

Ginnie Gardiner

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Diana 1999
60" X 48" oil on canvas [Plate 1]



Journey 1999
60" X 48" oil on canvas [Plate 2]



Hightide 1999
24" X 42" oil on canvas [fig. 1]
Collection Sabrina Borst & Peter Rubinstein

Ginnie Gardiner

A Revelatory Journey

By: Wendy Smith



Visitation 1999
60" X 48" oil on canvas [Plate 3]



Opera Prima 1999
60" X 48" oil on canvas [Plate 4]



Echo 1993
70" X 62" oil on linen [fig. 2]
Collection Gerald & Priscilla O'Shaugnessy



Azo Sequence 1992
48" X 60" oil on linen [fig. 3]
Collection Jeremy Levin & Margery Feldberg

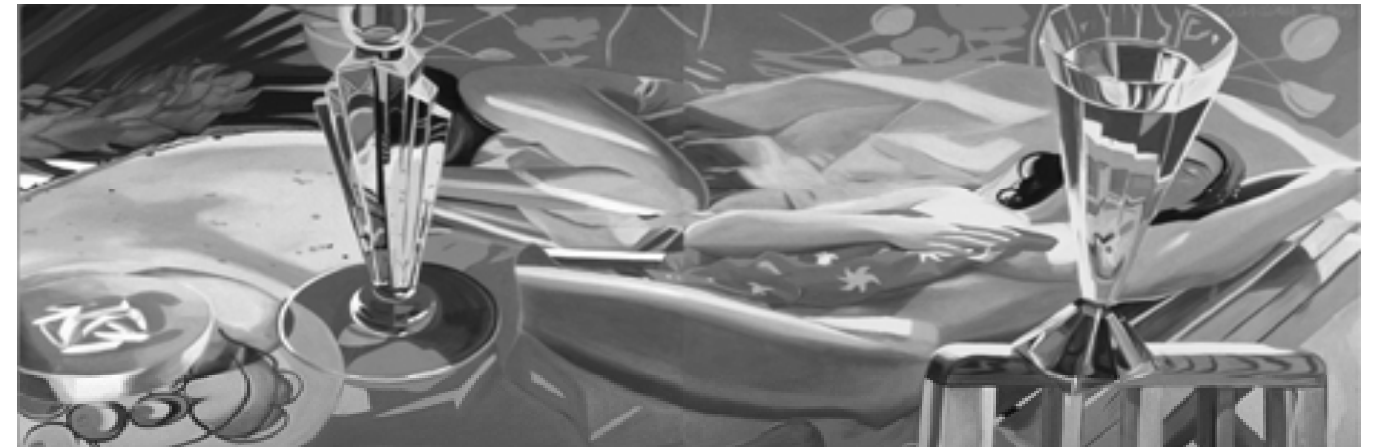
To look at Ginnie Gardiner's paintings over the last five years is to embark on a revelatory journey with a provocative, questing artist who has devoted most of the 1990s to integrating once-separate strands of her work. Gardiner's mastery of color is as impressive as ever, her devotion to form and composition as rigorous. But her love of the human figure, absent from her paintings for years, has re-emerged to spark a new vigor and ease in her work, which considers the wayward variety of modern life with a knowing eye and frank emotion. She makes us laugh, feel, and think about many issues, including the hold that icons of film and fashion have on our imaginations; the ways we look at bodies, especially women's bodies; the pell-mell nature of contemporary experience. But always and above all she invites us to revel as she does in the unique qualities of paint: its power to astonish, delight, and move us.



Sunglasses 1987
40" X 50" oil on linen [fig.4]
Collection Leslie Simon

For much of the 1980s and early '90s, Gardiner painted large still lifes whose principal subject is the interaction between color and form. She worked from set-ups of actual objects arranged on a table, and the canvases are by no means abstract, but their sensibility evinces the impact of twentieth-century art's fascination with abstraction. Pictorial concerns dominate; content (in the sense of emotional or social issues) is much more oblique. Glass and light are important elements; reflections and shadows play off and against her vibrant colors. These paintings have a hard edge and glossy surface reminiscent of modernist photography, and their cool irony marks Gardiner as an attentive student of Pop Art, though she had at the time no personal use for Pop's all-inclusive ethos. She was already a masterful technician who ground her own pigments and mixed colors in illuminating ways. The works' titles *Azo Sequence* [fig. 3], and *Sunglasses* [fig. 4], express her central preoccupations in those years.

