alone and having things as much as possible the way they want them—manage so well. It should also be noted, at least in passing, how diverse this group is with regard to sex as well as age. For it is remarkable in the art world to find diversity of generation as well as esthetic pursuits within a single circle of creative artists; and it is only for a short time that it seems about half of our newer artists are women. How well something is done is clearly what matters here, not the category to which it or its author belongs.

It may be worth stressing how 55 Mercer, as a cooperative gallery run by its artist-members, has always been independent and yet also wholly unlike a vanity operation. Let's face it, most art, *all told*, is no more worth looking at than most writing is worth reading. Yet it is easy to forget that any completed work of visual art can assume the sheer ultimacy of some Louvre masterpiece. For the whole art of painting, and much of sculpture, still presents itself in holographic or manuscript form, as something specifically and finally made by its author, even if often encountered secondarily in photographic illustration. A truer parallel to the professional cooperative gallery is, then, not the vanity press but the small, specialized "quality" press, only occasionally cooperative in structure, that also seemed to flourish through the '70s. The vulgarization of commercial publishing by the new conglomerates can thus be said to have paralleled the retrenchment of major galleries in devoting themselves to pushing '60s art at ever higher

prices in the 1970s. Also like a small, quality press, 55 Mercer could never work as either a business or a "public" gallery.

The only problem with saying that 55 Mercer is non-commercial is that it makes it sound as though what is shown here is not for sale. On the contrary, one of the nicest things about this seemingly ever-struggling gallery is the demystified, unintimidating way it makes it seem as though it might actually fall within the realm of ordinary possibility for one to be able to afford a work of art. To point this out is worth a risk of offense to the earnest tone of this place, since few professional artists today can afford to live by their art, including most of those who move on to the commercial galleries. Given the high level of its artistic accomplishment, then, 55 Mercer must indeed be special. Economically, it just manages. But, long may it teeter on the cutting edge.

A HISTORY

KATHRYN KRAMER

Fifty-five Mercer emerged at the end of the Sixties out of the Art Workers' Coalition. The AWC took shape in the early months of 1969 as more and more members of the art community recognized a need to reform the museum and gallery system. In a very short time, this artists' rights organization had enough support to schedule an open hearing for April 10, 1969 at the School of Visual Arts for the purpose of targeting reforms and planning strategies. Topics to be discussed at the hearing included The Structure of the AWC, Alternatives to Museums and Art Institutions, Reforms of Art Institutions, and Legal and Economic Relationships to Galleries and Museums (see record of this hearing, "Open Public Hearing: What Should be the Program of the AWC Regarding Museum Reform and to Establish the Program of an Open AWC," Vol. 1 and 2). Despite the announced topics, the hearing was more a forum for a cathartic airing of artists' frustrations as pawns of museums and galleries. Among those who submitted statements and manifestoes for the record were many future members of 55 Mercer. Aggressive dispute over points in these pronouncements quickly became the main program of the hearing.

Amidst the animated, angry debates of the evening, committees addressing the artists' grievances did manage to be formed. Among these committees was the "Alternatives Committee," devoted to finding new ways for more artists to exhibit no matter how experimental or "uncommercial" their work may be. Almost all of the founding members of 55 Mercer attended the many meetings of the Alternatives Committee in the months after April, 1969. Almost all ultimately grew discouraged with what seemed like endless rhetoric and limited action. By the fall of 1969, Martin Bressler, Gloria Greenberg, Stan Kaplan, and Stephen Rosenthal were considering the possibility of starting an alternative space run by artists. This was a scary proposition, haunted by the co-operatives-turned-vanity-galleries of the Fifties, but this group of artists felt the time had come to act upon the ideas they had been discussing for so many months.

By the time Alice Adams, Donald Cole, and Merrill Wagner were enlisted by Rosenthal in the cause of the cooperative venture, the issue was not whether to found a gallery but where. At the time, Don and Frissi Cole were living in a loft at 53 Mercer Street. They were acquainted with the Jonish brothers, owners of the building next door to them that housed the brothers' own leather-dying business and other light industries. The Jonishes mentioned the availability of a space on the third floor to the Coles. Don Cole recruited Tom Parker to act as a front for the group of artists, and a deal was struck. Parker rented the space from the Jonishes, sub-leasing the front room to the members of the gallery and keeping the back room as his studio.

The space on the third floor at 55 Mercer Street was being vacated by a framemaking business. In the interest of possibly using some of the material from the old business to revitalize the space, Parker negotiated with the framemakers and bought their leftover wood for \$10. It soon was discovered that this small sum bought a lot more than just wood when the framemaking business left the premises. Piles of hardened varnish twelve inches high and long narrow tables with varnish stalactites filled the rooms. In retrospect, the framemakers' legacy could be considered a Duchampian "found installation"—appropriate for a gallery that would be committed in the future to exhibiting large installation pieces. At the time, however, this accidental assemblage did not seem especially propitious. Don Cole recalls that "demolition work" had to be performed on the space before it could be used.

Another less strenuous but equally difficult task had to be carried out by the members before the gallery could be opened officially. A name for the space had to be agreed upon. With Tom Parker's introduction of L. Shreve Stevenson and Christy Park into the group, the original membership was set. Six men and four women comprised the founding group, a combination of the sexes that has been preserved in the membership of the gallery. Don Cole, Gloria Greenberg, Christy Park, Stephen Rosenthal, Stan Kaplan, Merrill Wagner, Martin Bressler, L. Shreve Stevenson, Alice Adams, Tom Parker, and many friends and supporters gathered at Stan Kaplan's loft in order to decide on a name. After much arguing, "55 Mercer" was suggested (the practice of naming galleries after their addresses was hardly common at the time). This name finally was agreed upon when it was discovered to be numerologically auspicious. By December of 1969, 55 Mercer was established, born of a socio-political commitment to artists' rights and a pinch of mysticism, a combination typical of the times.

Another sign of the times is expressed in the poster designed by Frissi Cole to announce the opening of the gallery. A jumble of coathangers bought in a Canal Street junk shop forms a background for the names of the gallery and the original ten members and suggests a collective spirit committed to individual freedom. A loose, almost anarchic, association that hindered no one in the making and showing of art was the 55 Mercer ideal that the poster implies.

Near anarchy did reign indeed in the first year of 55 Mercer's existence. The first show was a members' group exhibition. Most members also had solo shows that year. Yet there was really no exhibition schedule as such. A vast network of artists who supported the members' venture drifted in and out of the gallery, experimenting in every form of art imaginable, especially those forms neglected by the Establishment Art-World. The members felt strongly about maintaining a healthy balance between non-member and member shows in order to avoid becoming a vanity gallery. Amid all this intense yet unstructured activity, Tom Parker had pitched a tent in the back room that then served as his studio. Sometimes he held court, other times he was oblivious to the steady streams of people passing through his room on the way to the bathroom, especially if he happened to be engaged in private entertaining. By the end of 1970, 55 Mercer had established itself as a space of artists, by artists, and for artists, a reputation it still enjoys.

Beginning in January, 1971, 55 Mercer was consistently reviewed in various periodicals and arts magazines. Critical notoriety brought a bit more organization to the gallery. When Janet Fish, Diane Karol, Paul Tschinkel, and Frank Lincoln Viner were invited to join 55 Mercer in late 1970 after the closing of their cooperative gallery, Ours, the increase in membership required a more definite exhibition schedule.

Nevertheless 55 Mercer maintained its particular brand of chaos. Most gallery business was taken care of by phone. When the members did meet, it usually was to celebrate. A series of events in 1971 originally planned as fundraising parties turned into raucous festivals. "Eat It," "Drink It," and "Wear It" were titles of one-day events in which the members and friends created art objects particular to the theme of the event. Peanut butter sandwiches on the wall, mountains of colored popcorn, and baby bottles filled with liquor are examples of the fare at "Eat It" and "Drink It." "Wear It" took place on Halloween. Costumes expressing the abandonment of inhibitions typical of that era were the rule. More fun than money was had at these events, but both were

raised on Blue Movie Night. This profitable evening of entertainment featured the old-fashioned "bad" blue movies, nothing arty or soft-core about them.

A memorable cause de celebre in 55 Mercer's early history was an auction that took place after the first show of the 1971-72 season. The participants in this show, Richard Kline and David Fisher, decided to auction off every piece in their exhibit. Pandemonium ensued as some work went for pennies. Many members were incensed. Phil Niblock, the composer/filmmaker and a friend of Kline's, captured the entire riotous event on film.

By the mid-Seventies, everything had cooled down quite a bit at 55 Mercer. Meetings were held regularly, and grants were sought and received. Many of the early members and supporters of 55 Mercer feel that the original spirit of the gallery was compromised upon receipt of the first grant money. Others more purist point to the members' takeover of Tom Parker's half of the gallery in 1972 as the end of 55 Mercer's innocence because increased gallery space and more exhibitions necessitated a certain administrative structure. However it may have changed, 55 Mercer remains one of the most successful cooperatives in the history of cooperatives. This success must be attributed to basic principles that have never changed at 55 Mercer since its inception. A commitment to a balance of member and invitational shows, a constantly changing membership, complete freedom for members and invited artists alike, and the espousal of no single aesthetic have kept 55 Mercer an exciting and pre-eminent cooperative gallery.

The following chronology reflects 55 Mercer's change over the years. The first year of the gallery's existence is not included because its exhibitions were not listed in gallery guides, neither were announcements consistently made nor were the shows reviewed. It is fitting that this initial year of experimentation and freedom cannot be caught precisely in time. Even subsequent early years' exhibition schedules can be sketchy depending on extant gallery guides, announcements, and reviews. 55 Mercer's organizational "improvement" in the mid-Seventies succeeded in keeping the vicissitudes of history more at bay, resulting in a more complete and exact chronology from that time to the present. This chronology gives 55 Mercer more of a history than it ever had before, but it does not necessarily bind the gallery to the past. The origins of 55 Mercer compel it to maintain a commitment to the future.

I especially would like to thank Don Cole, Stan Kaplan, and Diane Karol who spent hours sharing their memories of 55 Mercer with me. Gloria Greenberg and Stephen Rosenthal also deserve very special thanks.—K.K.

CHRONOLOGY

An Artist's name in italics in this chronology indicates a *guest show*. Often a guest artist would later become a member of 55 Mercer.

Spring 1971

January 9 - 31	Janet Fish Diane Karol
February 6 - 19	Paul Tschinkel
February 20 - March 6	Ulrich Niemeyer
March 7 - 18	Martin Bressler
March 20 - 31	Frank Lincoln Viner
April 3 - 16	Gloria Greenberg
April 17 - 30	Stan Kaplan
May 1 - 13	Tom Parker
May 15 - 27	Stephen Rosenthal
May 29 - June 11	Merrill Wagner
June 12 - 26	<i>Anne Frye</i>

Fall 1971 - Spring 1972

September 18 - October 7	<i>David Fisher</i> <i>Richard Kline</i>
October 9 - 21	Vincent Moore
October 23 - November 5	Timothy Deverell
November 6 - 19	Donald Cole
November 20 - December 3	Merrill Wagner
December 5 - 18	Martin Bressler
December 20 - January 7	Mary Miss
January 8 - 21	Paul Tschinkel
January 22 - February 4	Stan Kaplan
February 5 - March 3	Tom Parker Ethelyn Honig
March 4 - 16	Ulrich Niemeyer
March 18 - 30	Frank Lincoln Viner
April 1 - 13	Stephen Rosenthal
April 15 - 27	Gloria Greenberg
April 29 - May 12	Diane Karol
May 13 - 26	Ivan Biro
May 27 - June 9	<i>Laurace James</i>
June 10 - 23	Emily Fuller
June 24 - July 15	Group Show

Fall 1972 - Spring 1973

September 9 - 20	<i>Janet Alling</i> <i>Rosemary Wright</i>
September 23 - October 11	Caspar Henselmann Jean Linder
October 14 - November 1	Alice Adams Susan Smith
November 4 - 22	Martin Bressler Mary Miss
November 25 - December 13	Tom Doyle Vincent Moore
December 16 - January 3	<i>Shirlann Smith</i> Alan Finkel <i>Roberta Handler</i>
January 6 - 24	Joan Gardner Harry Kramer
January 25 - February 14	Grace Bakst Wapner Timothy Deverell
February 18 - March 8	Stan Kaplan Tom Parker <i>Louisa Rose</i>

March 11 - 28	Ulrich Niemeyer Paul Tschinkel	October 12 - 30	Paul Tschinkel <i>Tomoyoasaki</i>
March 31 - April 18	Diane Karol Frank Lincoln Viner	November 2 - 20	Tom Doyle Ulrich Niemeyer
April 21 - May 9	Gloria Greenberg Stephen Rosenthal	November 24 - December 12	Martin Bressler Vincent Moore
May 12 - 30	Ethelyn Honig <i>Racelle Strick</i>	December 14 - January 8	Alice Adams Stephen Rosenthal <i>Anne Frye</i>
June 10 - 23	Emily Fuller <i>David Roth</i>	January 11 - January 29	Ivan Biro Emily Fuller
Summer	Group Show: <i>Kazuko, Ikuko Roth, Richard Lewis Roth</i>	February 1 - 19	<i>Arthur Weyhe</i> Stan Kaplan
		February 22 - March 12	Joan Gardner <i>Christos Gianakos</i>
Fall 1973 - Spring 1974		March 15 - April 2	Diane Karol Caspar Henselmann
September 8 - September 20	<i>Bill Taggart</i> <i>Winston Roeth</i> Group Show: "11 From Washington" <i>Cynthia Ann Bickley, Joan Danziger, Rebecca Davenport, Lawra Gregory, Jennie Lea Knight, Marianne La Roche, Laurie Leclair, Pat Molella, Enid Sanford, Shirley True, Rosemary Wright</i>	April 5 - 23	<i>Roger Laux Nelson</i>
		April 26 - May 14	Susan Smith
		May 17 - June 4	<i>Barbara Knight</i> <i>Beatrice Riese</i>
		June 7 - June 30	<i>Peter Capurso</i>
September 22 - October 10	Paul Tschinkel	Summer	Group Show
October 13 - 31	Alan Finkel Ivan Biro		
November 3 - 21	Martin Bressler Stephen Rosenthal	Fall 1975 - Spring 1976	
November 24 - December 12	Jean Linder Vincent Moore	September 13 - October 1	<i>Robert Rodrigues</i> <i>Peter van der Goes</i>
December 15 - January 2	Joan Gardner <i>Paula Tavins</i> <i>Joyce Robins</i>	October 4 - 22	<i>Donna Byars</i> <i>Richard Thatcher</i>
January 5 - January 23	Alice Adams Julius Tobias Susan Smith	October 25 - November 12	Paul Tschinkel <i>Stanley Mistal</i>
January 26 - February 13	Tom Doyle Harry Kramer	November 15 - December 10	Grace Bakst Wapner <i>Roland Ginzal</i> Caspar Henselmann
February 16 - March 6	Gloria Greenberg Frank Lincoln Viner	December 13 - 30	Christmas Group Show
March 9 - 27	<i>Racelle Strick</i> Diane Karol	January 12 - 29	Harry Kramer Ivan Biro
March 30 - April 17	Grace Bakst Wapner Merrill Wagner	February 1 - 18	Gloria Greenberg <i>Racelle Strick</i>
April 20 - May 8	Caspar Henselmann Stan Kaplan	February 21 - March 10	Diane Karol Tom Doyle
May 11 - 29	Group Show: "Six Upstate Artists"	March 13 - March 31	Ulrich Niemeyer Julius Tobias
June 1 - 19	<i>Peter Agostini</i> <i>Ben Berns</i>	April 3 - 21	Jean Linder <i>Judy Waterman</i> Susan Smith
Summer	Group Show	April 24 - May 12	Joan Gardner Merrill Wagner
		May 15 - June 2	Frank Lincoln Viner Alan Finkel
		June 5 - 30	Group Show: <i>Bob Mattson, Eriks Rudans, Joe Aiken, Dave Brown</i> Group Show: <i>Len Bellinger, Tom de Feo, John Fekner, Don Fiorino, Chup Hinton, Don Leicht, Karen Rabinowitz, Dennis NED Turney</i>
Fall 1974 - Spring 1975			
September 3 - September 18	<i>Walter Satkovski</i> <i>James Shepperd</i>	Fall 1976 - Spring 1977	
September 21 - October 9	Members' Group Show (Traveling Exhibition). Alice Adams, Ivan Biro, Martin Bressler, Tom Doyle, Joan Gardner, Gloria Greenberg, Caspar Henselmann, Ethelyn Honig, Stan Kaplan, Diane Karol, Harry Kramer, Jean Linder, Vincent Moore, Ulrich Niemeyer, Stephen Rosenthal, Susan Smith, Paul Tschinkel, Frank Lincoln Viner, Merrill Wagner, Grace Bakst Wapner	September 4 - 22	<i>Sally Fisher</i> <i>Gail von der Lippe</i> <i>J. Nebraska Gifford</i>
		September 25 - October 13	Paul Tschinkel <i>Frank Young</i>
		October 16 - November 3	Harry Kramer Merrill Wagner

November 6 - 24
Cynthia Gallagher
Julius Tobias

November 27 - December 15
Caspar Henselmann
Tom Doyle

December 18 - January 5
Group Show: "Invitational Collectors Show," selected by Milt Brutton and Helen Herrick: *Jan Alling, Jack Beal, Thomas Berg, Jim Boharry, Ansel Bray, Fritz Bultman, Blossom Esainko, Janet Fish, Leon Golub, William Levitt, Fatimah Lubir, Margaret McKinnickinnick, Chuck O'Connor, Joan Semmel, Alan Siegel, Nancy Spero, Bob Stanley, Alan Turner, Jane Wade*

January 8 - 26
Ivan Biro
Helen Soreff

January 29 - February 16
Gloria Greenberg
Chris Gianakos

February 19 - March 9
Sandy Gellis
Charles O'Connor

March 12 - 30
Martin Bressler
Grace Bakst Wapner

April 2 - 30
Mike Bakaty
Frank Lincoln Viner
Rostislav Eismont

April 23 - May 11
Diane Karol
Alan Finkel

May 14 - June 1
Ulrich Niemeyer
Andreas Brandt
Ursula von Rydingsvard

June 4 - 22
Group Show: "Touching on Nature," selected by Lucy Lippard: *Sarah Draney, Harmony Hammond, Ann Heimann, Jenny Snider*
Group Show: selected by John Perreault: *Bill Jensen, Judith Murray, Ira Joel Haber*

Fall 1977 - Spring 1978

September 6 - 24
Lois Baron
Cynthia Eardley
Barbara Knight
Gail von der Lippe

September 27 - October 15
Julius Tobias
Kevin Teare

October 18 - November 5
Elfi Schuselka
Jerry Noe

November 8 - 26
Jack Bosson
Arthur Weyhe

November 29 - December 17
Paul Tschinkel
Merrill Wagner

December 20 - January 17
Christmas Group Show: *Jean Feinberg, George Grant, Bobbie Oliver, Sandy Skoglund, Don Hazlitt*

January 10 - January 28
Mimi Smith
Emily Fuller

January 31 - February 18
Ivan Biro
Duane Zaloudek

February 21 - March 11
Joan Gardner
Gloria Greenberg
Helen Langfield

March 14 - April 1
Henry Chalfant
John Lennard

April 4 - 22
Sandy Gellis
Inverna Lopez

April 25 - May 13
Cynthia Gallagher
Diane Karol

May 16 - June 10

June 13 - July 1

Group Show: "Visiting Artists Collaborative: Performance with Masks"

Group Show: "Small Works"
Leo Bates, Ernst Benkert, Ivan Biro, Martin Bressler, Jack Bosson, Bruce Breckenridge, Domenick Capobianco, Tom Doyle, John Fekner, Kathleen Ferguson, Alan Finkel, Jacqueline Freedman, Emily Fuller, Cynthia Gallagher, Frank Gardner, Joan Gardner, Sandy Gellis, Joan Gillman, Gloria Greenberg, Wopo Holup, Ethelyn Honig, Diane Karol, Mohammad Khalil, William Levitt, Ulrich Niemeyer, Winston Roeth, Alan Saret, Morris Shuman, Susan Smith, Carol J. Steen, Erica Stoller, Julius Tobias, Paul Tschinkel, Ursula von Rydingsvard, Merrill Wagner, Patricia Walsh, Grace Bakst Wapner

Fall 1978 - Spring 1979

September 12 - 30

Julius Tobias
Takusi Azechi

October 3 - 21

Grace Bakst Wapner
George Grant

October 24 - November 11

Carol J. Steen
Dennis McCarthy

November 14 - December 2

Tom Berg
Kathy Gilja

December 5 - 23

Rae Tyson
Richard Pugliese

December 26 - January 13

Group Show: *John Haines, Margo Herr, Germaine Keller, Lynne Mayo, Jill O'Connell, Karee Skarsten, Jerilea Zempel*

January 16 - February 3

Dominick Capobianco
Rosemary Mayer

February 6 - 24

Joyce Robins
Tom Nozkowski

February 27 - March 17

Ursula von Rydingsvard
Mimi Smith

March 20 - April 7

Emily Fuller
Joan Gardner

April 10 - 28

Jacqueline Freedman
Bobbie Oliver

May 1 - 19

Jack Bosson
Tom Clancy

May 22 - June 9

Diane Karol
John Tomlinson

June 12 - 30

Group Show: "Louise Fishman, Stephanie Brody: Five Years of their Work," selected by Jean E. Feinberg

Fall 1979 - Spring 1980

September 11 - 29

Jill O'Connell
David Seccombe

October 2 - 21

Elfi Schuselka
Diane Karol

October 23 - November 11

Tom Nozkowski
Tom Clancy

November 13 - December 1

Thornton Willis, selected by David B. Boyce

December 4 - December 22

George Grant
Margo Herr

December 26 - January 12

Christmas Group Show:
*Judy Blum, William Giersbach,
Marilyn Giersbach, Joel Houston,
Helene Hui, Tony Jannetti, Judy
Linn, Mike Metz, Melissa Meyer,
Livio Saganic, Elizabeth Shreve*

Fall 1981 - Spring 1982

September 8 - 26

*Mike Metz
Betsy Berne
Amy Sillman*

January 15 - February 2

*Elizabeth Harms
Mike Metz*

September 29 - October 17

Group Show: *Frank Fristachi,
Pamela Kelly, Nicki MacNeil,
Kathryn Wagner*

February 5 - 23

*Gloria Greenberg
Livio Saganic*

October 20 - November 7

*Stefany Blyn
Maureen Pustay
Dan Schmidt
Betty Wilde*

February 26 - March 15

*Gordon David Wine
Robert Porter*

December 1 - 19

March 18 - April 5

*Sandy Gellis
Mimi Smith*

November 10 - 28

*Fred Gutzeit
Susan Laufer*

April 8 - 26

*Jack Sonnenberg
Ursula von Rydingsvard*

December 1 - 19

*Brendt Berger
Joyce Robins*

April 29 - May 17

*Dominick Capobianco
Jack Bosson*

December 22 - January 9

Christmas Group Show:
*Tzvi Ben-Aretz, Geneen Estrada,
Susan Gardner, Brigid Kennedy,
China Marks, Jane Rosenberg,
Gail Swithenbank, Ellen Weider,
Russell Maltz*

May 20 - June 7

*Douglas Craft
Jerilea Zempel*

June 11 - 28

*Mon Levinson
Melvin Edwards*

Fall 1980 - Spring 1981

January 12 - 30

*Jane Handzel
Arden Scott*

September 9 - 27

*Marilyn Giersbach
Julius Tobias*

February 2 - 20

*Robert Porter
Maggie Saliske*

September 30 - October 18

*Joyce Robins
Claire Moore*

February 23 - March 13

*Peter Brown
Joan Gardner*

October 21 - November 8

*Paul Brown
Tom Clancy*

March 16 - April 3

*Tom Clancy
Nicolas Collins*

November 11 - November 29

*George Grant
Tom Nozkowski*

April 6 - 24

*Elfi Schuselka
Gerry Griffin*

December 1 - December 19

*Stanley Snyder
Peter Brown*

April 27 - May 15

*Grace Wapner
Gloria Greenberg
Joan Gillman Negron*

December 23 - January 10

Group Show: *Rochelle Feinstein,
Amy Sillman, Hank de Ricco,
Marina Capelletto, Elisa d'Arrigo,
James Hall, Nikki MacNeil,
Peggy Diggs, Gerry Griffin*

May 18 - June 5

*Dominick Capobianco
Diane Karol*

January 13 - January 30

“Upper New York State Artists”
selected by Thomas W. Leavitt:
*Gary Wojcik, Steven Barbash,
Paul Chambers-Hartz, William
Roberts*

June 8 - 26

Group Show: *Chip Duyck,
Andrew Nash, Donna Page,
Sandy Strauss*

February 3 - February 21

*Gloria Greenberg
Mac Wells
Jane Handzel*

June 29 - July 17

*Elisa D'Arrigo, Carla Tardi,
Arlyne Bayer, Rolando Briseno*

February 24 - March 14

*Carol J. Steen
Margo Herr*

Fall 1982

September 7 - 25

Group Show: “South Dakota
Experimental Artists” *Carol
Hepper, Dana Crooks, Tom
Thorson, Duane Schat, Don Boyd*

March 17 - April 4

*Jerilea Zempel
Gerald Wolfe*

September 8 - October 16

*Ellen Levy
Carol J. Steen*

April 7 - April 24

*Nene Humphrey
Joan Gardner
Frank Gardner*

October 19 - November 6

*Jerilea Zempel
Margo Herr*

April 28 - May 16

*Dominick Capobianco
Harry Kramer
Beth Royer*

November 9 - 27

*Robert Buxbaum
Bruce Cunningham*

May 19 - June 6

*Kathleen Armstrong
Stuart White*

November 30 - December 18

*Elizabeth Dworkin
Hank de Ricco*

June 9 - June 26

Group Show: *Stasha Smaka, Erika
Rothenberg, Maureen Pustay,
Ivy Sky Rutsky, Howard Kalish,
Herb Reichart, Michael John
Leonard, Natan Nuchi, Deborah
Ossoff, Gail Schneider*

December 21 - January 8

Invitational Group Show:
*Beckerman Balkan, Denise Corley,
Douglas Hilson, Eliot Lable,
Dennis Leder, Susan Morningstar,
Gerald Nichols, Drew Shiflett,
Charles Searles, Richard Snyder,
Mary Ann Unger, Gerald Wolfe*

June 30 - August 10

*Sabra Friedman
Irene Krugman*

THE ARTISTS

PRESENT MEMBERS

Kathleen Armstrong
Dominick Capobianco
Tom Clancy
Joan Gardner
Marilyn Giersbach
Gloria Greenberg
Fred Gutzeit
Jane Handzel
Margo Herr
Ethlyn Honig
Diane Karol
Harry Kramer
Thomas Nozkowski
Robert Porter
Joyce Robins
Elfi Schuselka
Carol J. Steen
Julius Tobias
Grace Bakst Wapner
Jerilea Zempel

PAST MEMBERS

Alice Adams
Ivan Biro
Jack Bosson
Martin Bressler
Peter Brown
Donald Cole
Tim Deverell
Tom Doyle
Alan Finkel
Janet Fish
Emily Fuller
Cynthia Gallagher
Sandy Gellis
George Grant
Caspar Henselmann
Stan Kaplan
Jean Linder
Mary Miss
Vincent Moore
Ulrich Niemeyer
Tom Parker
Steve Rosenthal
Mimi Smith
Susan Smith
Paul Tschinkel
Frank Lincoln Viner
Ursula Von Rydingsvard
Merrill Wagner

In many cases the work illustrated in the following pages is not the work included in the Anniversary Exhibition.

Note: dimensions are given height first, then width, and finally depth if necessary. Dashes represent incomplete information.

Alice Adams

Born New York City, 1930; studied Columbia University and L'Ecole Nationale d'Art Decoratif, Aubusson, France; lives in New York

Member 55 Mercer, 1970 - 1975

Selected Solo Shows

1971, 1973, 1974, 1975 55 Mercer
1979 Hal Bromm Gallery, New York
1980 Artemesia Gallery, Chicago
1981 Hal Bromm Gallery, New York

Selected Group Shows

1971 Sculpture Annual, Whitney Museum of American Art, New York
1972 "13 Women," 117 Prince Street, New York
1973 Biennial, Whitney Museum of American Art, New York
1974 "New York Eleven," C.W. Post Art Gallery, Greenvale, New York

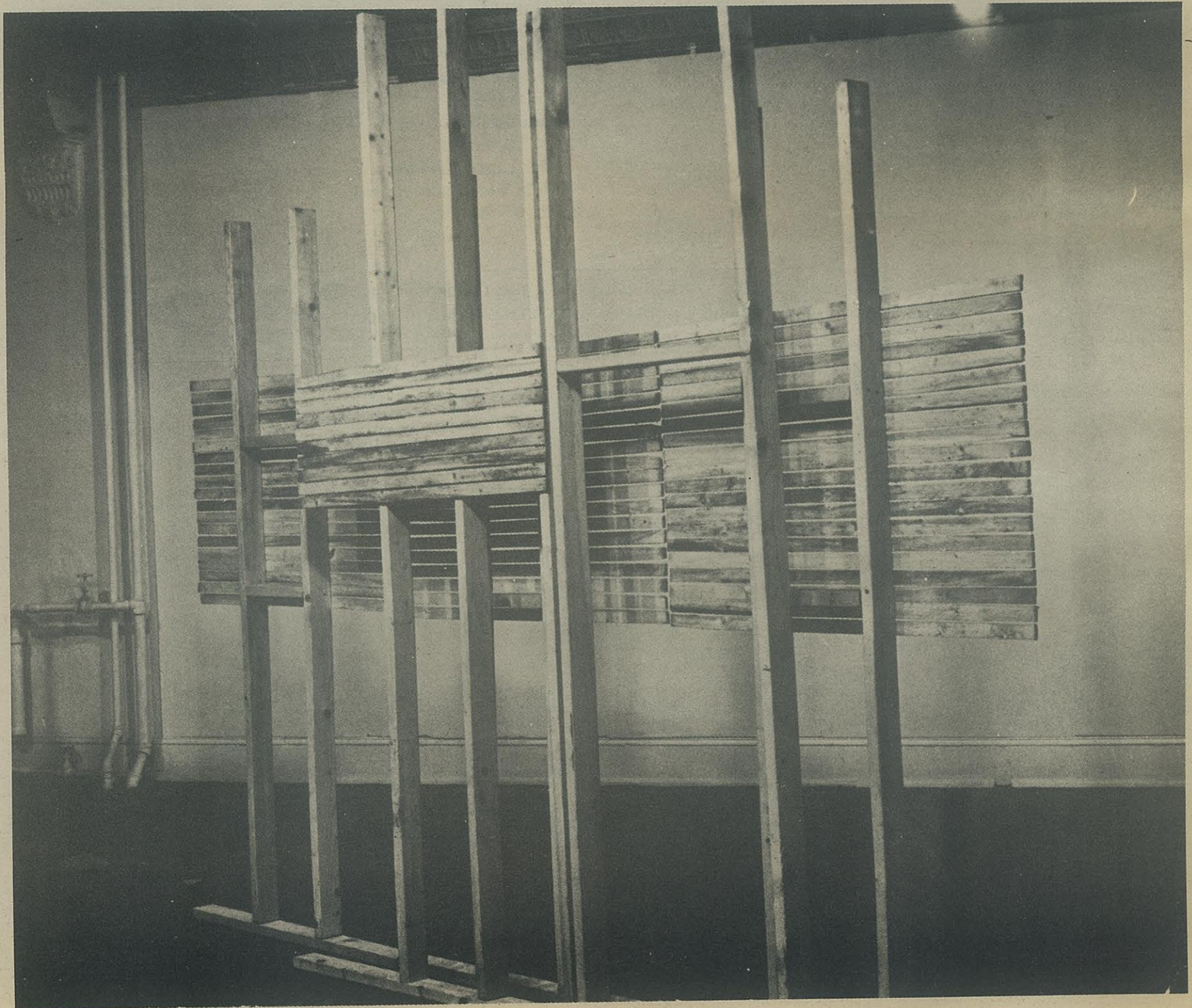
Commissions and Sited Work

1977 "Labeling," Wilson College, Chambersburg, Pennsylvania
"Adams House," Nassau County Museum, Roslyn, New York
"Shorings," Artpark, Lewiston, New York
1979 "Lost House," Wave Hill, Riverdale, New York
1980 "The Globe," P.S. 1, Queens, New York
1982 "From the Center," Belmont Park, Dayton, Ohio

Grants and Awards

1972, 1976 New York State Council on the Arts CAPS grant
1978 National Endowment for the Arts Grant
1981 Guggenheim Fellowship

Alice Adams
"Long Wall"
1973
wood
12' x 9' x 2'10"
Photo: Bill Gordy



Born Kansas, studied Barnard College and Yale University, lives in New York

Kathleen Armstrong

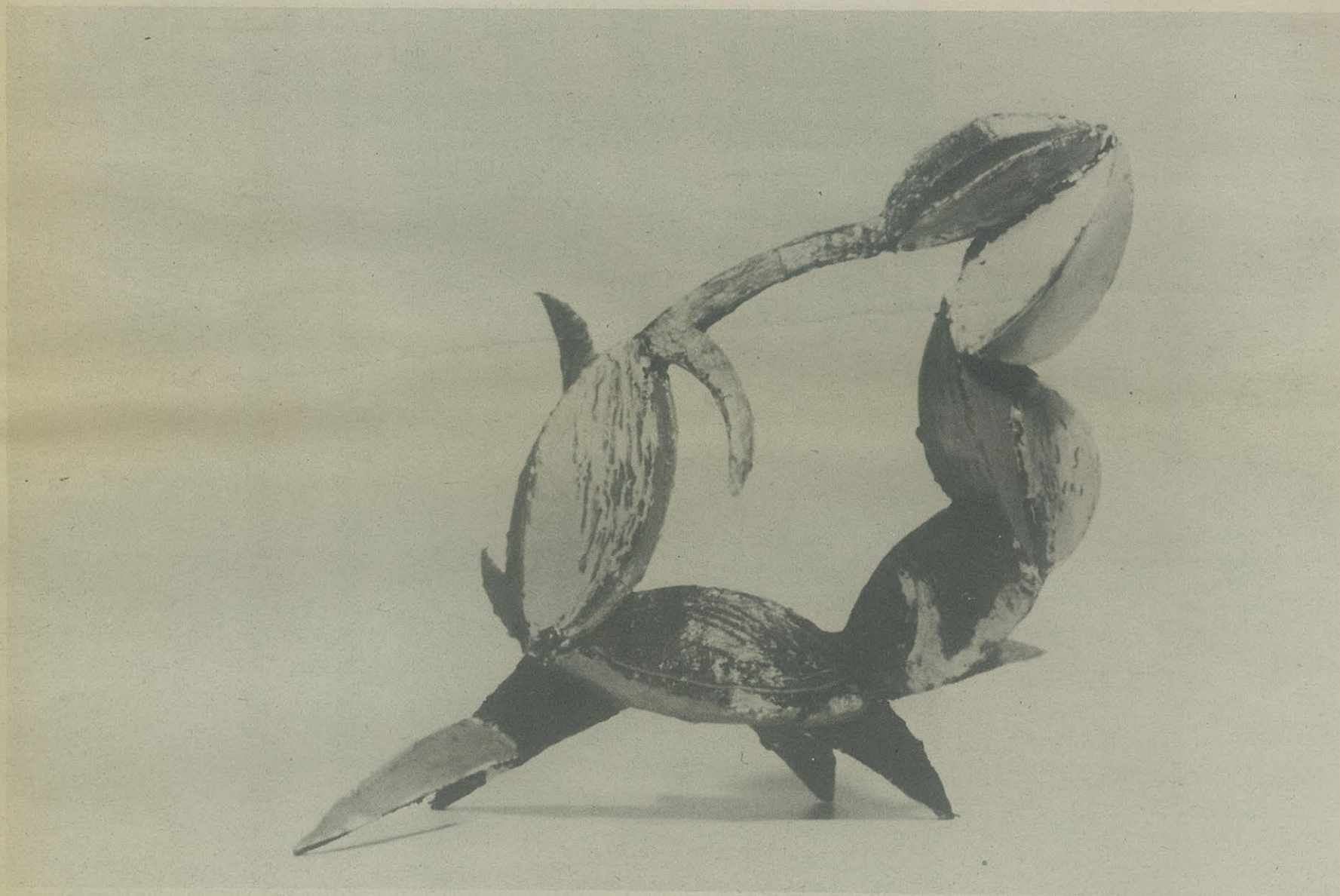
Member 55 Mercer, 1982 to present

Selected Solo Shows

1981 55 Mercer
1982 M.O.A. Gallery, New York

Selected Group Shows

1981 "Approach/Avoidance," Queens Museum, New York
"Artists' Chairs," Landfall Gallery, Chicago
Kathryn Markel Gallery, New York
1982 "Houses," Sculpture Center, New York



Kathleen Armstrong

"Corsage"

1982

museum board (paper), oil, encaustic

7" x 7" x 3"

Ivan Biro

Born Paris, 1926; studied Academy of Fine Arts, Budapest and with Fritz Wotruba in Vienna; lives in South Salem, New York

Member 55 Mercer, 1970-78

Selected Solo Shows

1961 Selected Artists Gallery, New York
1964 Bertha Schaefer Gallery, New York
1970, 1972, 1973, 1975, 1977, 1978 55 Mercer
1978 Southeast Museum, Brewster, New York
1979 Bethel Gallery, Bethel, Connecticut

Selected Group Shows

1962, 1963, 1964, 1965 New School for Social Research, New York
1967, 1968, 1969 Sculptor's Guild Exhibitions, Lever House and Bryant Park, New York

1970 "Sculpture in the Spring," University of Connecticut, Storrs

1975 55 Mercer Traveling Exhibition

1980 "Sculptural Forms," Aldrich Museum, Ridgefield, Connecticut

1980 P.S. 1, Queens, New York

1981 "Tracking the Marvelous," Grey Gallery, New York University, New York

Grants and Awards

1956 Rockefeller Foundation Fellowship

1979 Ingram Merrill Foundation grant



Ivan Biro
Untitled
1970
polyester resin
10" x 12" x 12"

Born Charleroi, Pennsylvania; studied Cooper Union and Cornell University, lives in New York

Member 55 Mercer, 1977 - 1980

Selected Solo Shows

1966, 1967 State University of New York, Albany
1968 Fairleigh-Dickinson University, Teaneck, New Jersey
1971 55 Mercer
1972 Fischbach Gallery, New York
1978, 1979, 1980 55 Mercer

Selected Group Shows

1967 "The Arts and the University," Albright-Knox Gallery, Buffalo, New York
1969 "Five Printmakers," Ithaca College Museum, Ithaca, New York
1971 Andrew Dickson White Museum of Art, Ithaca, New York
1973 Fischbach Gallery, New York
1974 Herbert F. Johnson Museum of Art, Ithaca, New York
1976 "Contemporary Drawing Invitational," Lake Placid School of Art, Lake Placid, New York
1978 "Contemporary Reflections," Aldrich Museum, Ridgefield, Connecticut
1981 "Twenty-four by Twenty-four," Curtis Gallery, New Canaan, Connecticut

Grants and Awards

1967 NASA Commission
1973 New York State Council on the Arts CAPS grant
1980 National Endowment for the Arts grant

Jack Bosson

Jack Bosson

"Cholly Cave"

1980

acrylic on canvas

66" x 72"

photo: D. James Dee



Martin Bressler

Born Albany, New York; studied University of Colorado and Columbia University; lives in New York

Member 55 Mercer, 1970-1977

Selected Solo Shows

1970, 1971, 1972, 1973, 1974, 1977 55 Mercer

Selected Group Shows

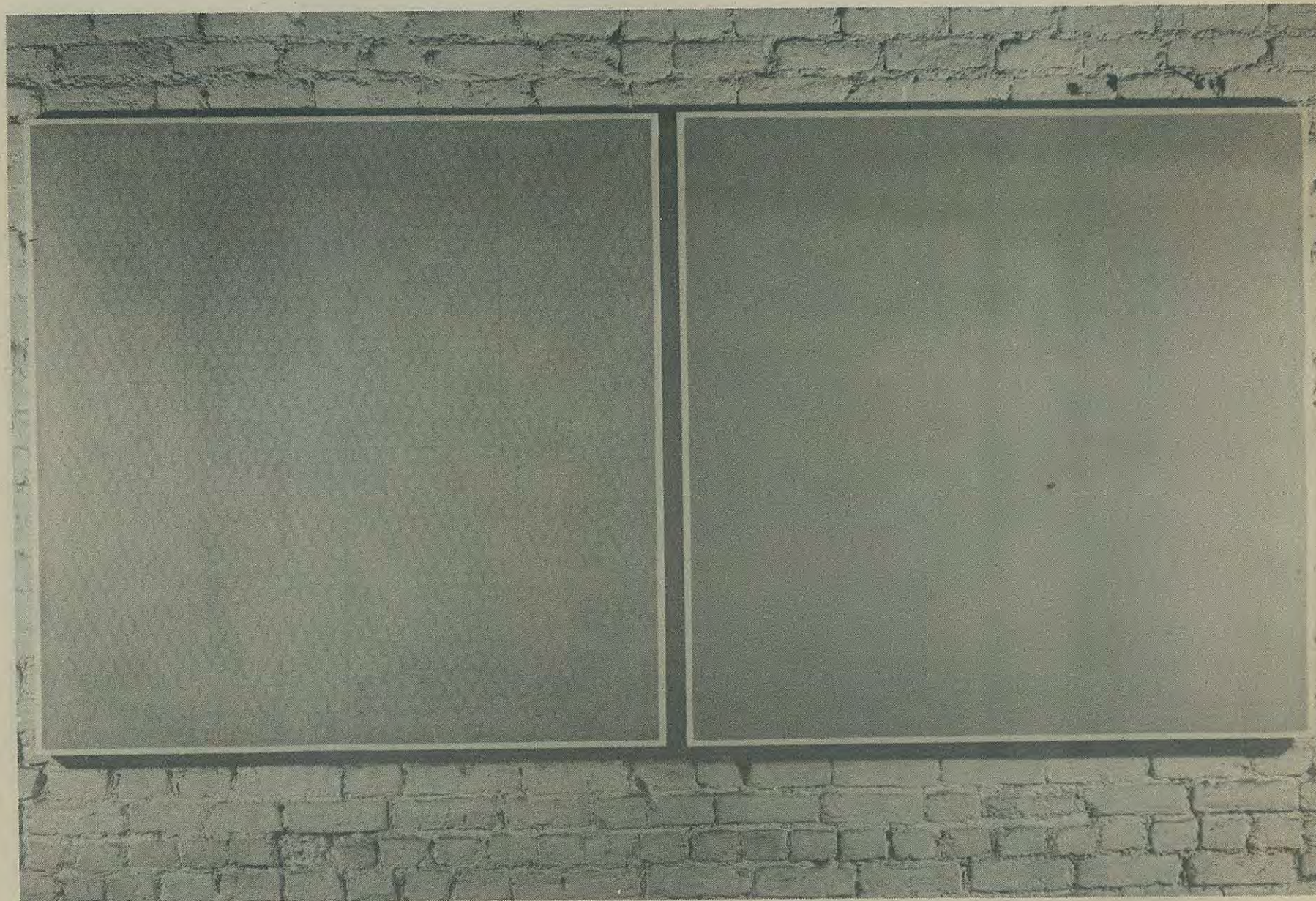
1962 Waverly Gallery, New York
1963 Rikin Gallery, Provincetown, Massachusetts
1964 Roko Gallery, New York
1969 Art/Peace, New York
School of Visual Arts, New York
1971 "ACLU Action at Castelli's," New York
1972 Landmark Gallery, New York
1973 Encounter Benefit Sales, New York
1974 Landmark Gallery, New York
Encounter Benefit Sales, New York
"White on White," Helena Rubinstein, New York
"Drawing Show," Weatherspoon Gallery, North Carolina
"Paperworks," Rosa Esman Gallery, New York
55 Mercer Traveling Exhibition
1980 Landmark Gallery, New York