In 1993 the human figure reasserted itself in Gardiner's paintings. More than 20 years earlier, applying to Cornell University's fine arts program, she had submitted a portfolio almost entirely composed of figurative studies, not a very fashionable area in 1970, nor one of primary interest to her instructors. "I felt I knew drawing better than painting," she writes in her 1995 journal, "so I concentrated on the latter in my 30s, only reintroducing the figural elements in the '90s." Glass, reflection, and particularly refraction still play crucial roles in such key transitional paintings as *Echo* [fig. 2], *August at Carole's* [fig. 5] and *See Through You* [Plate 5], the astonishing and liberating masterwork from that period. But as the sensuality always implicit in Gardiner's work became more evident, it opened her up to a variety of new topics. The muscular, active figure in *Echo*, you can't see any sweat but you feel certain it's just been toweled off, speaks subtly of women's strength and power. The sexy, challenging female face, finger seductively poised at her lips, that dominates the composition of *See Through You* marks one of Gardiner's early forays into the use of popular culture (the image is drawn from a close-up of Anita Ekberg in *La Dolce Vita*), and the painting's mysterious but insistent affinities with James Rosenquist's *The F-111* suggests a new interest in social commentary, albeit of a quirky, slanting sort distinctively her own.

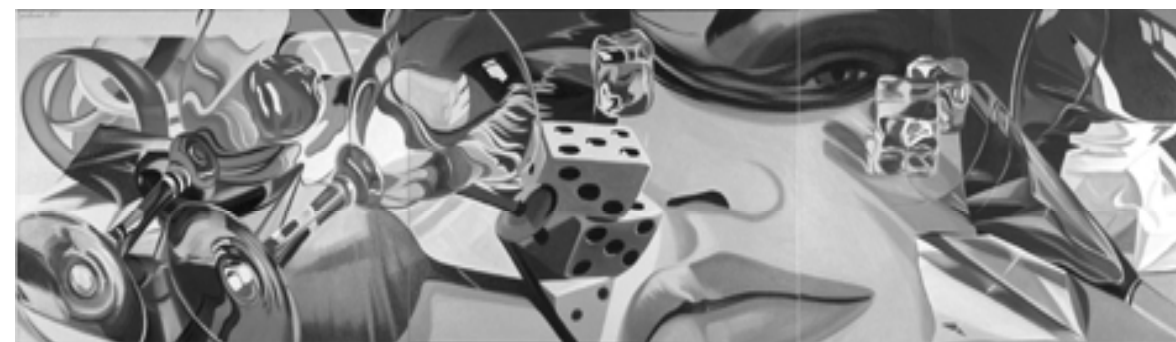


August At Carole's 1995
36" X 96" (diptych) oil on canvas [fig. 5]



Solace 1994
60" X 48" oil on linen [fig. 6]
Private Collection

“ I began dealing with the subject matter of figure and artifact, artifact and artifice,” Gardiner comments. “The models I used addressed the commodification of women in images neither from a misogynist nor feminist political perspective, but as a surreal figure ground issue.” Formal questions were still paramount, but as in all artistic endeavors, form and content intertwined and fed off each other to take Gardiner’s work in new directions. As she inserted visuals from commercial magazines into her arrangements of glass, metal, and organic objects, the interaction of two- and three-dimensional objects brought multiple perspectives into the world of studio set-ups. She became conscious of the importance of her employment as a special-effects producer in the early 1980s for a commercial test-production company, where she learned to manipulate and combine live action with flat art to create a seamless, but multi-layered whole. The ‘narratives of love and desire’ that propel the sale of products naturally became a subject for consideration as she examined the ways in which painting could absorb the multiplicity of images and experiences that is so central in contemporary life, yet still convey artistic control and unity. *Icey Dicey* [fig. 7] and *Broken Promises* [fig. 8] both show Gardiner exploring these issues in the triptych design that provided a congenial format for her development in 1994 and 1995.