Commissions and Sited Work

Bankers Trust Company, Los Angeles, California

Grants and Awards

1974, 1976 Virginia Center for the Creative Arts Fellowship



Martin Bressler
"Untitled Diptych"

1971

oil on canvas

two panels, each 4' sq.

photo: Peter Moore

Born New York, 1944; studied University of California, Santa Barbara and Maryland Art Institute; lives in New York

Member 55 Mercer, 1971 - 1972

Selected Solo Shows

- 1971, 1972 55 Mercer
1975 Salvatore Alas Gallery, Milan, Italy
Rosa Esman Gallery, New York
1976 "Projects," Museum of Modern Art, New York
1978 "Parimeters/Pavilions/Decoys," Nassau County Museum, Roslyn,
New York
1979 "Screened Court," Minneapolis College of Art and Design,
Minneapolis, Minnesota
1980 "Falsework," Max Protetch Gallery, New York
"Mirror Way," Fogg Art Museum, Harvard University, Cambridge,
Massachusetts
1981 Brown University and University of Rhode Island, Kingston,
Rhode Island
1982 Laumeier Sculpture Park, St. Louis, Missouri

Selected Group Shows

- 1970, 1973 Annual, Whitney Museum of American Art
1974 "Intervention in Landscape," Hayden Gallery, MIT, Cambridge,
Massachusetts
1976 "Rooms," P.S. 1, Queens, New York
1977 "Nine Artists: The Theodoran Awards," Guggenheim Museum,
New York
1980 "Drawings/Structures," Institute of Contemporary Art, Boston
1981 Biennial, Whitney Museum of American Art

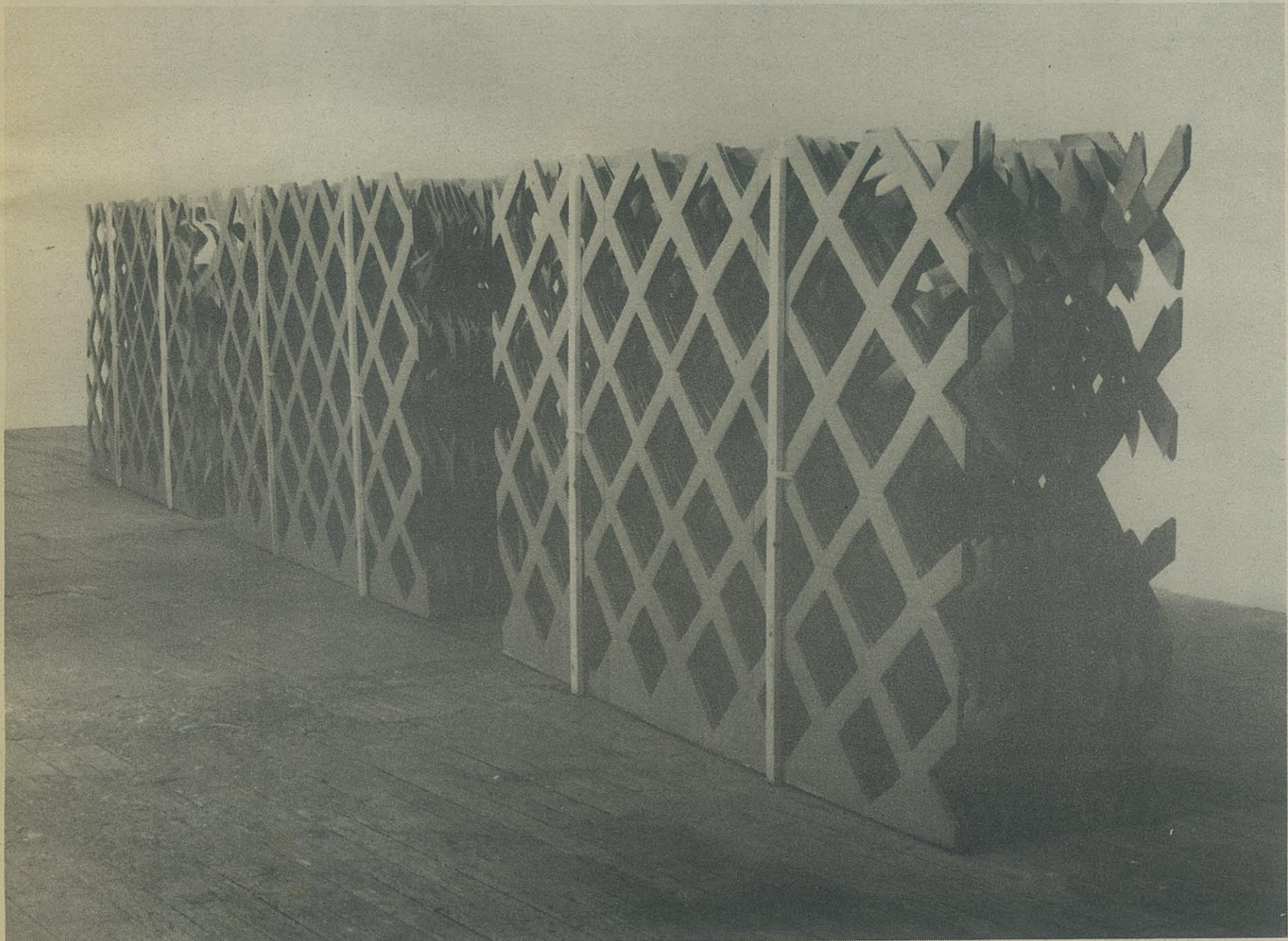
Mary Miss

Commissions and Sited Work

- 1969 "Vs in the Field," Liberty Corner, New Jersey
"Ropes/Shore," Wards Island, New York
1973 "Untitled," Allen Memorial Art Museum, Oberlin College, Ohio
"Untitled," Landfill, Battery Park City, New York
1974 "Sunken Pool," Greenwich, Connecticut
1976 "Blind Set," Artpark, Lewiston, New York
1979 "Staged Gates," Dayton, Ohio
"Veiled Landscape," Winter Olympics, Lake Placid, New York
1981 "Field Rotation," Governor's State University, Park Forest
South, Illinois

Grants and Awards

- 1973 New York State Council on the Arts CAPS grant
1974 National Endowment for the Arts grant
1976 New York State Council on the Arts CAPs grant
1982 Brandeis University Creative Arts Award



Mary Miss
Untitled
1972
cardboard, paper, wood
5' x 30' x 1.5'

Vincent Moore

Born Oklahoma, 1931; studied Washington University, St. Louis and Tulane University, New Orleans, Louisiana; lives in New York

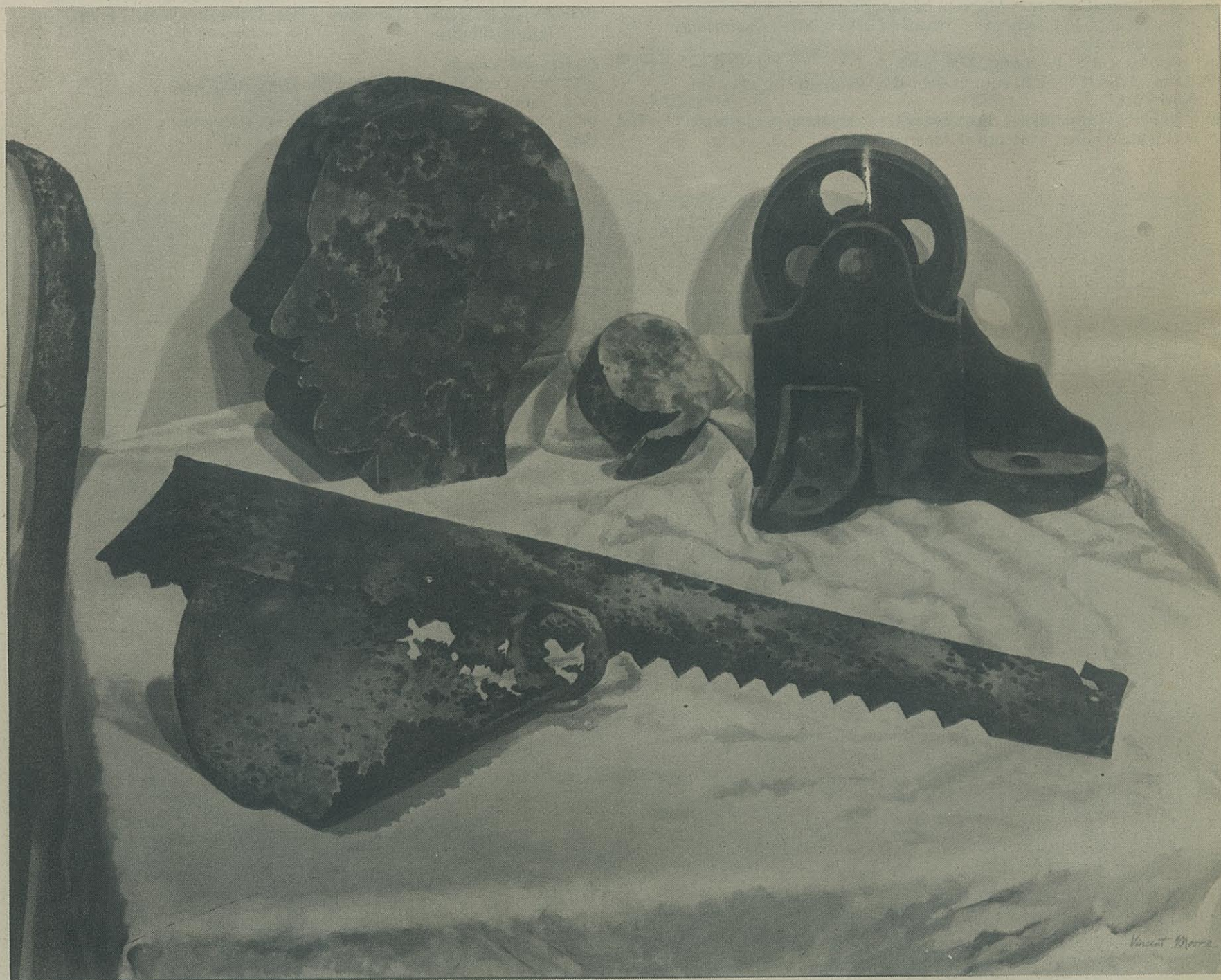
Member 55 Mercer, 1971 - 1975

Selected Solo Shows

1971, 1972, 1973 55 Mercer
1976 Weatherspoon Art Gallery, Greensboro, North Carolina
1977 Aaron Berman Gallery, New York

Selected Group Shows

1957 Annual, St. Louis Museum, Missouri
1958 Annual, New Orleans Museum, Louisiana
1959 Annual, Oklahoma City Museum, Oklahoma
1968 "New Jersey Artists," Newark Museum, New Jersey
1970 "National Print and Drawing Show," Northern Illinois University, Illinois
1972 Brata Gallery, New York
1974 Brooke Alexander Gallery, New York
1975 Grey Art Gallery, New York University, New York
55 Mercer Traveling Exhibition



Vincent Moore
"Still Life, Rust"
1976
oil on canvas
30" x 38"

Born Trier, Germany, 1936; studied in Germany, Sweden, and England;
lives in New York

Member 55 Mercer, 1970 - 1978

Selected Solo Shows

1971, 1972, 1973 55 Mercer
1971, 1973 Goethe House, New York
1973 Galerie Wellmann, Dusseldorf, Germany
1974, 1975, 1976, 1977 55 Mercer
1977 Galerie Forum, Frankfurt, Germany
1979 Rockland Community College, Suffern, New York

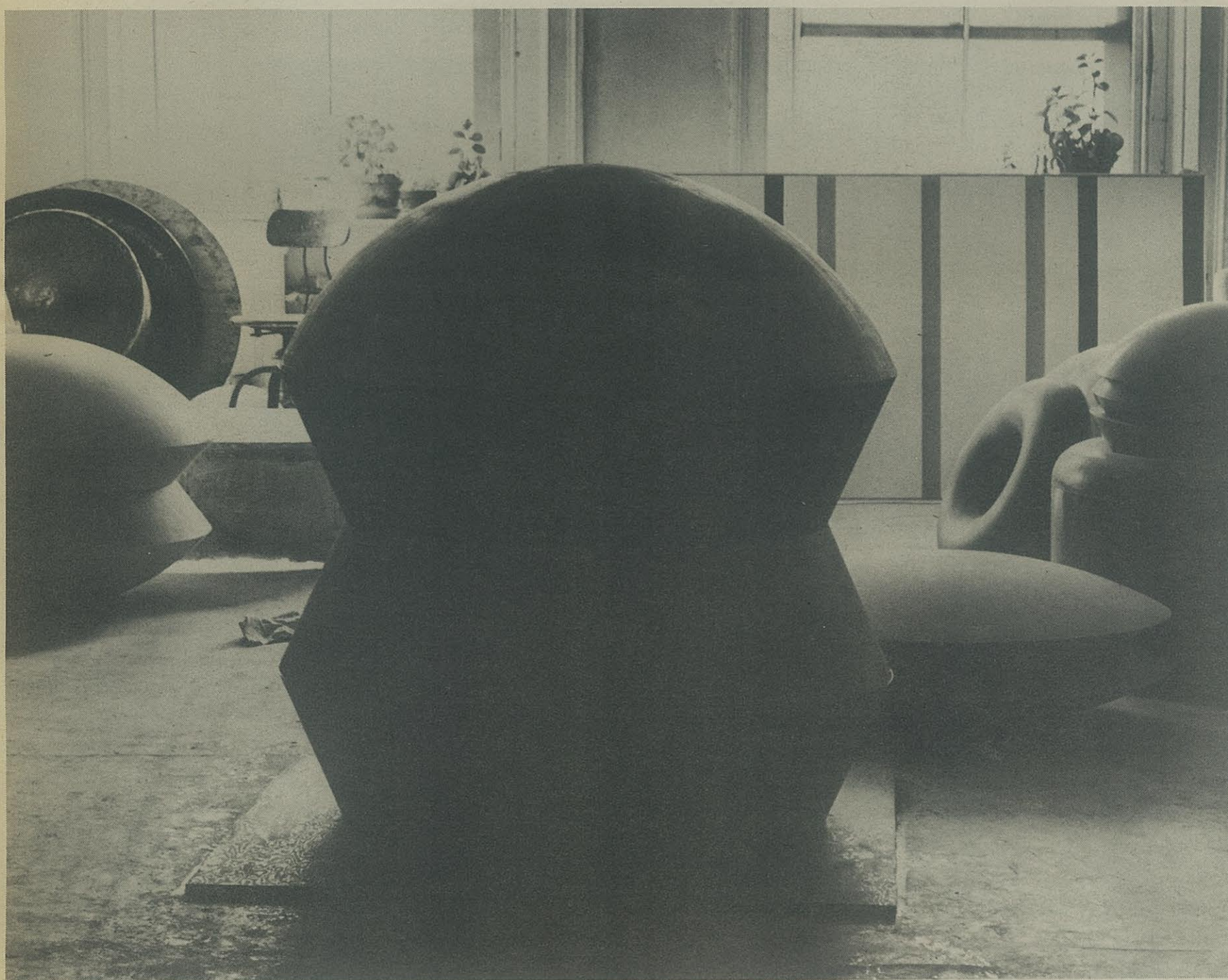
Selected Group Shows

1970 55 Mercer
1974 55 Mercer Traveling Exhibition
1975 "Constructivism is Alive," Gruenebaum Gallery, New York
Neuberger Museum, SUNY at Purchase
1978 55 Mercer
1981 "Interart '81," Equitable Gallery, New York

Grants and Awards

1975 New York State Council on the Arts CAPS grant
1980 National Endowment for the Humanities

Ulrich Niemeyer



Ulrich Niemeyer
"49"
1976
plaster
48.5" x 45" x 45"

Thomas Nozkowski

Born Teaneck, New Jersey, 1944; studied Cooper Union; lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

- 1979 55 Mercer (2 shows)
Nobe Gallery, New York
- 1980 55 Mercer
- 1981 Rosa Esman Gallery

Selected Group Shows

- 1973 "New Talent," Betty Parsons Gallery, New York
- 1976 "This Doesn't Look Like a Work of Art," Parsons-Truman Gallery, New York
- 1977 "This Doesn't Look Like a Work of Art, II," Truman Gallery, New York
- 1978 "Scale and Matter," Soho Center for Visual Artists, New York
"Three Sculptors," Nobe Galery, New York
"Map Art," Nobe Gallery, New York
- 1980 "Painting as Percept," Ericson Gallery, New York
- 1981 "New Work by American and British Artists," 43 Great Jones St., New York
"Ten Sculptors from 55 Mercer," SUNY at Stonybrook
- 1982 "Critical Perspectives," P.S. 1, New York

Grants and Awards

- 1981 National Endowment for the Arts grant

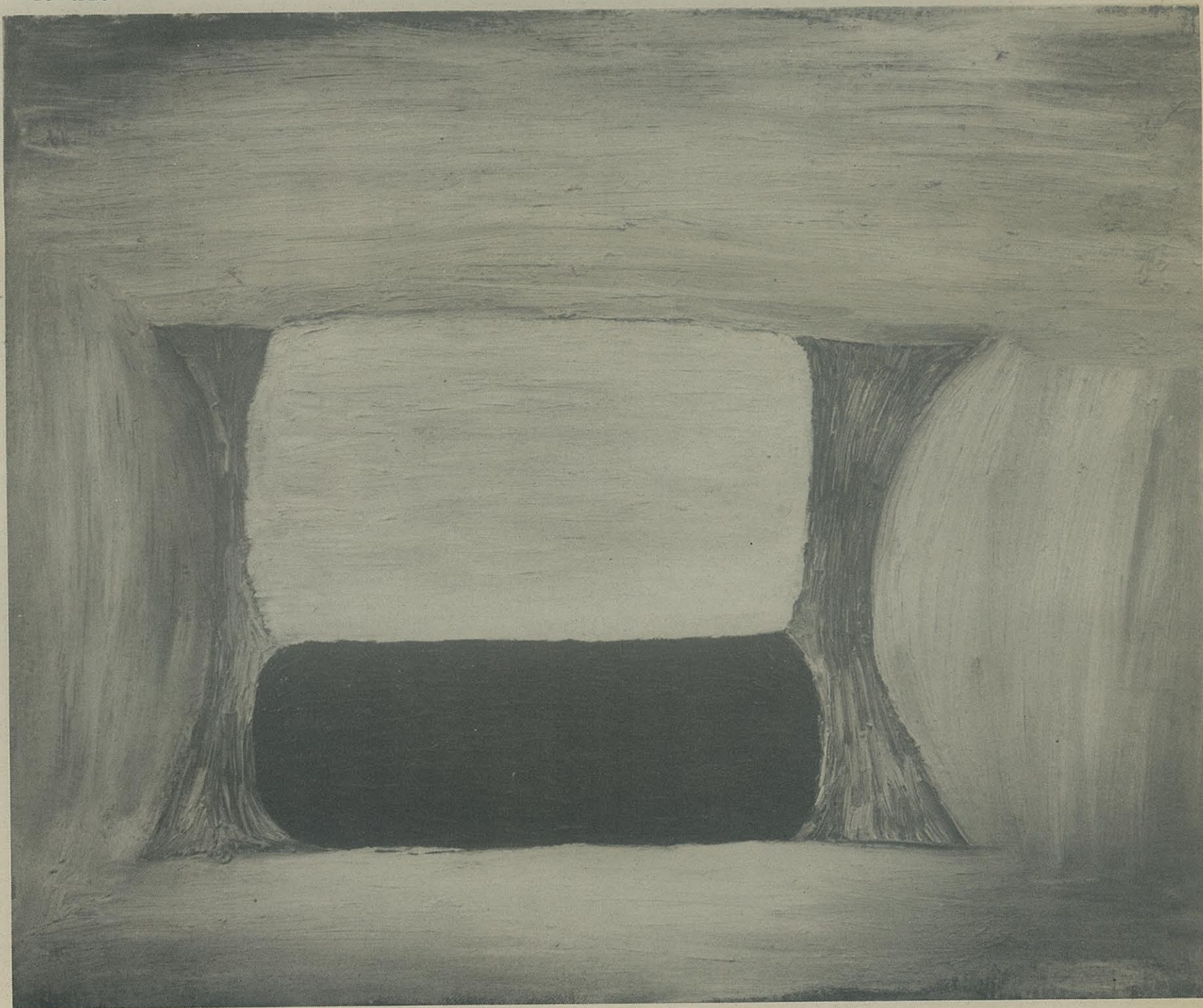
Tom Nozkowski

Untitled

1981

oil on canvas board

16" x 20"



Studied Ohio State University and The Art Students League; lives in Indianapolis, Indiana

Member 55 Mercer, 1970

Selected Solo Shows

1971 55 Mercer
1973 Warren Benedict Gallery, New York
1975 The Ohio Union, Columbus, Ohio

Selected Group Shows

1972 "Funk Art," OK Harris, New York
1975, 1976 Battelle Memorial Institute, Columbus, Ohio
1976, 1977, 1979 Columbus Museum of Art
1978 Lima Art Center, Lima, Ohio
"8½ by 11," West Hubbard Gallery, Chicago
1979 Jefferson Avenue Center, Columbus, Ohio

Christy Park

1980 "Alternative Art," Upper Arlington Municipal Center, Columbus, Ohio
Apple Gallery, Columbus, Ohio

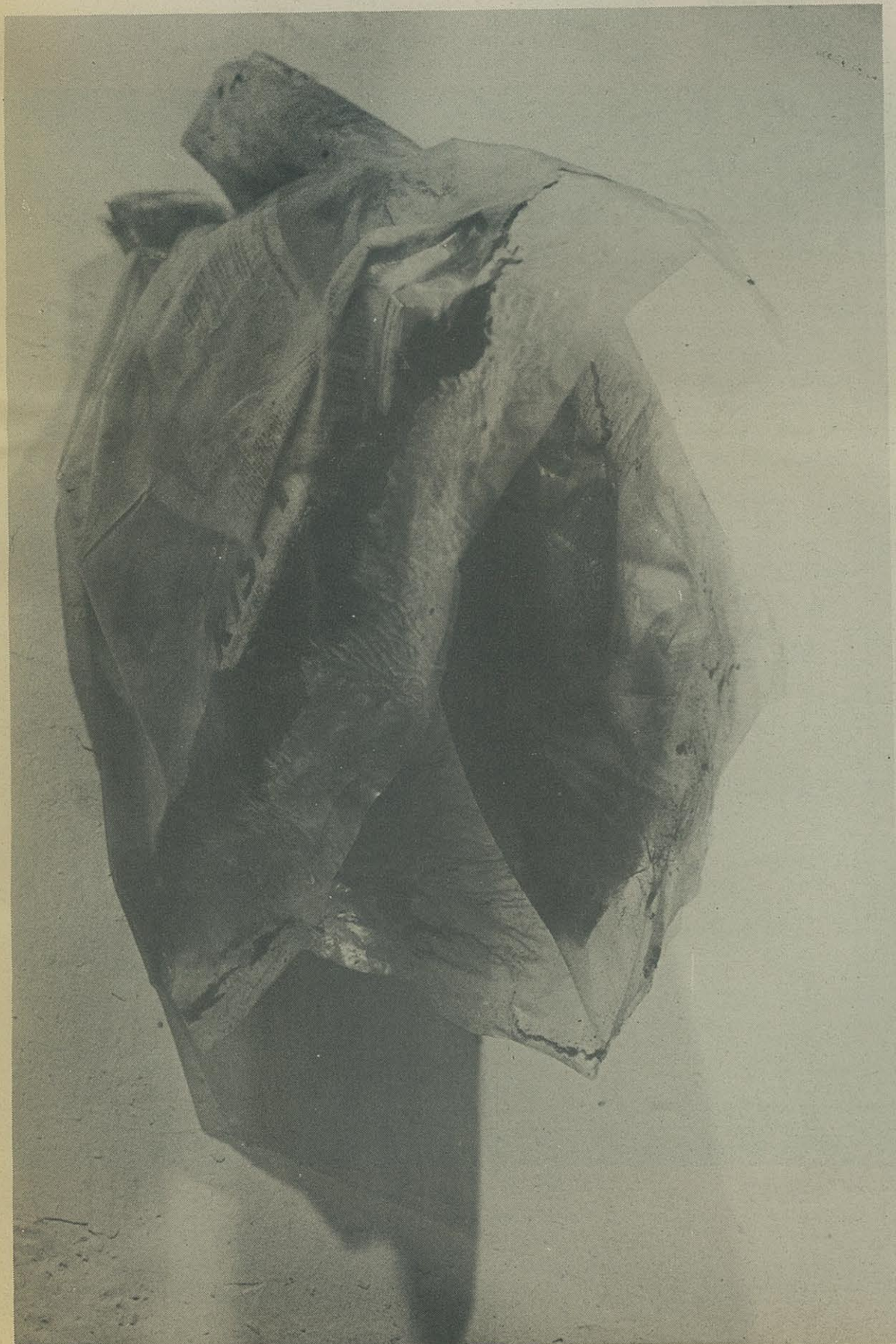
1981 Indianapolis Museum of Art
1982 Herron Gallery, Indianapolis Art Center, South Bend, Indiana

Video Installations and Presentations

1979 "Dialogue," Athens Video Festival, Athens, Ohio
1980 "Icarus," screened Upper Arlington Municipal Center, Ohio

Grants and Awards

1980 Graduate Leadership Award, The Ohio State University, Columbus, Ohio



Christy Park
"Krispy"
1971
heat seal polyethelene
2' x 3'

Robert Porter

Studied Maryland Institute of Art, lives in New York.

Member 55 Mercer, 1981 to present

Selected Solo Shows

1974 University of Manitoba, Winnipeg, Canada

1976 100 Grand Street, New York

1980, 1982 55 Mercer

Selected Group Shows

1973 "Contemporary American Artists," Arnot Museum, Elmira, New York

1978 Artpark, Lewiston, New York

1979 O.I.A., Wards Island, New York

1980 "Graphics Plus," Herbert F. Johnson Museum, Ithaca, New York

Commissions and Sited Work

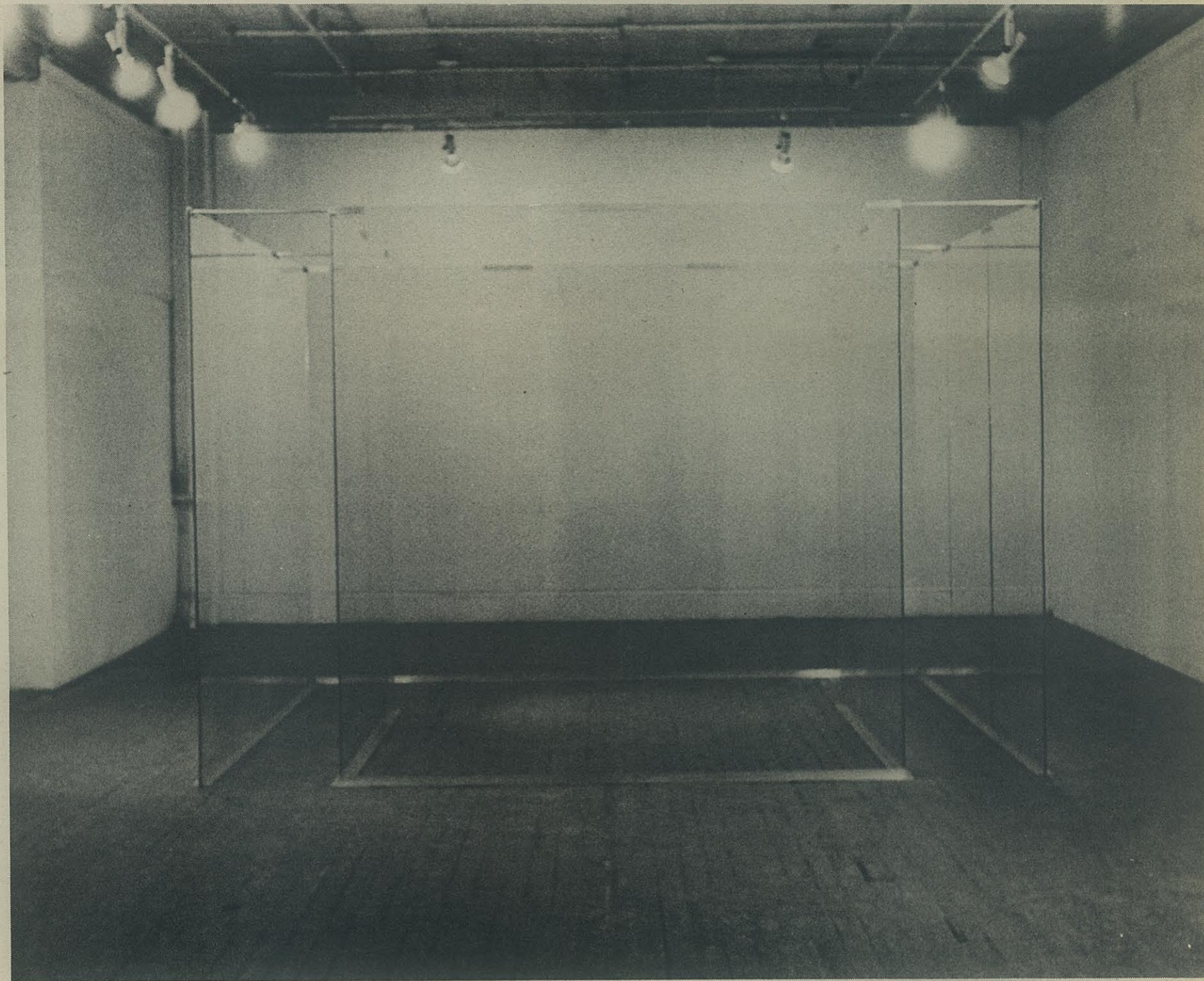
1972 Playground, 101st Street, New York

1978 "Pavillion Playground with Colonnades," Artpark, Lewiston, New York

Grants and Awards

1972 New York State Council on the Arts CAPS grant

1981 New York State Council on the Arts CAPS grant



Robert Porter

Born Greenville, South Carolina, 1944; studied Cooper Union; lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

1979 55 Mercer
1979 Nobe Gallery, New York
1980, 1981 55 Mercer

Selected Group Shows

1972 "Thirteen Women Artists," 117 Prince St., New York
"New York Women Artists," SUNY at Albany
"Women Artists at Williams College," Williams College Art Museum, Williamstown, Massachusetts
1974 55 Mercer
1975 Artists Space, New York
1978 "Scale and Matter," Soho Center for Visual Artists
1979 "Five Sculptors," Nobe Gallery, New York

Joyce Robins

1981 "Installations in Five Elements," Kenkelaba House, New York
1982 "CAPS Sculptors," Hudson River Museum, Yonkers, New York
1982 "Polychrome Sculpture," Lever House, New York

Commissions and Sited Work

1981 Wards Island, New York

Grants and Awards

1982 New York State Council on the Arts CAPS grant



Joyce Robins
Untitled
1982
bronze
64'' x 44'' x 16''

Steve Rosenthal

Born Washington, D.C., 1935; studied Rhode Island School of Design, Tyler School of Fine Art, Yale University School of Fine Art; lives in New York

Member 55 Mercer, 1970 - 1975

Selected Solo Shows

1963, 1966 Durlacher Brothers, New York
1970, 1971, 1972, 1973, 1974-75 55 Mercer
1975 La Jolla Museum of Contemporary Art, La Jolla, California
1975, 1976, 1977 John Weber Gallery, New York
1976 Salvatore Ala Gallery, Milan, Italy
1977 Galerie December, Dusseldorf
1979 University Gallery, San Jose State University, California
1980 John Weber Gallery, New York

Selected Group Shows

1952 Corcoran Gallery of Art, Washington, D.C.
1959 Annual Print Exhibition, Brooklyn, New York
1969 "Art/Peace," New York Public Theater
1970, 1971, 1974 55 Mercer
1971 "The Drawn Line in Painting," Parker Street 470, Boston
1973 "Second Annual Contemporary Reflections," Aldrich Museum, Ridgefield, Connecticut
1974 "Paperworks," Rosa Esman Gallery, New York

1975 "Recent Acquisitions," La Jolla Museum of Contemporary Art, La Jolla, California
1975, 1976, 1978, 1980 John Weber Gallery, New York
1975 "From the Dorothy and Herbert Vogel Collection," Institute of Contemporary Art, Philadelphia
1976 Arte Fiera 76, Bologna, Italy
1977 "American Abstract Artists," Ben Shahn Gallery, William Patterson College, Wayne, New Jersey
1978 "Post Minimal Works," Nobe Gallery, New York
1979 "Prospectus—Art in the Seventies," Aldrich Museum, Ridgefield, Connecticut
1980 "Paintings and Sculpture," Leah Levy Gallery, San Francisco
1981 "Drawing Distinctions: American Drawing of the Seventies," Copenhagen, Basel, Munich
1981 "100 in 1," Studio la Citta, Verona, Italy

Grants and Awards

1972, 1975 New York State Council on the Arts CAPS grant
1981 National Endowment for the Arts Fellowship
1982 New York State Council on the Arts CAPS grant



Stephen Rosenthal

"Series V C"

1972

India ink on canvas

18" x 18"

photo:

Nathan Rabin

Born in Austria, studied in Vienna, lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

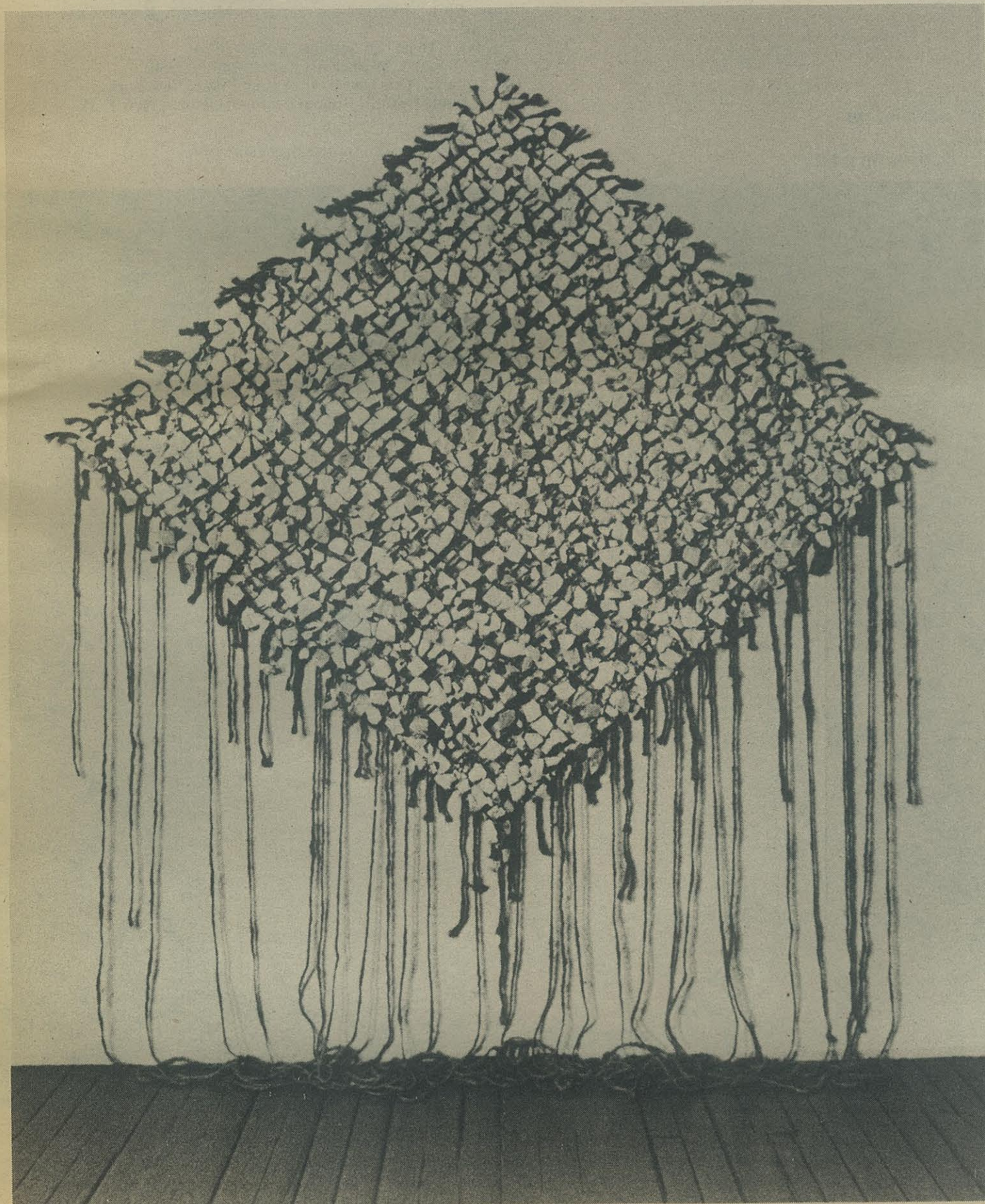
1974 University of Keele, England
1977, 1979 55 Mercer
1980 Condeso/Lawler Gallery, New York
1982 55 Mercer

Selected Group Shows

1970 Brooklyn Museum
Biennale, Krakow, Poland
1972 Pace Gallery, New York
Print Biennale, Buenos Aires
1973 Biennial, Sao Paulo, Brazil
"Women Printmakers," New York Public Library
1974 "New Talent," Betty Parsons Gallery, New York
University of Dallas, Texas

Elfi Schuselka

1975 "2 x 34," Parsons-Truman Gallery, New York
1977 "Mail Art," Truman Gallery, New York
1978 "Contemporary Reflections," Aldrich Museum, Ridgefield,
Connecticut
1980 "Between Object and Illusion," Rutgers University, New Jersey
Kyoto Museum, Japan
1981 Triennale, Wroclaw, Poland
Biennale, Baden-Baden, Germany
1982 "International Exhibition of Drawings," Museum of Modern Art,
Rijeka, Yugoslavia



Elfi Schuselka
"Wallpiece, #26"
1979
acrylic, plaster,
jute twine
106" x 96"
photo:
D. Capobianco

Mimi Smith

Born Brookline, Massachusetts; studied Massachusetts College of Art and Rutgers University; lives in New York

Member 55 Mercer, 1978 - 1980

Selected Solo Shows

1975 112 Greene St. Gallery, New York
1976 The Institute of Contemporary Art, Tokyo, Japan
1977, 1978 Franklin Furnace, New York
1978, 1979, 1980 55 Mercer
1980 A.I.R. Gallery, New York
1980 The Art Center, Waco, Texas

Selected Group Shows

1975 "Soho," The Baltimore Museum of Art
1977 "Artists Notebooks," Franklin Furnace, New York
1978 C Space, New York
1979 O.I.A. Wards Island, New York
"Sound at P.S. 1," Queens, New York
1979 "Word/Object/Image," Rosa Esman Gallery, New York
1980 "Pages Plus," Nelson Gallery, Atkins Museum, Kansas City, Missouri
1981 "Regalia," Henry St. Settlement, New York
1982 "Artists Books," Walker Art Center, Minneapolis
"Art Lobby," One Chase Manhattan Plaza, New York
"The Atomic Salon," Ronald Feldman Gallery, New York

Grants and Awards

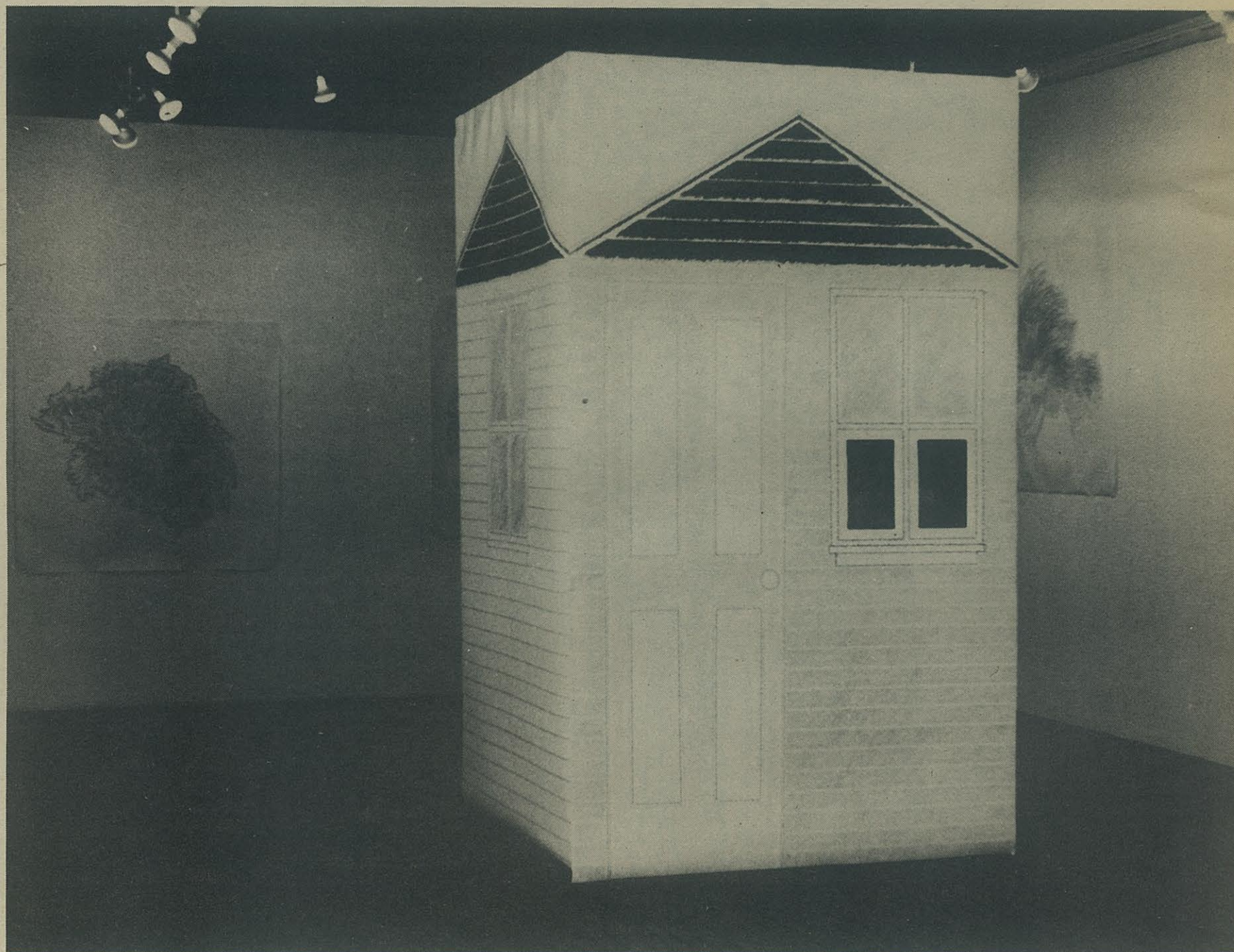
1978 National Endowment for the Arts Fellowship

Mimi Smith

"House with Clouds" installation

1980

colored pencils, ink, oil sticks on paper



Born Greensburg, Pennsylvania; studied at Briarcliff College and Hunter College; lives in New York