Icay Dicey 1995
36" X 144" (triptych) oil on canvas [fig. 7]

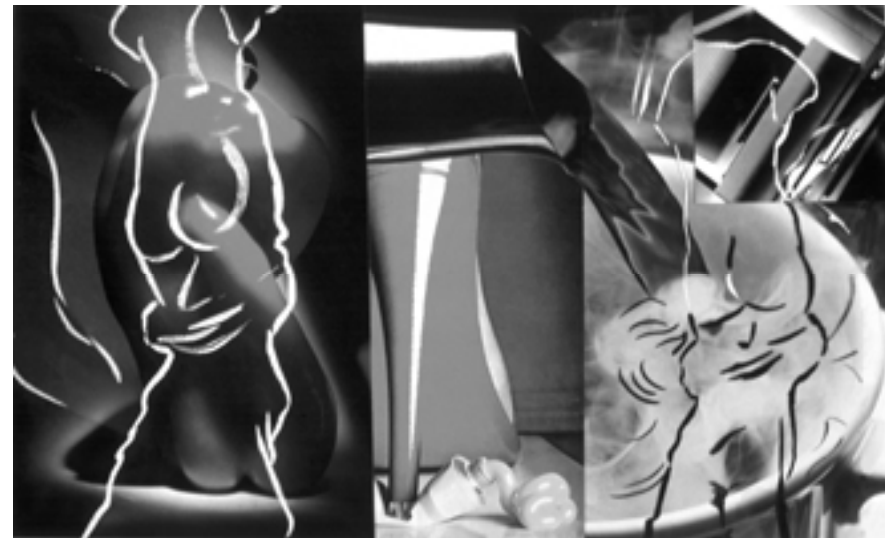


Broken Promises 1995
48" X 144" (triptych) oil on canvas [fig. 8]

Gardiner's 1995 journal entries show her reading voraciously about photo-montage and film montage, Modernism and Post-Modernism, Dada and Surrealism, photography, television, and video as she constructed an intellectual framework to make sense of the fast-moving evolution of her art. Old loves like Cubism and Pop Art had new meanings in this different context; Francis Bacon became as interesting for his ideas on "the technique to trap an object at a given moment" as for his use of paint. Whether she is quoting German photo-montagist John Heartfield or commenting on the ideas of hyperrealist Jean Baudrillard, Gardiner is thinking about "the arrangement of disassembled details into an ordered sequence." This links her to the central narrative of 20th-Century art, to which she gives a decidedly fin-de siècle plot twist.

Beginning at the end of the 19th century, artists in many different fields noted the speeded-up, fragmentary nature of modern existence. The old certainties had been shot down, ways of life unchanged for a millennium vanished, people moved through space and time at a frantic pace undreamed of by their ancestors. While the prophets of high Modernism, dadaists, surrealists, cubists, and other outragers of the bourgeoisie concentrated on capturing that frenzied, incoherent reality, insisting that there was no meaning in life or art, today's post-modernists thrive on ironic quotation, plundering the past for its icons as a shorthand for values and beliefs they too think have ceased to signify.

Gardiner has a rather different attitude from either group. "Mass culture has relaxed the barriers so that most people feel comfortable with free associations and 'dreaming while awake'," she writes in the essay "On Massurrealism." Everything from the gunfire-paced cutting and surreal imagery of music videos to the cacophony of contemporary graphic design, where multitudinous typefaces, visuals, and colors jostle each other on a single page or screen, suggests that fragmentation and dislocation are no longer startling new developments but simply a given, the way we live now. This reality is as familiar to Gardiner's audience as it is to the artist herself; the question then becomes: 'Where do we go from here?'