Member 55 Mercer, 1972 - 1976

Selected Solo Shows

1972, 1974, 1975, 1976 55 Mercer
1977 P.S. 1, Queens, New York
1978 Hal Bromm Gallery, New York
1979 Elizabeth Weiner Gallery, New York
1980 Hal Bromm Gallery, New York

Selected Group Shows

1973 Whitney Museum of American Art, New York
1975 "Contemporary Reflections," Aldrich Museum, Ridgefield, Connecticut
1975 "Nouvelles Tendances de la Peinture Americaine," Musee d'Art Moderne de la Ville de Paris, France
1976 "Photo Notations," Rosa Esman Gallery, New York
1977 Hal Bromm Gallery, New York
1978 Arte Fiera, Bologna, Italy
"Action/Reaction," P.S. 1, Queens, New York
55 Mercer
1978 "Black and White on Paper," Nobe Gallery, New York
1979 "Drawings," Hal Bromm, New York
"The Great Big Drawing Show," P.S. 1, Queens, New York
1980 Franklin Furnace, New York
1981 Hal Bromm Gallery, New York
1982 Ronald Feldman Gallery, New York

Grants and Awards

1975 New York State Council on the Arts CAPS grant
1981 National Endowment for the Arts grant

Susan Smith

Susan Smith

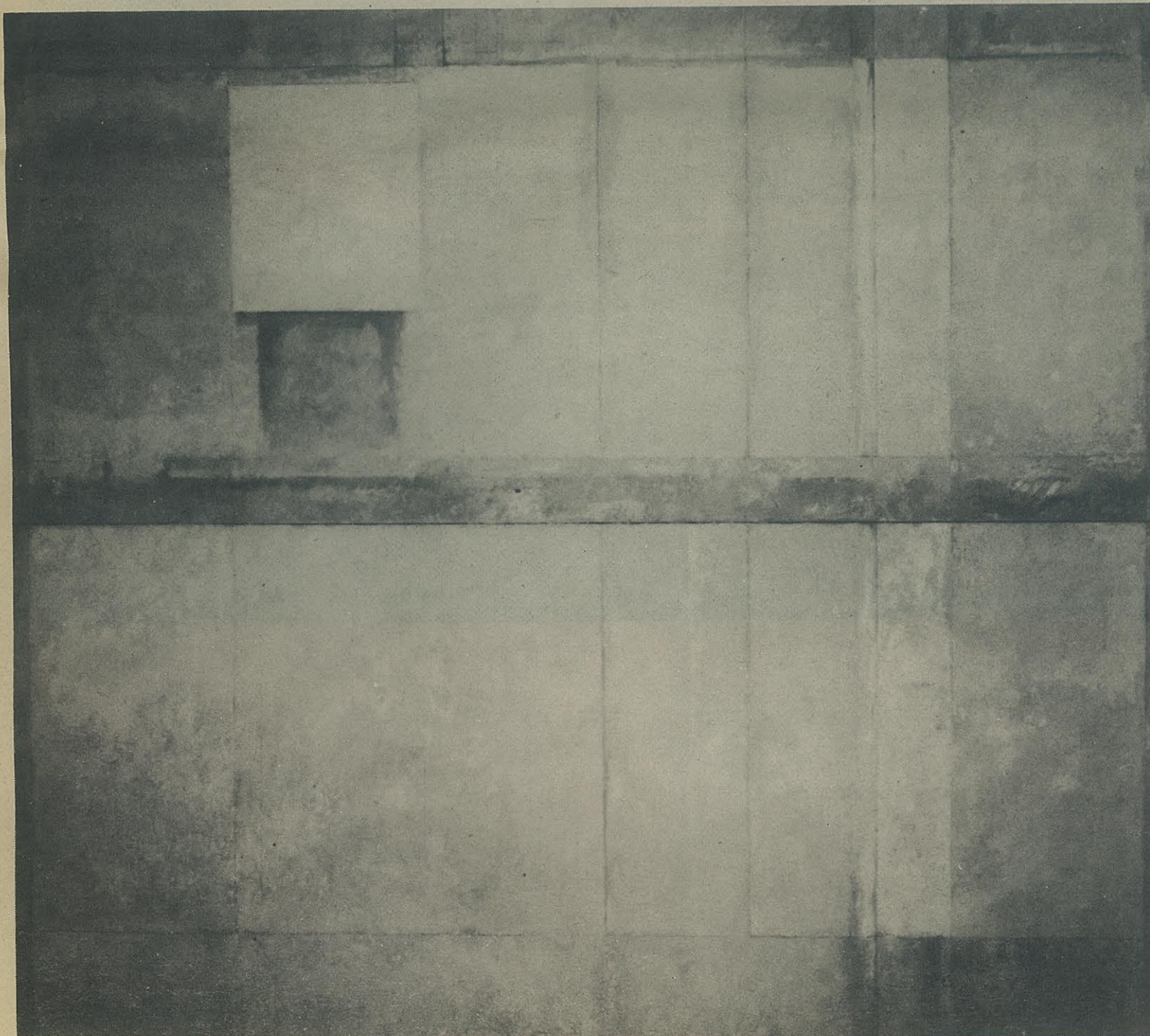
"#61231"

1972

oil on plywood

96" x 108"

photo: O.E. Nelson



Carol J. Steen

Born Michigan; studied Michigan State University and Cranbrook Academy of Art; lives in New York

Member 55 Mercer, 1978 to present

Selected Solo Shows

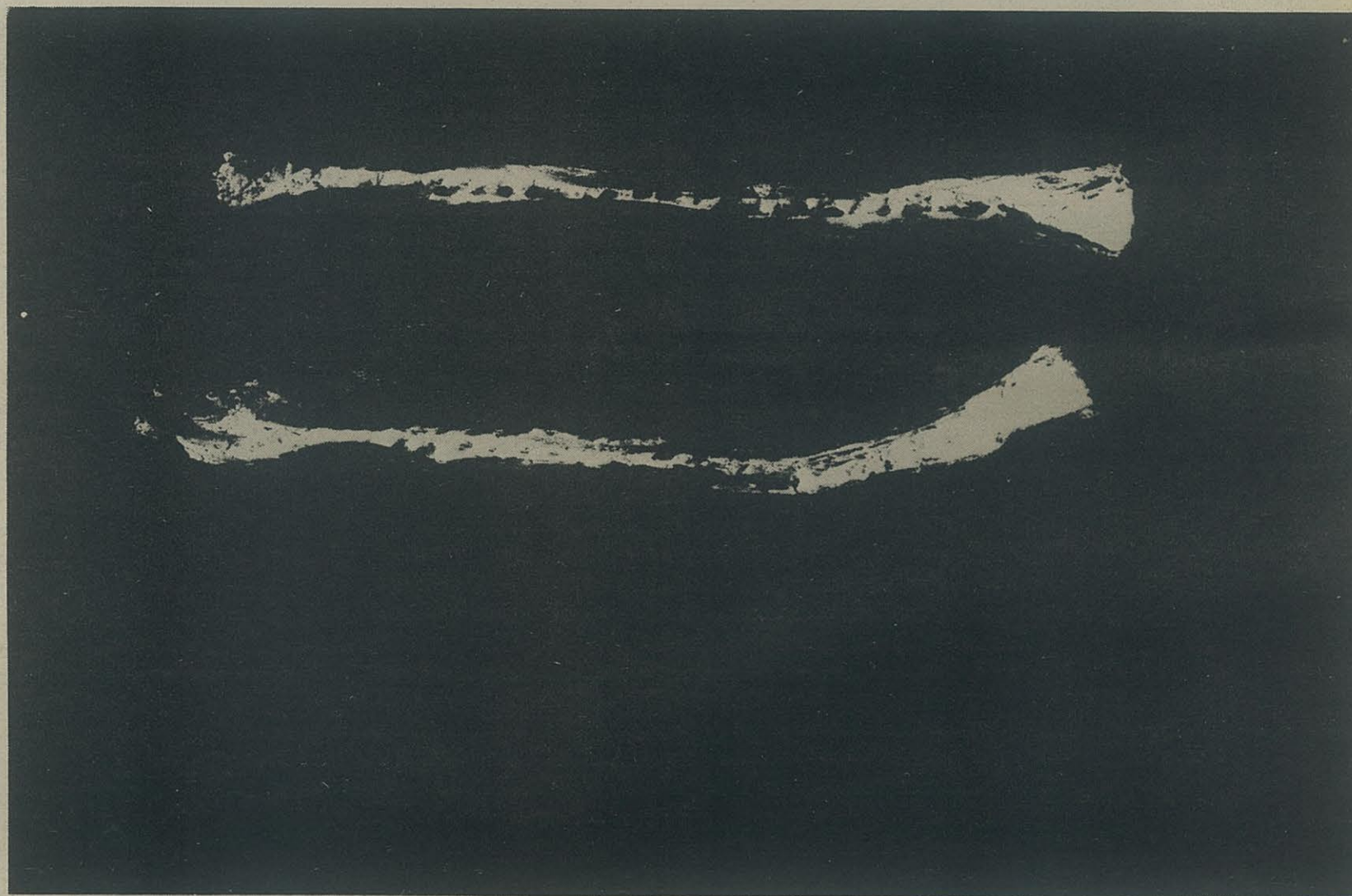
1973 Detroit Institute of Arts
1975 Hundred Acres Gallery, New York
1978, 1981, 1982 55 Mercer

Selected Group Shows

1974 DeCordova Museum, Lincoln, Massachusetts
1975 "Forms in Metal," Museum of Contemporary Crafts, Finch College, New York
1976 Cranbrook Museum, Bloomfield Hills, Michigan
1978 Nobe Gallery, New York
1979 P.S. 1, Queens, New York
1981 "Kick Out the Jams, Detroit's Cass Corridor, 1963-77," Detroit Institute of the Arts
"Ten Sculptors from 55 Mercer," SUNY at Stonybrook
1982 A.I.R., New York

Grants and Awards

1975 Ford Foundation grant



Carol J. Steen
"Shillelagh, #125"
1982
tar on paper
26" x 40"

Born New York City, 1915; studied Atelier Fernand Leger, Paris; lives in New York

Julius Tobias

Member 55 Mercer, 1974 to present

Selected Solo Shows

1959 Ester Stuttman Gallery, New York
1961 Bleecker Gallery, New York
1968 "10 Downtown," New York
1970, 1971, 1972 Max Hutchinson Gallery, New York
1974, 1975, 1976, 1977 55 Mercer
1976 Alessandra Gallery, New York
1979 Zriny-Hayes Gallery, Chicago
1980 55 Mercer

Selected Group Shows

1946 Provincetown Art Association, Provincetown, Massachusetts
1957, 1958, 1959 Brata Gallery, New York
1959 Museum of Modern Art, Tokyo
Knoedler Gallery, New York
1962 Bleecker Gallery, New York
Allan Stone Gallery, New York
1967 Park Place Gallery, New York
1968 Whitney Museum of American Art, New York
Tibor de Nagy, New York
1970 Indianapolis Museum of Art
Parker Street 470, Boston, Massachusetts
1971 Max Hutchinson Gallery, New York
1972 New York Cultural Center

1974 Storm King Art Center, Mountainville, New York
1975 "Collectors of the Seventies, Part III," Clocktower, New York
1976 "Collectors Choice," Clocktower, New York
1977 "Maquettes for Large Sculpture," Monique Knowlton Gallery, New York
"Tenth Street Days, Co-ops of the 50's," New York
1980 "V-S Art '80," Ericson Gallery, New York
1981 "Working Drawings," Hunter Gallery, New York

Sited Work

1981 Artpark, Lewiston, New York

Grants and Awards

1971 New York State Council on the Arts CAPS grant
1972 Guggenheim Fellowship
1973 Mark Rothko Foundation grant
1975 National Endowment for the Arts grant
1978 Guggenheim Fellowship
New York State Council on the Arts CAPS grant
1980 Adolf and Esther Gottlieb Foundation grant
1981 National Endowment for the Arts grant



Julius Tobias
*"Hommage to the Cows of the Sioux Falls
Stockyards"*
1981
barn wood
8' x 64' x 64'

Paul Tschinkel

Born Yugoslavia, 1938; studied Queens College and Yale University; lives in New York

Member 55 Mercer, 1971 - 1975

Selected Solo Shows

1966, 1967, 1968, 1969 Athena Gallery, New Haven, Connecticut
1969 Ours Gallery, New York
1971 55 Mercer
Pace College, New York
1973, 1975 55 Mercer

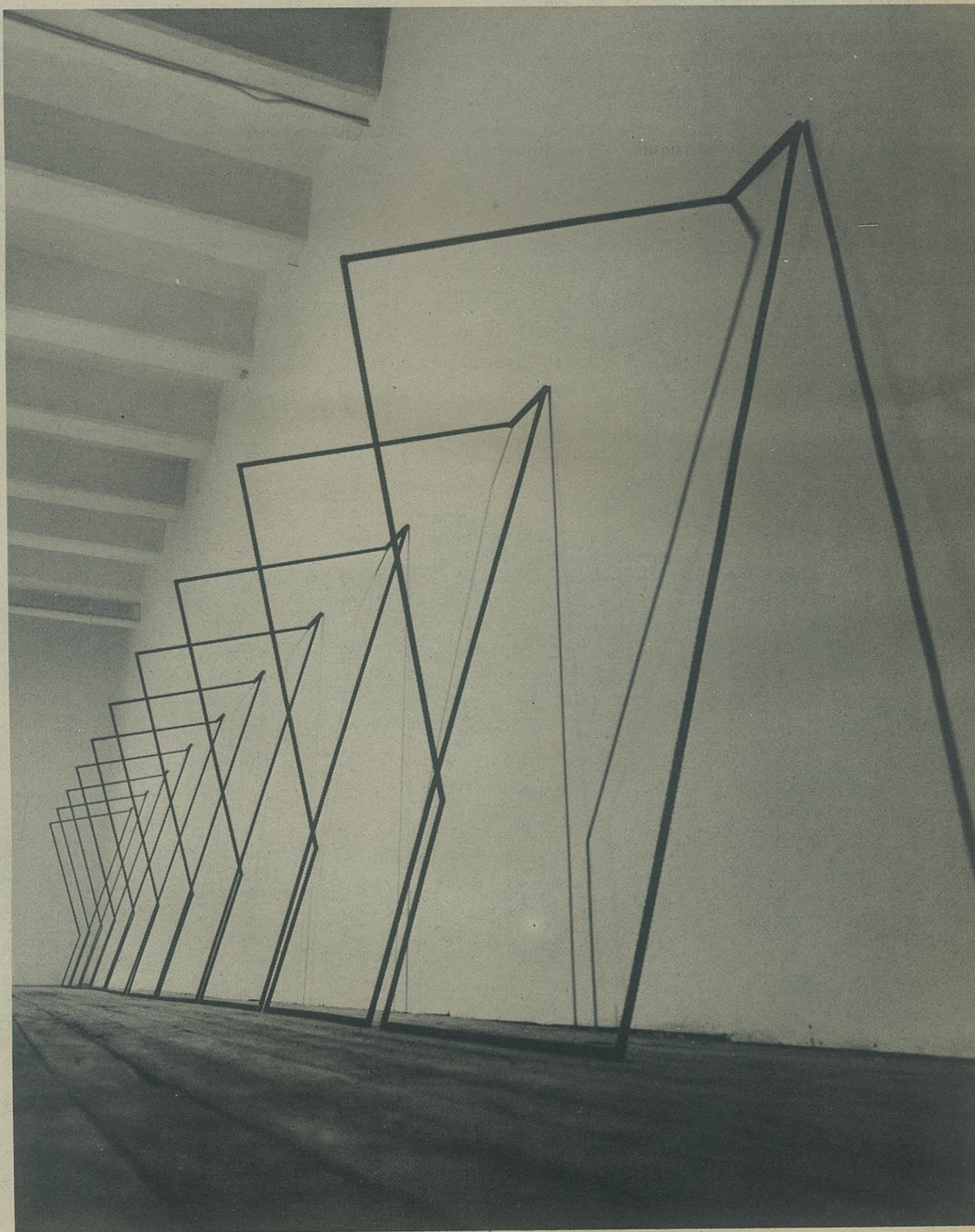
Selected Group Shows

1965 A.M. Sachs Gallery, New York
1968 "New York Art 1968," Nazareth College, Rochester, New York

1969 Ours Gallery, New York
1971 "Projected Art," Finch College Museum of Art, New York
1973 "Thought Structures," Pace College, New York
1974 55 Mercer Traveling Exhibition
1975 Weatherspoon Gallery of Art, North Carolina

Video Installations and Presentations

1971 Screening, Carpenter Art Center, Harvard University
1972 "Video Portraits," 55 Mercer
1973 Screening, The Kitchen, New York
1980 Video Presentation, The Kitchen, New York
Video Presentation, Video Gallery Scan, Tokyo
1981 Screening, Videostone, Paris
Video Presentation, Vidicon, Milan, Italy
1982 Kijkhuis, The Hague
Screening, Lafret Museum, Tokyo



Paul Tschinkel
"Wall Piece"
1974-75
metal
36' long

Studied School of Worcester Art Museum, Yale University; lives in Valley Cottage, New York

Member 55 Mercer, 1971 - 1977

Selected Solo Shows

1970 Ours Gallery, New York
1971, 1972, 1973, 1974, 1976, 1977 55 Mercer
1977 A.M. Sachs Gallery, New York
Thorpe Intermedia Center, Sparkill, New York

Selected Group Shows

1964 Fischbach Gallery, New York
1965 Daniel's Gallery, New York
Fischbach Gallery, New York
1966 "Abstract Inflationism/Stuffed Expressionism," Graham Gallery, New York
"American Abstract Artists," Riverside Museum, New York
"Eccentric Abstraction," Fischbach Gallery, New York
1968 "Environments/Permutations," Riverside Museum, New York
"Options," Milwaukee Art Center
"Directions," Museum of Contemporary Art, Chicago
"Sculpture Annual," Whitney Museum of American Art, New York
"Plastic as Plastic," Museum of Contemporary Crafts, New York
"Soft Sculpture," A.F.A. Traveling Show
1969 "Square Tags in Round Holes," Stedelijk Museum, Amsterdam
"When Attitudes Become Form," Kunsthalle, Bern, Switzerland
"Soft Art," New Jersey State Museum, Trenton

Frank Lincoln Viner

"Art by Telephone," Museum of Contemporary Art, Chicago
"New Media; New Methods," Museum of Modern Art, New York
"A Plastic Presence," Jewish Museum, New York
1970 55 Mercer
"Yellow Environment," Wadsworth Atheneum, Hartford, Connecticut
1973 "Soft as Art," New York Cultural Center, New York
"Sneakers," Kornblee Gallery, New York
1974 "Encounter Exhibition," Paula Cooper Gallery, New York
55 Mercer Traveling Exhibition
1975 55 Mercer
"Primitive Presence in the '70's," Vassar College Art Gallery, Poughkeepsie, New York
1977 "The Objects as Poet," Renwick Gallery, Washington, D.C.
"Soft Sculpture of the '60's," Buecker and Harpsichords, New York
1978 University of Rochester, Rochester, New York
1981 "Tracking the Marvelous," Grey Art Gallery, New York

Grants and Awards

1976 New York State Council for the Arts CAPS grant
1979 National Endowment for the Arts grant



Frank Lincoln Viner
"Walwalag Snakes Rest"
1973
mixed media
12' x 10'
photo: Peter Moore

Ursula Von Rydingsvard

Born Germany; studied University of Miami and Columbia University; lives in New York

Member 55 Mercer, 1978-1980

Selected Solo Shows

- 1977 Soho Center for the Visual Arts, New York
55 Mercer
1978 Robert Freidus Gallery, New York
1979, 1980 55 Mercer
1980 Jorgensen Gallery, Storrs, Connecticut
1981, 1982 Rosa Esman Gallery, New York

Selected Group Shows

- 1976 "Contemporary Reflections," The Aldrich Museum, Ridgefield, Connecticut
"This Doesn't Look Like a Work of Art II," Truman Gallery, New York

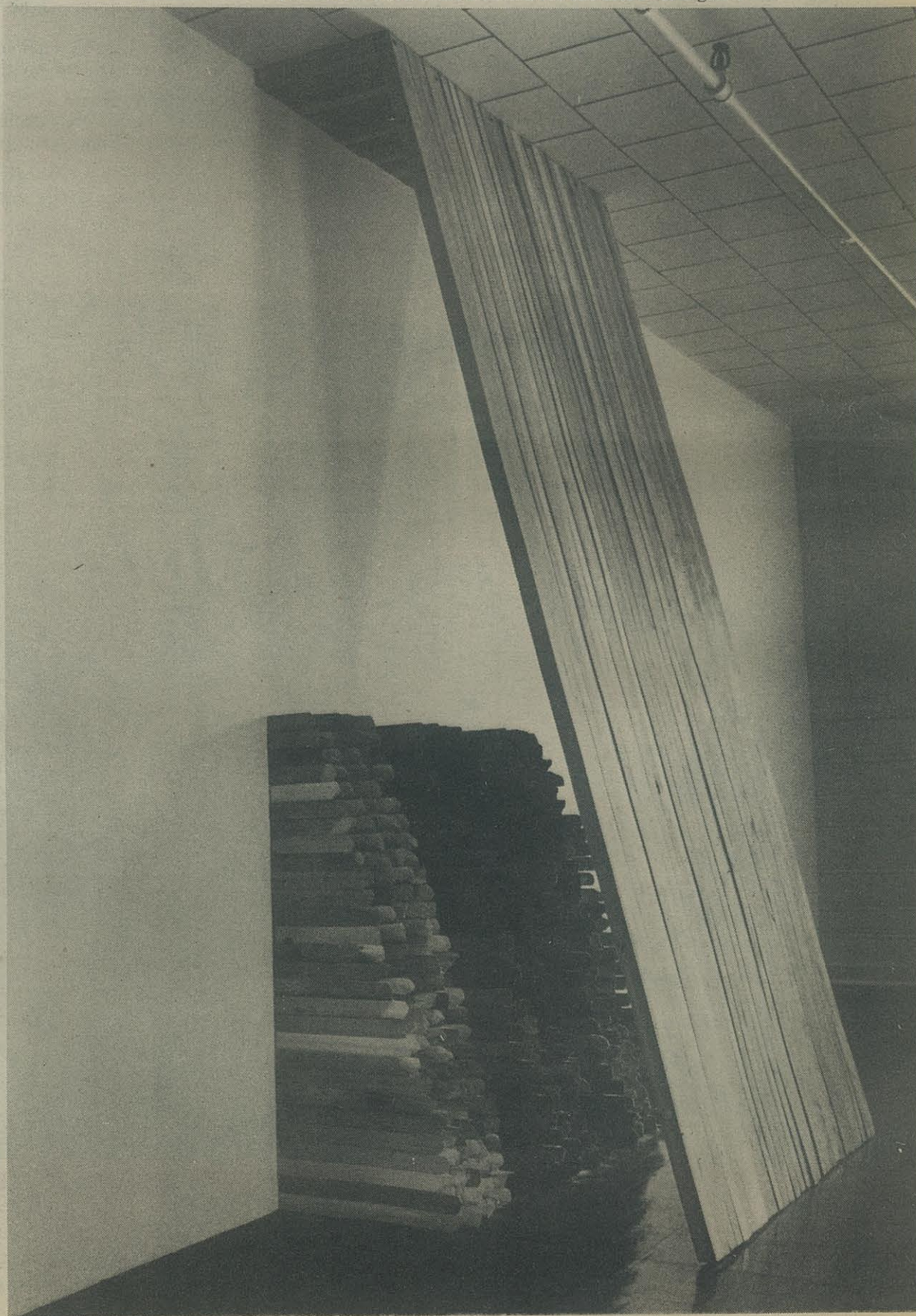
- 1978 "Indoor-Outdoor Sculpture Exhibition," P.S. 1, Queens, New York
55 Mercer
1979 "NY/8," Joe and Emily Lowe Art Gallery, Syracuse, New York
1980 "Nineteen at Twenty Six," 26 Federal Plaza, New York
1981 "Artists Introduce Artists," City Gallery, New York
"Ten Sculptors from 55 Mercer," SUNY at Stonybrook
"Architecture by Artists," Rosa Esman Gallery, New York

Commissions and Sited Work

- 1977 "Wood," Nassau County Museum of Fine Arts, Roslyn, New York
1978 "Outdoor Sculpture," Battery Park, New York
"O.I.A. Outdoor Sculpture Exhibition," Wards Island, New York
1979 "The Artists's View," Wave Hill, Bronx
Artpark, Lewiston, New York
1980 "Art on the Beach," Battery Park City Landfill, New York

Grants and Awards

- 1978 America the Beautiful Fund
1979 National Endowment for the Arts grant
1980 New York State Council for the arts CAPS grant



Ursula von Rydingsvard
"Ivory Letter"
1981
cedar
9'6" x 4'5" x 4"
photo: Marbeth

Born New Haven, Connecticut; studied Southern Connecticut State College and San Francisco Art Institute; lives in Brooklyn

Member 55 Mercer, 1982 to present

Selected Solo Shows

1974 "Brain-Pool," performance, Williams College, Williamstown, Massachusetts
1976 State University of New York, Albany
1980 55 Mercer

Selected Group Shows

1973 "Two Artists," Williams College Museum of Art, Williamstown, Massachusetts
Berkshire Museum, Pittsfield, Massachusetts
1974 Schenectady Museum, New York
State University of New York, Albany
1975 "Painted in Boston," Institute of Contemporary Art, Boston
1976 Berkshire Museum, Pittsfield, Massachusetts
1979 Marymount College, New York
55 Mercer

Grants and Awards

1976 Massachusetts Arts and Humanities Foundation grant

Marilyn Giersbach

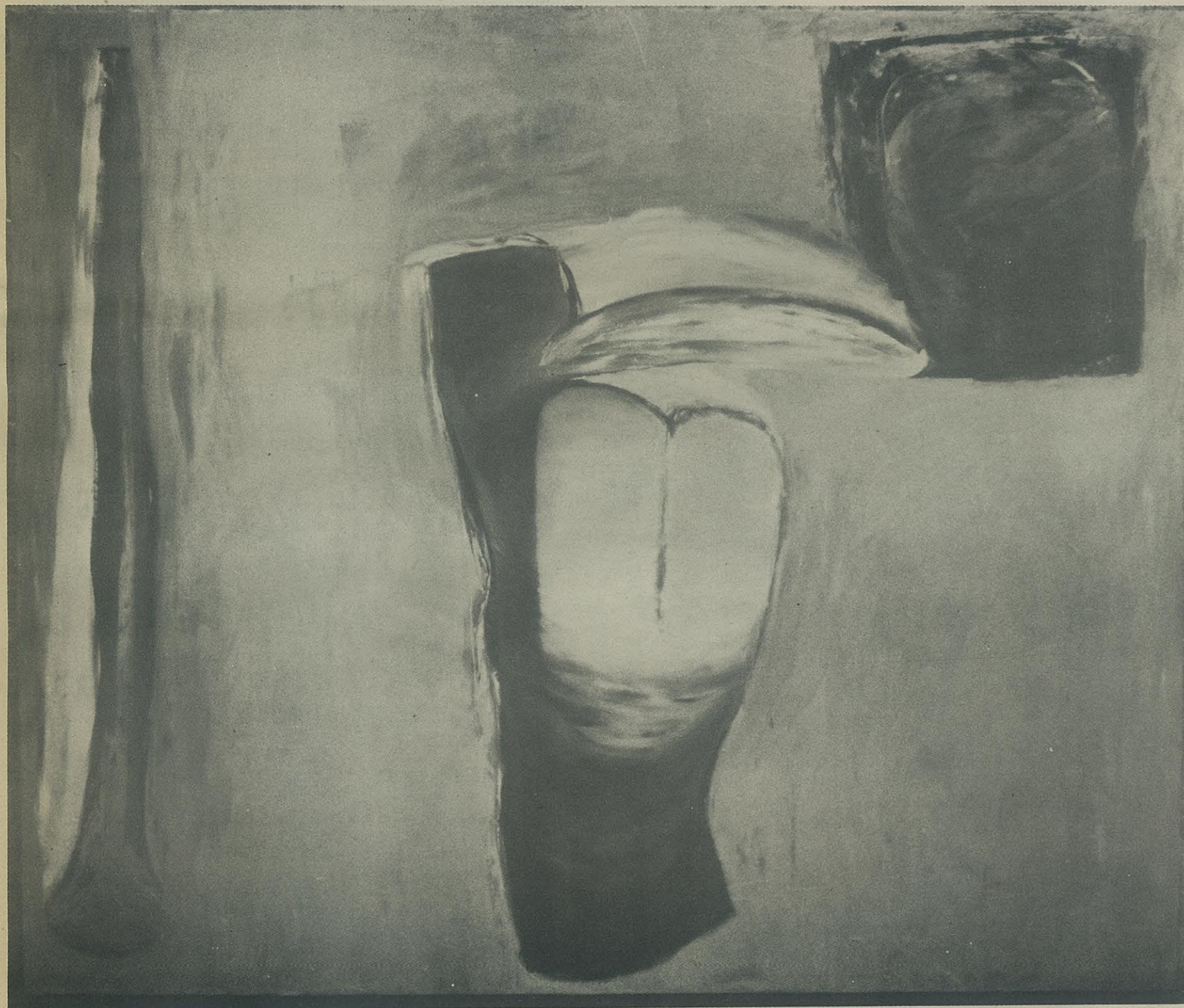
Marilyn Giersbach

Untitled

1982

oil on canvas

58" x 68"



George Grant

Born Kalamazoo, Michigan; studied Michigan State University, lives in New York

Member 55 Mercer, 1978 - 1981

Selected Solo Shows

1974, 1976 Parsons-Truman Gallery, New York

1978, 1979 55 Mercer

1980 Betty Parsons Gallery, New York
55 Mercer

1982 Betty Parsons Gallery, New York

Selected Group Shows

1974 112 Greene Street, New York

1977 "This Doesn't Look Like a Work of Art," Part I and II, Parsons-Truman Gallery, New York

"Condensed Space," Nassau County Museum, Roslyn, New York

"Small Objects," Whitney Museum of American Art Downtown

Branch, New York

55 Mercer

1978 Robert Freidus Gallery, New York

"Architectural Analogues," Whitney Museum of American Art

Downtown Branch, New York

"Micro-Sculpture," University of California, La Jolla

1980 "Discovery, Rediscovery," Sculpture Center, New York

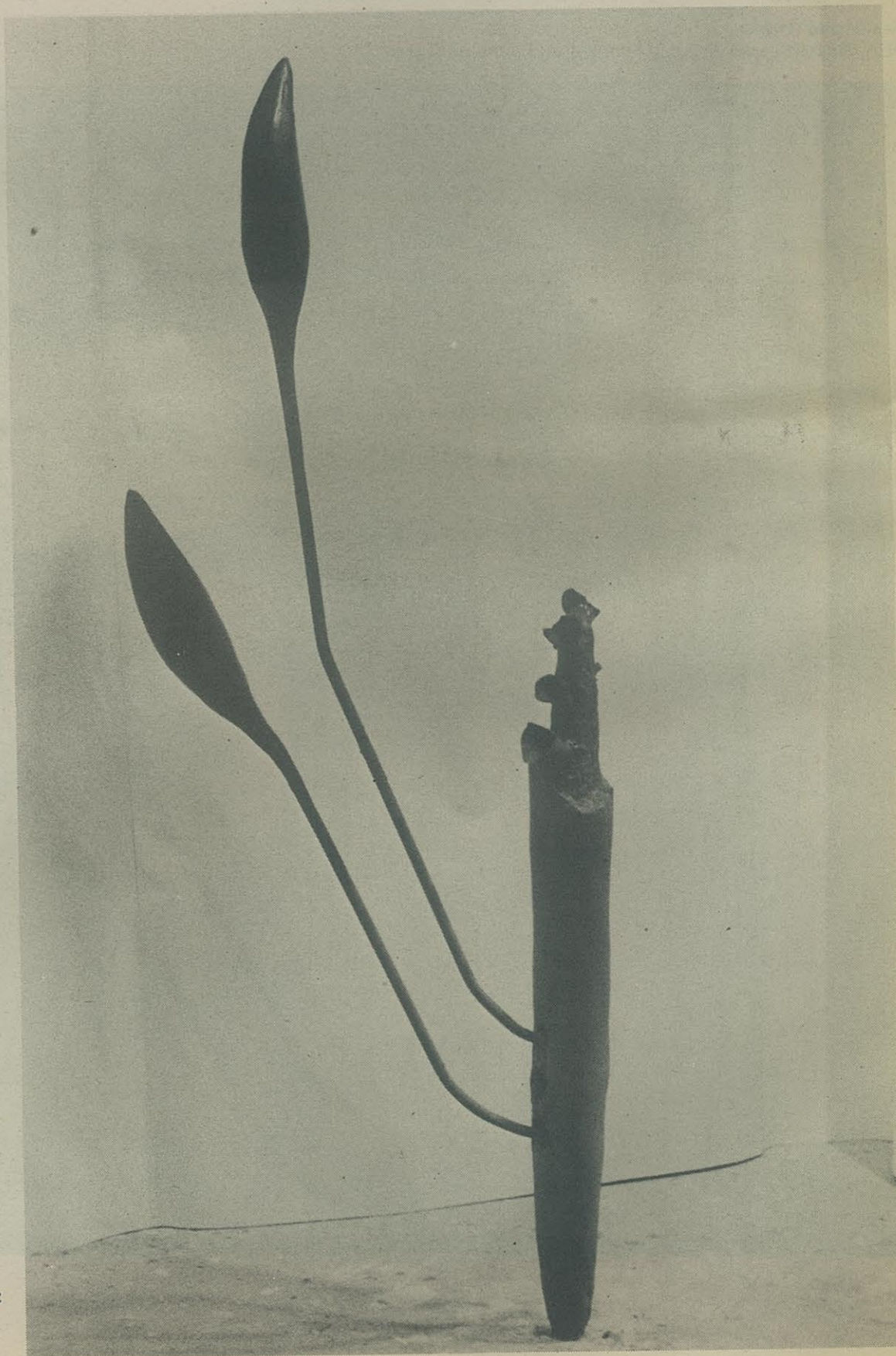
"Glitter," Kathryn Markel Gallery, New York

"Architectural Sculpture," Los Angeles Institute of Contemporary Art, California

1981 "10 Sculptors from 55 Mercer," State University of New York, Stonybrook

Grants and Awards

1972 New York State Council on the Arts CAPS grant



George Grant
"Sweet Emotion"
1982
plaster, wood, acrylic
6' x 2.5' x 5'

Born New York, 1932; studied Cooper Union, Yale/Norfolk Art School,
Brooklyn Museum Art School; lives in New York

Member 55 Mercer, 1970 to present

Selected Solo Shows

1953 The Joslyn Art Museum, Omaha, Nebraska
The Denver Art Museum
1960 The Raymond Duncan Gallery, Paris, France
1964 Waverly Gallery, New York
1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1980, 1981, 1982,
55 Mercer

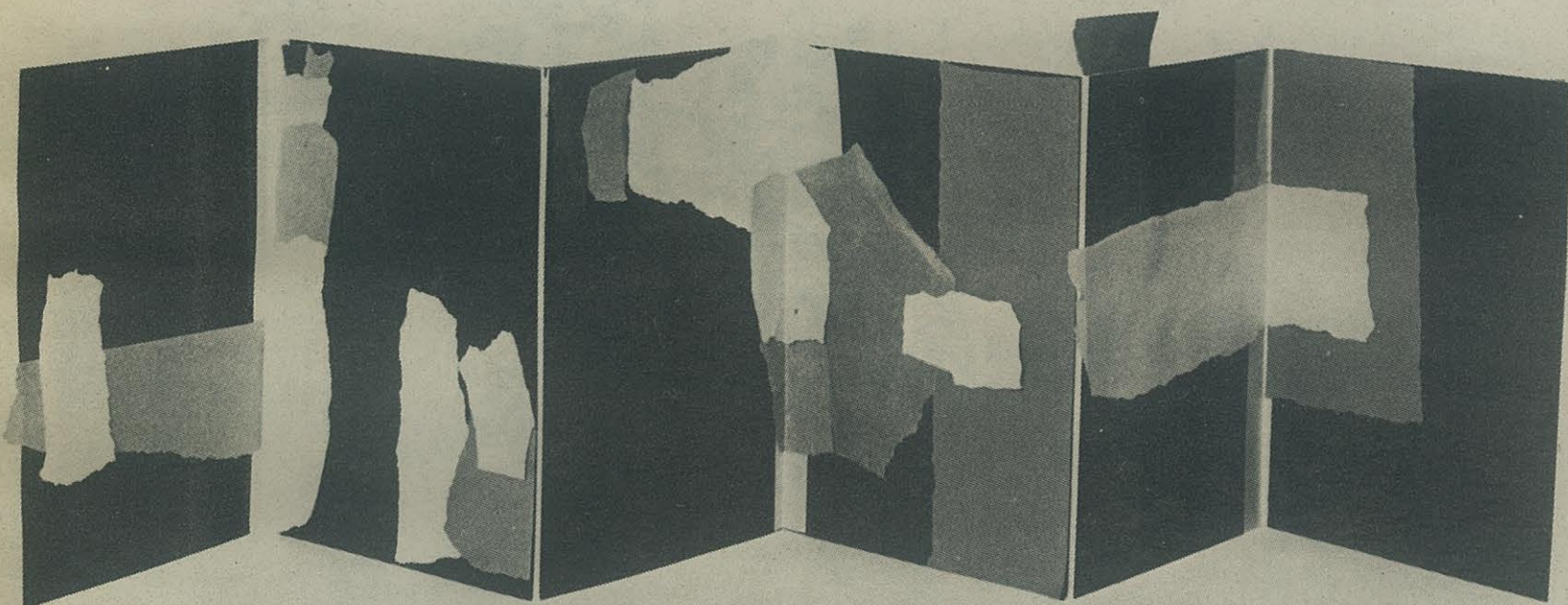
Selected Group Shows

1974 Landmark Gallery
"Art on Paper," Weatherspoon Gallery, Greensboro, North
Carolina
"New Drawings," Women's Interart Center, New York
55 Mercer Traveling Exhibition
1977 "What is Feminist Art?" The Woman's Building, Los Angeles,
California
1979 "The Sixties and the Seventies/Looking Back/Looking Forward,"
Bologna, Italy

Commissions and Sited Work

1971 Kennedy Airport, International Arrivals Building
1973 Bankers Trust Company, Los Angeles, California
1981 IBM, Tarrytown, New York

Gloria Greenberg



Gloria Greenberg
Screen: Working model
1982
acrylic and paper on board
24" x 72"
photo: Mel Adelglass

Fred Gutzeit

Born Cleveland, Ohio; studied Cleveland Art Institute and Hunter College; lives in New York

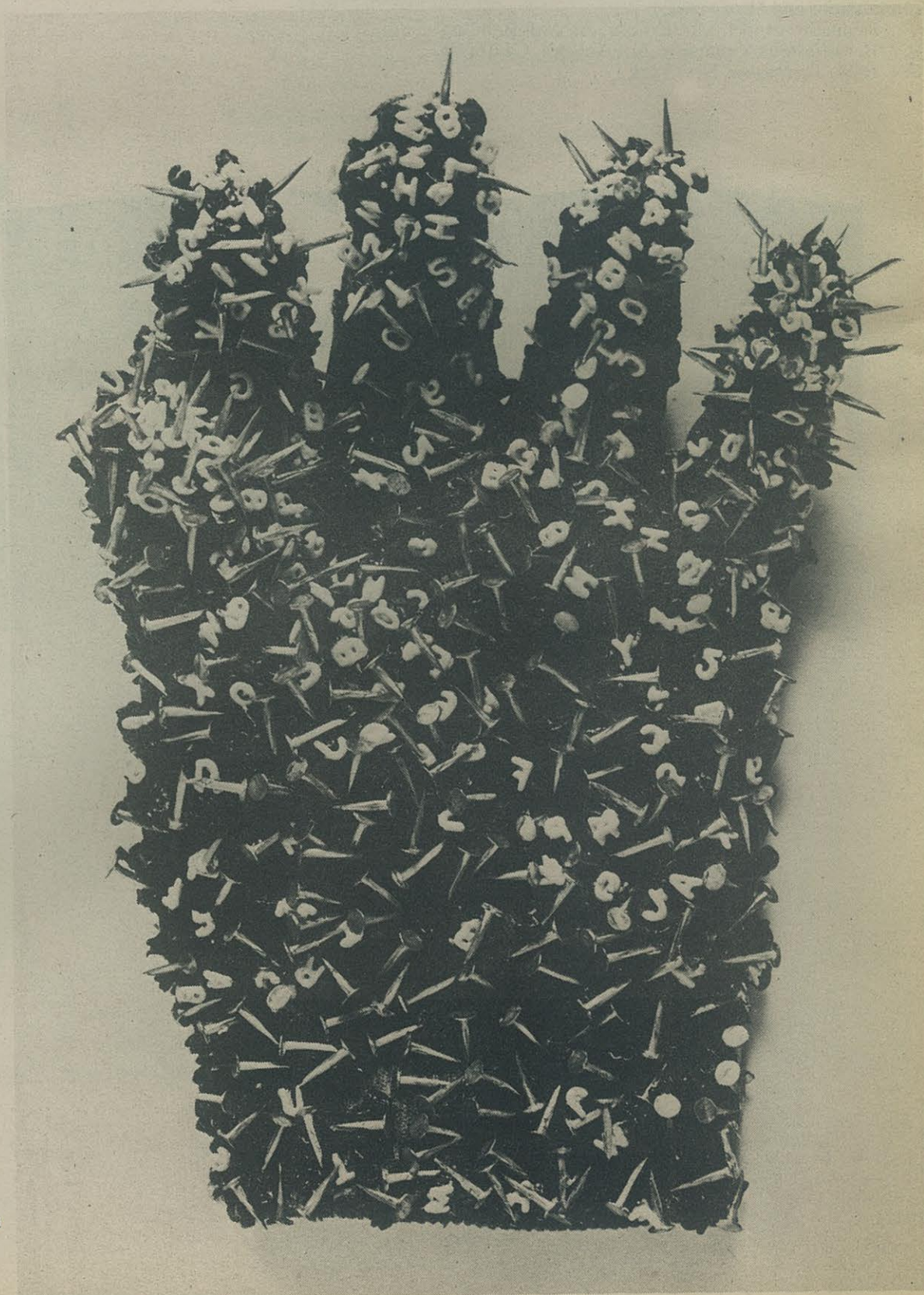
Member 55 Mercer, 1982 to present

Selected Solo Shows

- 1968 Paul Kessler Gallery, Provincetown, Massachusetts
- 1971 Paley and Lowe, New York
- 1976 Razor Gallery, New York
- 1977 Susan Caldwell Gallery, New York
Cleveland Institute of Art, Ohio
Herbert F. Johnson Museum, Cornell University, Ithaca, New York
- 1978 Contemporary Arts Gallery, New York University, New York
- 1981 55 Mercer
- 1982 P.S. 122, New York
Fashion Moda, Bronx, New York
Installation, P.S. I, Queens, New York
Installation, Windows on White Street, New York

Selected Group Shows

- 1964 Jewish Museum, New York
- 1969 Allan Stone Gallery, New York
- 1970 Paley and Lowe, New York
- 1971 Albright-Knox Museum, Buffalo, New York
Cleveland Museum of Art
- 1975 "Contemporary Reflections," Aldrich Museum, Ridgefield, Connecticut
Robert Schoelkopf Gallery, New York
- 1976 Allan Stone Gallery
"Contemporary Images in Watercolor," Akron Art Institute, Ohio
- 1977 "Contemporary American Painting," Lehigh University, Easton, Pennsylvania
"Silent Auction," Artists Space, New York
- 1978 "Personal Visions, Places/Spaces," Bronx Museum, New York
- 1981 A.I.R. Gallery, New York
- 1982 "A Look Back, a Look Forward," Aldrich Museum, Ridgefield, Connecticut
"100 Works by 100 Artists," Public Illumination Picture Gallery, New York
"Black and White," Public Image, New York



Fred Gutzeit
"Work Glove"

1982
copper tacks, alphabet pasta, acrylic on
cotton work glove
9" x 6"

Born Brooklyn, 1949; studied Boston Museum School and C.W. Post College; lives in New York

Member 55 Mercer, 1981 to present

Selected Solo Shows

1981, 1982 55 Mercer
1978 Installation and Performance, C.W. Post College, Greenvale, Long Island

Selected Group Shows

1975 Queens Museum, Flushing, New York
1977 Hillwod Commons Gallery, C.W. Post College, Greenvale, Long Island
1978 "Street Piece," 53rd Street and 8th Avenue, New York
Gorman Park, P.S. 1, Queens, New York
1979 O.I.A., Wards Island, New York
112 Workshop, New York
1980 Artists Space, New York
1982 "Dangerous Works," Parsons School of Design, New York

Jane Handzel

Jane Handzel

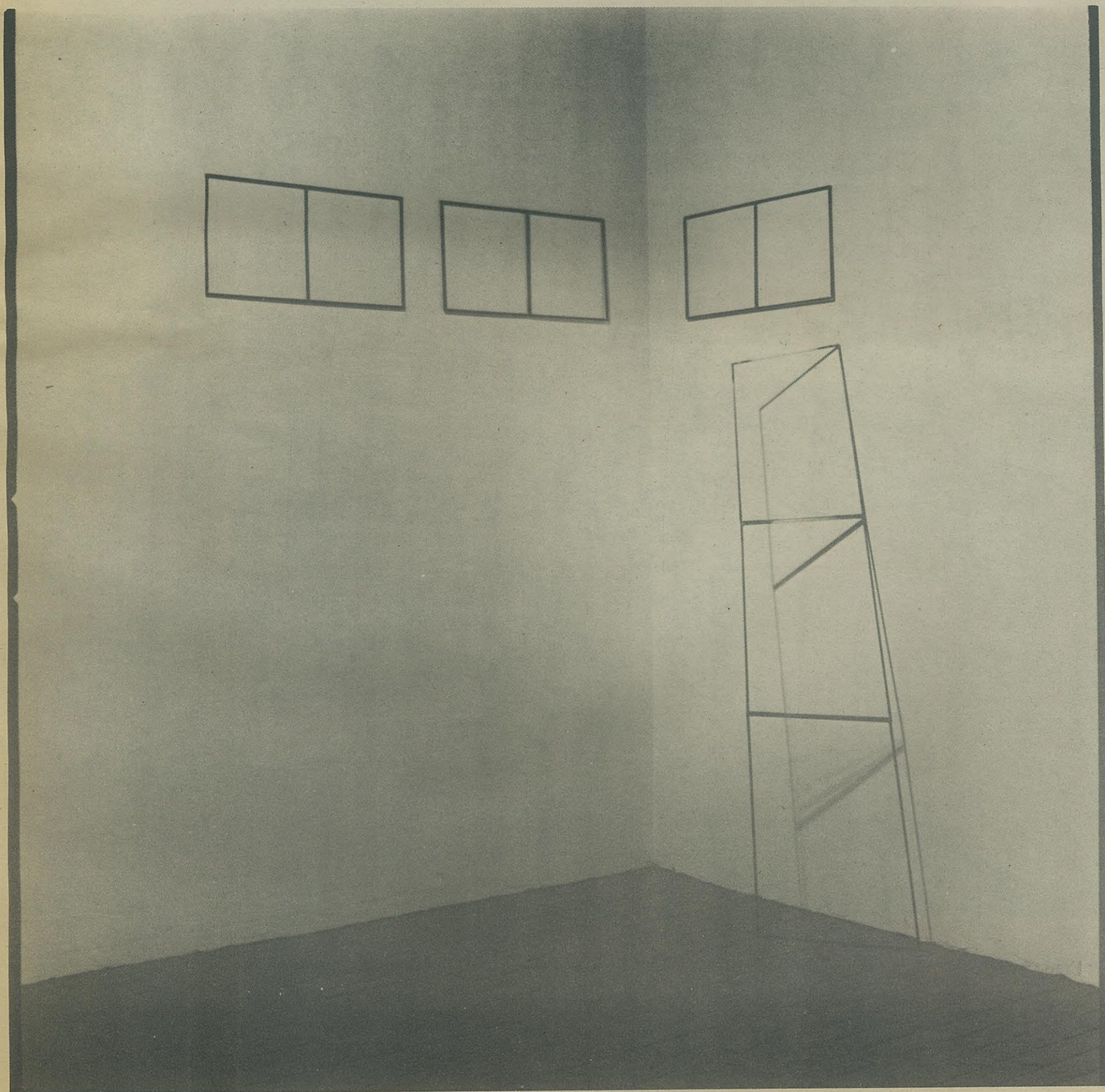
Installation

1982

steel

7' x 5'

photo: Bernard Handzel



Caspar Henselmann

Born Mannheim, Germany, 1933; studied Art Institute of Chicago and Columbia University; lives in New York

Member 55 Mercer, 1972 - 1977

Selected Solo Shows

1961, 1963 Rice Gallery, New York
1968 Stable Gallery, New York
1972, 1974, 1975, 1976, 1977 55 Mercer
1979 Sculpture Now, New York
1980 William Paterson College, New Jersey

Selected Group Shows

1967 Stamford Museum, Stamford, Connecticut
1969 Riverside Museum, New York
"Plastic as Plastic," Contemporary Crafts Museum, New York

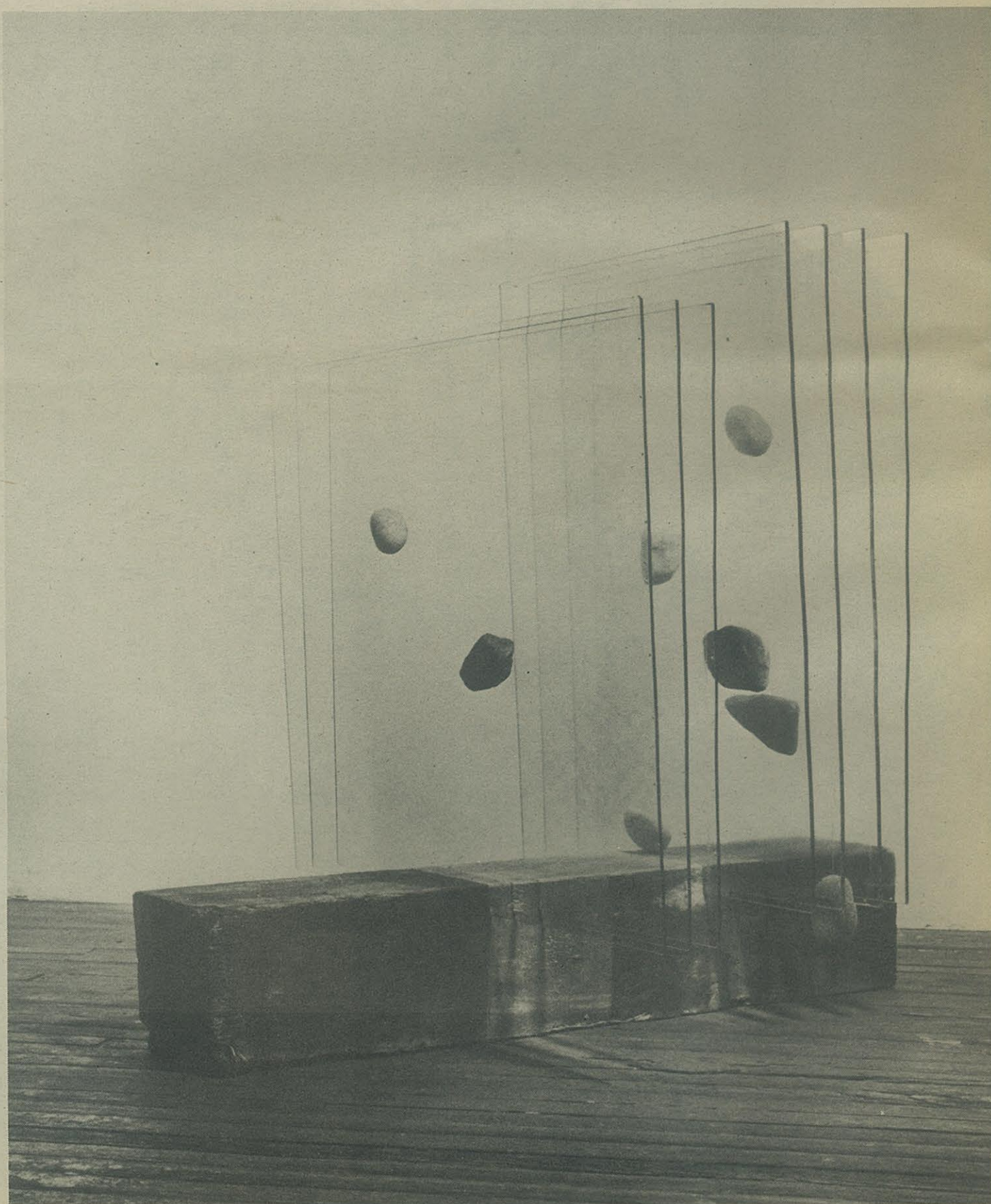
1974 55 Mercer
1976 Marika Malacorda Gallery, Geneva, Switzerland
1977 O.I.A., Battery Park, New York
1978 P.S.1, Queens, New York
1979 Julian Pretto Gallery, New York
1980 "Sitesights," Pratt Institute, Brooklyn, New York
1981 A.R.E.A., Wards Island, New York

Commissions

1968 Technicon Corporation Science Center, Tarrytown, New York
1970 Southridge Shopping Center, Milwaukee, Wisconsin
1971 Marshall-Isley Bank, Milwaukee, Wisconsin

Grants and Awards

1962 Louis Comfort Tiffany Award
1965 Ford Foundation Artist-in-Residence grant
1979 National Endowment for the Arts grant



Caspar Henselmann
Untitled
1973-74
glass, rock, timber
64'' x 44'' x 68''

Born Cleveland, Ohio; studied Syracuse University and Brooklyn Museum School; lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

1979, 1981, 1982 55 Mercer

Selected Group Shows

1974 "Chief with Cherries," Whitney Museum of American Art, New York
Grace Gallery, New York Community College, Brooklyn, New York
1978 "Scale and Matter," Soho Center for Visual Artists, New York
55 Mercer
O.I.A., Brooklyn Law School
1979 State University of New York at Cortland
1980 "Heresies Benefit," Frank Marino Gallery, New York

Margo Herr

1981 "Twenty-four by Twenty-four," Curtis Gallery, New Canaan, Connecticut
Van Wickle Gallery, Lafayette College, Easton, Pennsylvania
First Street Gallery, New York
1982 "Avenues of Expression," Arsenal Gallery, New York

Grants and Awards

1978 New York State Council on the Arts CAPS grant



Margo Herr
"King's Blue"
1980-81
oil on canvas
70" x 48.25"

Ethelyn Honig

Born New; studied Bennington College, Sarah Lawrence College; lives in New York

Member 55 Mercer, 1972-1975, 1982 to present

Selected Solo Shows

- 1972, 1974 55 Mercer
- 1975 Rosa Esman Gallery, New York
- 1979 Franklin Furnace Archives, New York
- 1981 Katonah Gallery, Katonah, New York

Selected Group Shows

- 1963 "Works on Paper," Contemporaries Gallery, New York
- 1964 "La Groupe Recherche de Paris," Contemporaries Gallery, New York
- 1969, 1970 Star Turtle Gallery, New York
- 1970 Paula Cooper Gallery, New York
- 1972 Martha Jackson Gallery, New York
- 1973 "Women Choose Women," New York Cultural Center, New York
Rosa Esman Gallery, New York
- 1974 "Crushed, Crumpled, and Torn," Museum of Modern Art, New York
"Paintings and Sculpture Today," Indianapolis Museum of Art
55 Mercer Traveling Exhibition
"Art on Paper," Weatherspoon Gallery, Greensboro, North Carolina
"New Drawings: 10 Artists," Women's Interart Center, New York
- 1976 Marcia Tucker Juried Exhibit, Katonah Gallery, New York
- 1978 55 Mercer
- 1979 Franklin Furnace Archives Traveling Exhibition

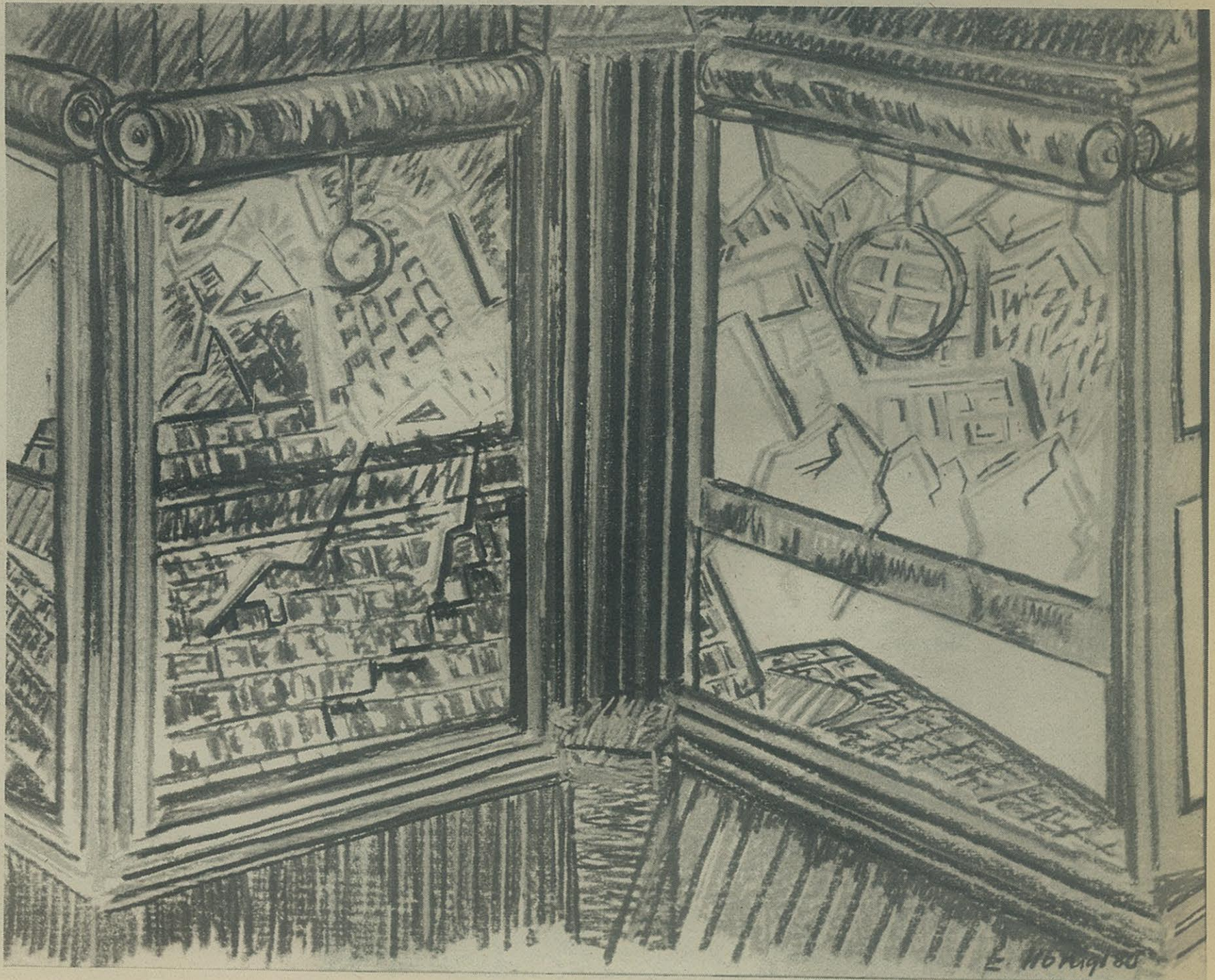
Ethelyn Honig

Untitled

1980

pastel on paper

18" x 24"



Born New York, 1936; studied Brooklyn College and San Francisco Art Institute; lives in New York

Member 55 Mercer, 1971 - 1975

Selected Solo Shows

1971, 1972, 1973, 1974, 1975 55 Mercer

Selected Group Shows

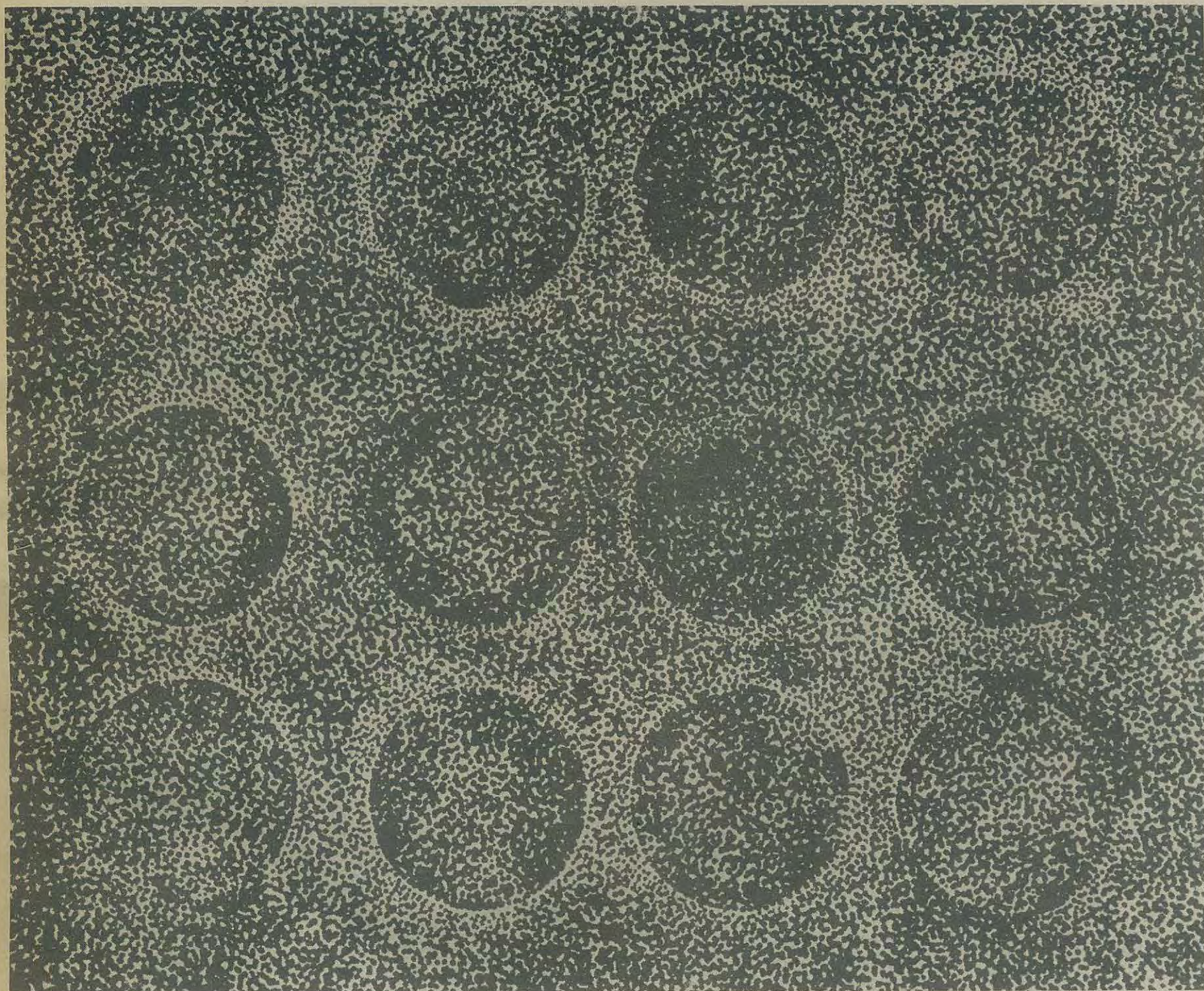
1968 Perdue University, Lafayette, Indiana

1970, 1973, 1974 55 Mercer

1974 State Universities of New York at Albany, Buffalo, New Paltz, Plattsburgh

1975 Lake Placid Center for the Arts, Lake Placid, New York

Stan Kaplan



Stan Kaplan
Untitled
ink and acrylic on canvas
16'' x 20''
photo: Nathan Rabin

Diane Karol

Born St. Petersburg, Florida, 1938; studied Florida State University and Yale University; lives in New York

Member 55 Mercer, 1971 to present

Selected Solo Shows

1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1980, 1982 55 Mercer

Selected Group Shows

- 1973 "Four Artists: Mixed Media Works," Grace Gallery, Brooklyn Community College
1974 "Art on Paper," Weatherspoon Art Gallery, Greensboro, North Carolina
"Fantastics and Eccentrics," University Art Gallery, State University of New York at Albany
"118," Landmark Gallery, New York
1975 55 Mercer Traveling Exhibition
1976 Invitational Drawing Show, Lake Placid School of Art, Lake Placid, New York
1979 "118," Landmark Gallery, New York
"Women in Art: Working Papers," Empire State Plaza, Albany, New York
"The Fantasy Show," Thorpe Intermedia Gallery, Sparkill, New York
1981 CAPS Sculpture Exhibition, Empire State Plaza, Albany, New York
"Ten Sculptors from 55 Mercer," State University of New York, Stonybrook
1982 "Small Works," New York University, New York

Grants and Awards

- 1976 New York State Council on the Arts CAPS grant
1979 National Endowment for the Arts grant

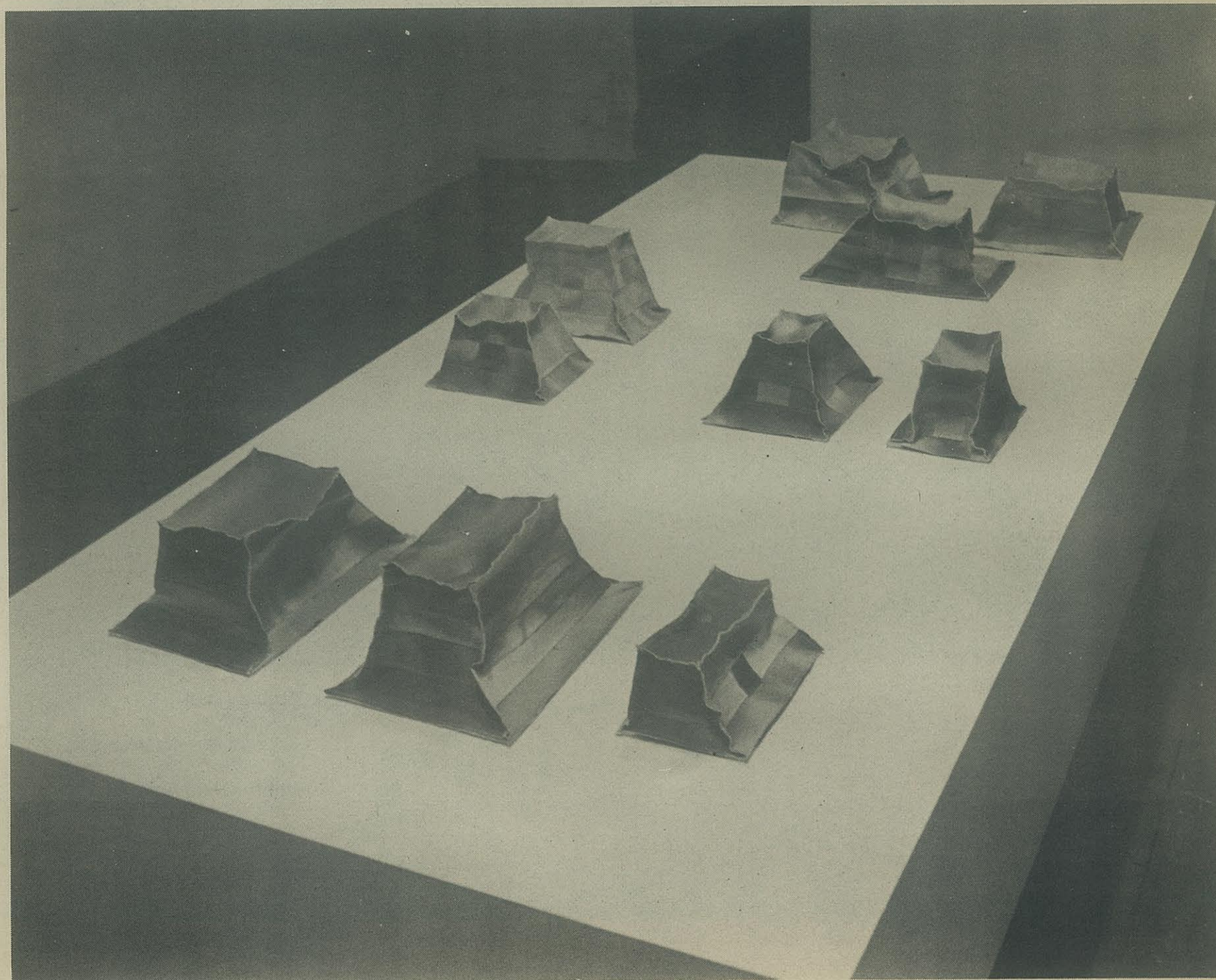
Diane Karol

Untitled

1976

painted sewn canvas

10" x 8" x 4"



Studied Philadelphia College of Art, Yale University; lives New York

Member 55 Mercer, 1973-1976; 1982 to present

Selected Solo Shows

1973, 1974 55 Mercer

1974 Brata Gallery, New York

1976 55 Mercer

1977 Forum Gallery, Lexington Park, Maryland

1981 55 Mercer

Selected Group Shows

1965 Philadelphia College of Art

1971 OK Harris Gallery, New York

1974 55 Mercer Traveling Exhibition

Guild Hall, East Hampton, New York

1975 State University of New York at Albany

1976 Lake Placid Center for the Arts

Rosa Esman Gallery, New York

Detroit Art Institute

Fourcade-Droll, Inc., New York

1977 Museum of the University of Texas at Austin

1978 State University College of New York at Oswego

1981 Emily Lowe Gallery, New York

National Academy of Design, New York

1982 Benson Gallery, Bridgehampton, New York

Grants and Awards

1973 New York State Council on the Arts CAPS grant

1977 New York State Council on the Arts CAPS grant

1982 National Endowment for the Arts grant

Harry Kramer



Harry Kramer
Untitled
1981
oil on canvas
70" x 80"

Jean Linder

Born California, 1939; studied University of California at Berkeley and San Francisco Art Institute; lives in Spring Valley, New York

Member 55 Mercer 1972 - 1976

Selected Solo Shows

1962 Oakland Museum, Oakland, California
1963 Richmond Museum, Richmond, California
1965, 1967 Graham Gallery, New York
1972, 1973, 1975 55 Mercer

Selected Group Shows

1961 San Francisco Museum
1966 "Colored Sculpture," American Federation for the Arts Traveling exhibition

- 1966 Annual, Whitney Museum of American Art, New York
"Abstract Inflationism and Stuffed Expressionism," Graham Gallery, New York
1967 "Funk Art," University Art Museum, University of California at Berkeley
"Plastic in Art," Albright-Knox Museum, Buffalo, New York
1967 Museum of Modern Art, New York
1968 "Soft Sculpture," American Federation for the Arts traveling exhibition
"Environments/Permutations," Riverside Museum, New York
"Options," Milwaukee Art Center, Wisconsin
1969 "Air," Stedelijk Museum, Amsterdam
"Soft Art," Trenton State Museum, New Jersey
1970 Annual, Whitney Museum of American Art, New York

Grants and Awards

1973 New York State Council on the Arts CAPS grant



Jean Linder
"Passage"
1967
vinyl
12' long

Born Seattle, Washington, 1935; studied Sarah Lawrence College; lives in New York

Merrill Wagner

Member 55 Mercer, 1970-1977

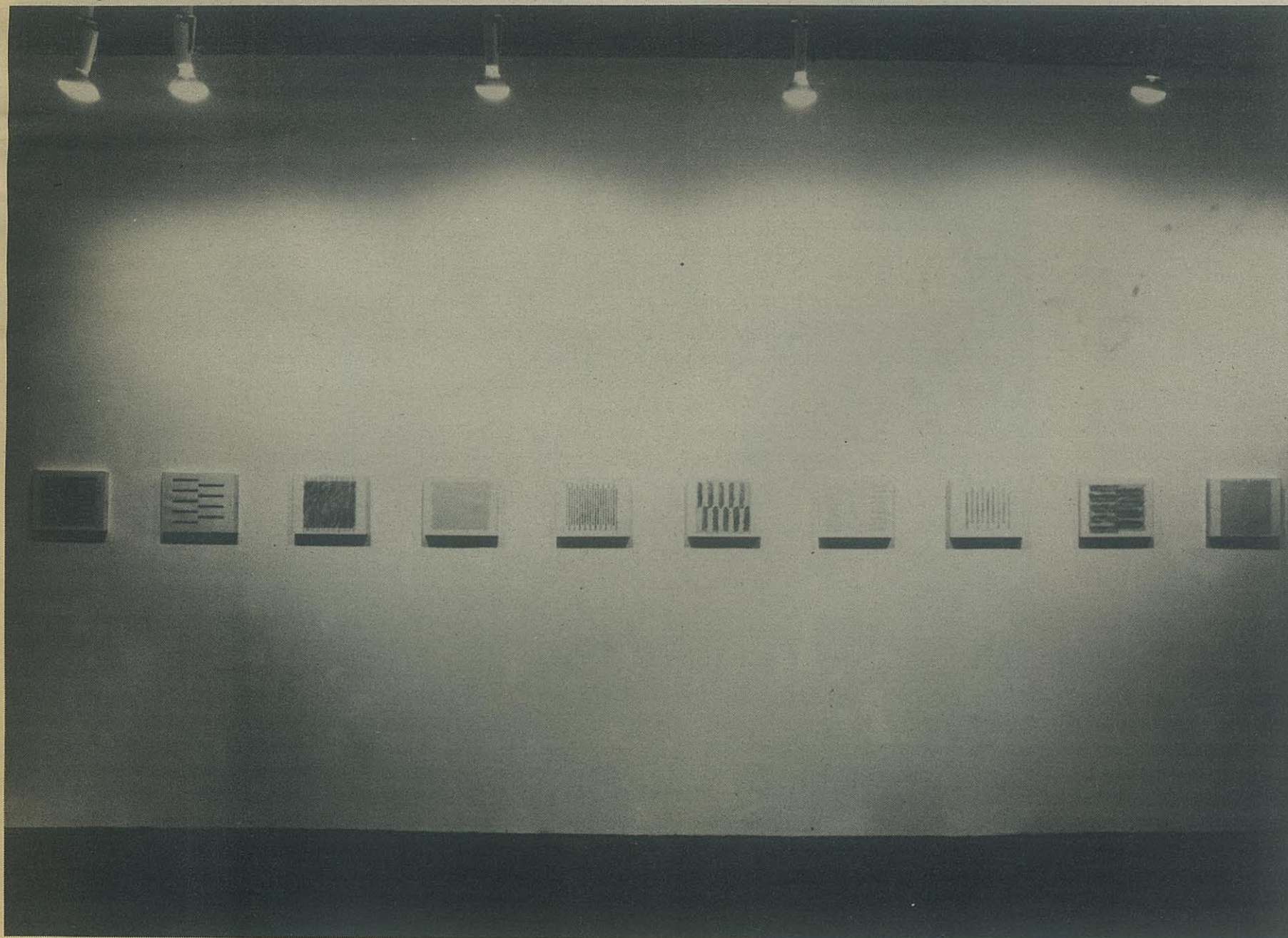
Selected Solo Shows

- 1970, 1971, 1974, 1976, 1977 55 Mercer
- 1977 Truman Gallery, New York
- 1978 Julian Pretto Gallery, New York
P.S. 1, Queens, New York
Droll/Kolbert Gallery, New York
- 1979 The Clocktower, New York
Hal Bromm Gallery, New York
- 1981 Hal Bromm Gallery, New York
- 1982 Watson/de Nagy Gallery, Houston
Harm Bouckaert Gallery, New York

Selected Group Shows

- 1971 "26 Contemporary Women Artists," Aldrich Museum, Ridgefield, Connecticut
- 1972 "Grids," Institute of Contemporary Art, Philadelphia
- 1974 55 Mercer Traveling Exhibition
- 1977 Droll/Kolbert Gallery, New York
- 1978 "Recent Works," Hal Bromm Gallery, New York
"Post-Minimal Artists," Nobe Gallery, New York
55 Mercer
- 1979 "A Great Big Drawing Show," P.S. 1, Queens, New York
"Small Works," Young/Hoffman Gallery, Chicago
- 1980 "One Grand Leap Year Art Sale," Franklin Furnace, New York
"Painted Structures," Jeffrey Fuller Gallery, New York
- 1981 Lowe Art Gallery, Hofstra, New York
"Small Scale Works," Hal Bromm Gallery, New York
- 1982 "Recent Aspects of All Over," Harm Bouckaert Gallery, New York
"Unpunctuated—New Papers," Grommet Gallery, New York

Merrill Wagner
"Installation of Drawings"
1976
tape, pencil, paper
photo: Nathan Rabin



Grace Bakst Wapner

Studied Bennington College; lives in Woodstock, New York

Member 55 Mercer, 1973 to present

Selected Solo Shows

1973, 1974 55 Mercer
1975 Gallery of July and August, Woodstock, New York
1975, 1977 55 Mercer
1977 Gallery of July and August, Woodstock, New York
1978, 1982 55 Mercer

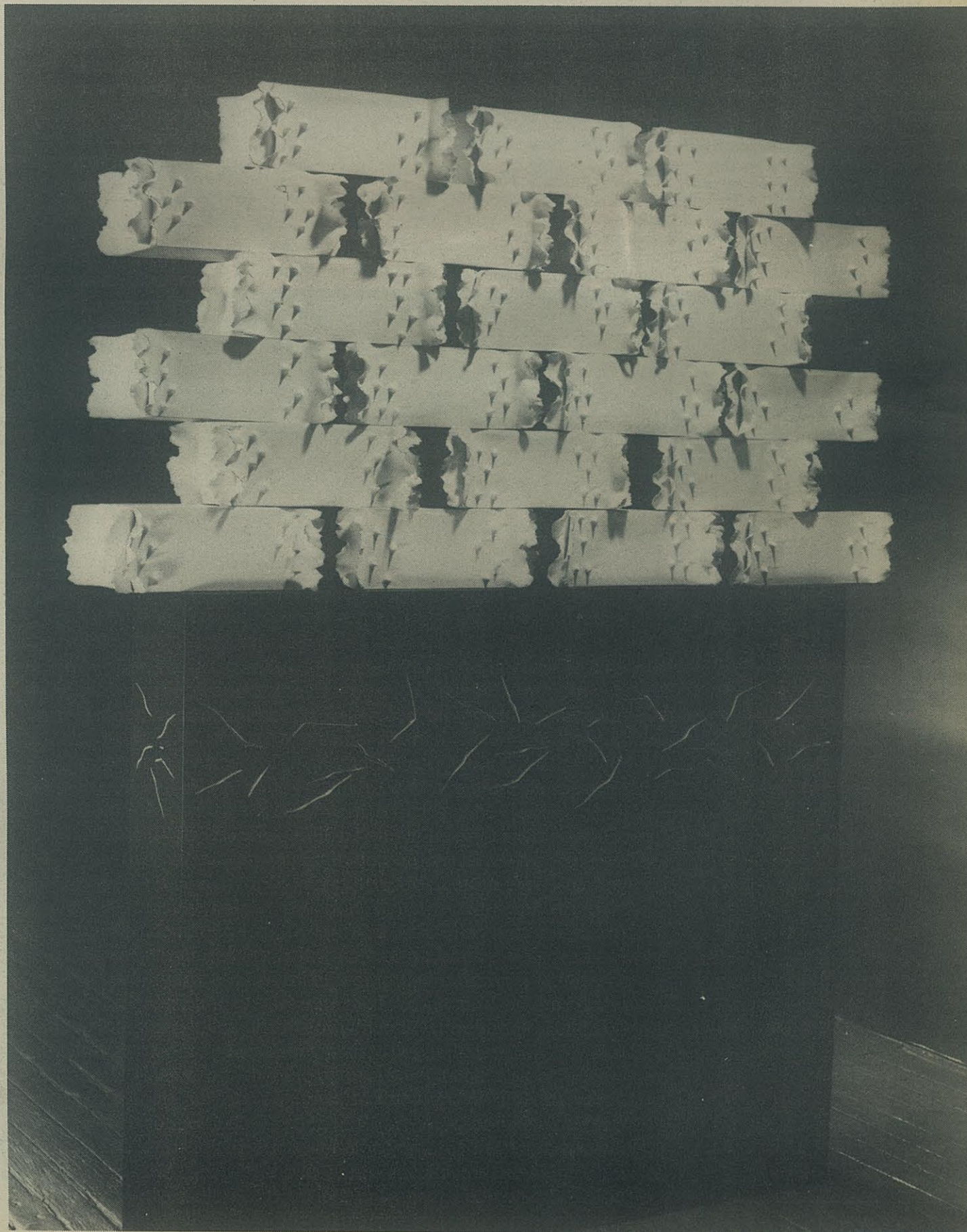
Selected Group Shows

1964 Greer Gallery, New York
1965 Maverick Gallery, woodstock, New York
1968 "8 x 8," Riverside Museum, New York

- 1970 "Twenty-six Contemporary Women Artists," Aldrich Museum, Ridgefield, Connecticut
1973 "Invitational Show," Woodstock Artist's Association, Woodstock, New York
1974 "Six Women," Gallery of July and August, Woodstock, New York
"Sculpture and Painting Today," Indianapolis Museum of Art
55 Mercer Traveling Exhibition
"Painting and Sculpture Today," The Contemporary Art Center, Cincinnati, Ohio
1977 "Women in American Architecture: A Historic and Contemporary Perspective," Brooklyn Museum
1978 "Art Women," State University of New York at New Paltz
55 Mercer
1979 "Gates and Fences," Thorpe Intermedia Gallery, Sparkill, New York
1981 "Ten Sculptors from 55 Mercer," SUNY at Stonybrook

Grants and Awards

1978 National Endowment for the Arts grant



Grace Bakst Wapner
*"Gate with Points
and Flounces"*
1981-82
clay and wood
7' x 5'7" x 9'K

Born Pittsburgh, Pennsylvania; studied Pennsylvania State University and Columbia University; lives in New York

Member 55 Mercer, 1979 to present

Selected Solo Shows

1978 Open Studio, The Clocktower/P.S. 1, New York
1980, 1981, 1982 55 Mercer

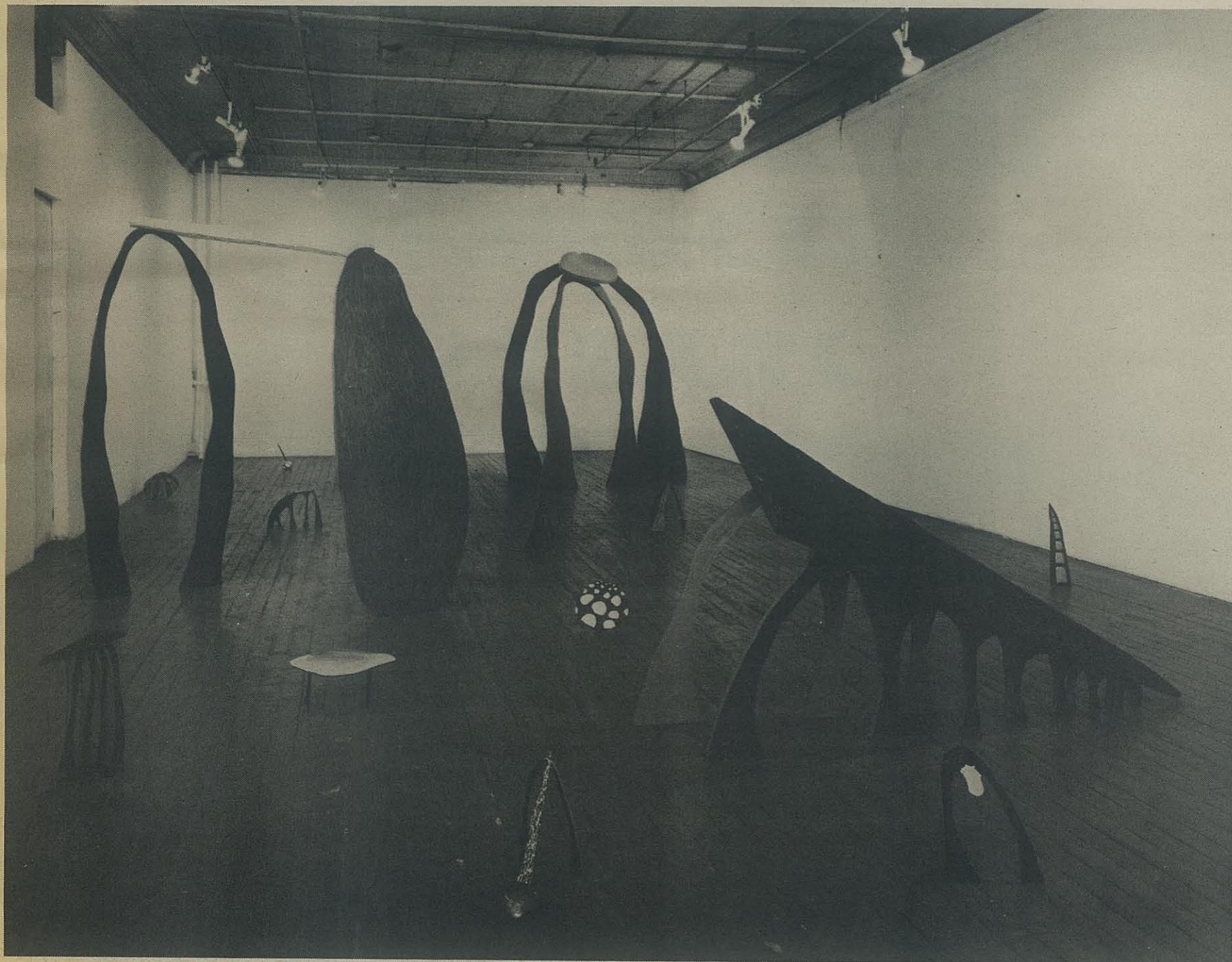
Selected Group Shows

1977 Steven M. Klein Gallery, New York
1978 55 Mercer
1979 1708 E. Main, Richmond, Virginia
"Sculpture Library," Wards Island, New York
1981 "10 Sculptures from 55 Mercer," State University of New York,
Stonybrook
"Small Works," New York University, New York
Art Latitude Gallery, New York
"Artists' Books," Zone Gallery, Springfield, Massachusetts
1982 "Mixed Breeds," Art Galaxy, New York
Polychrome Sculpture," Lever House, New York
"P.S...P.S. 1," 1708 E. Main, Richmond, Virginia
A.I.R. Gallery, New York
"Fifteen Artists," Pam Adler Gallery, New York

Grants and Awards

1978, 1981 National Endowment for the Arts grant

Jerilea Zempel



Jerilea Zempel
Installation
1982
painted wood and masonite
photo: David Allison