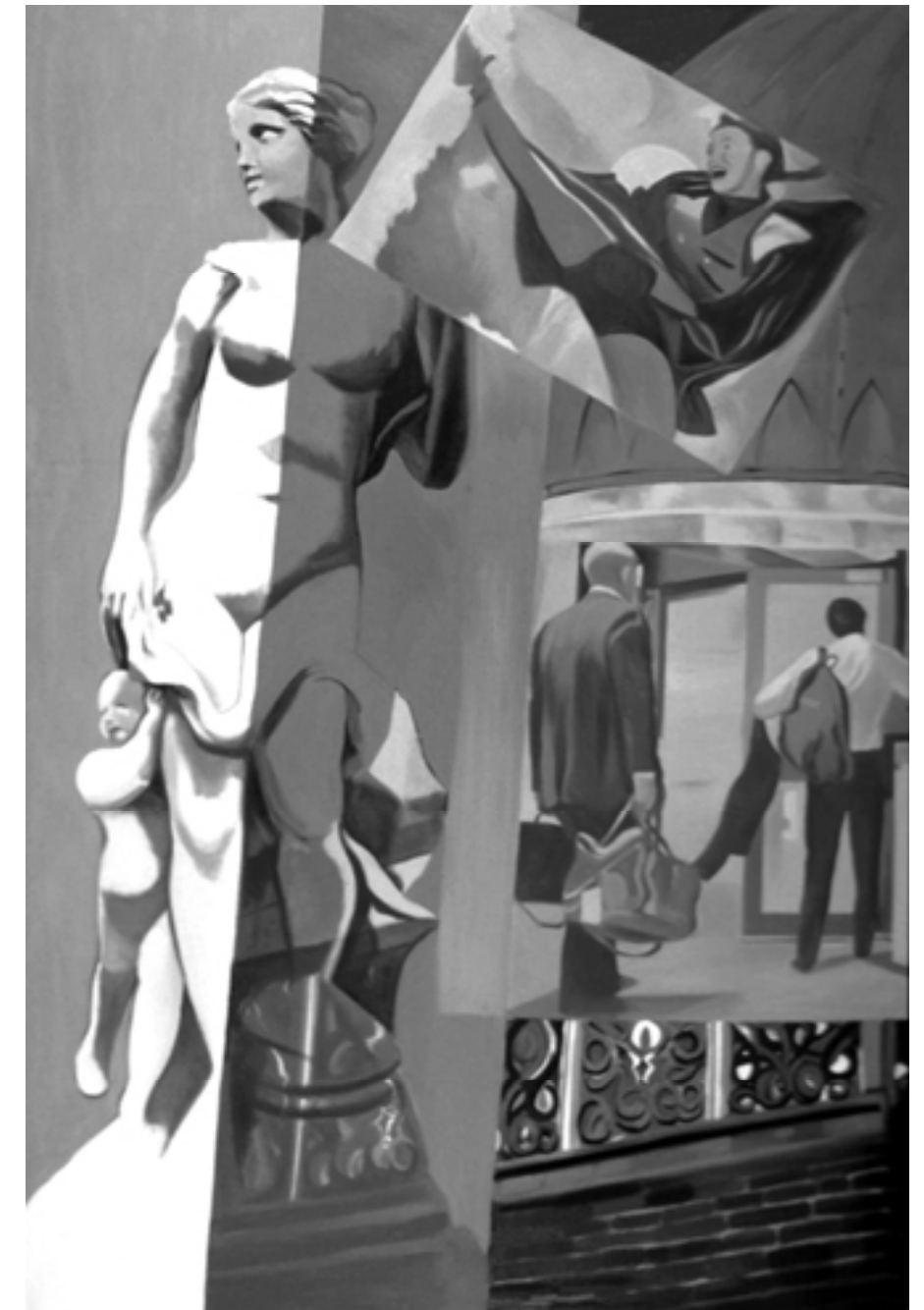
Stand 1996
9" X 15" mixed media [fig. 9]

“I’m striving to create a kind of dream state in the viewer’s mind,” Gardiner explains in the same essay, “by bringing mass cultural iconography into the context of fine art’s historical continuities and combining media imagery in a cubist surrealist structure.” Her techniques changed in tandem with her thinking. In 1996 she abandoned studio set-ups and began working from collage maquettes, a method she continues to employ. Handmade papers, cut-outs, painted fragments, drawings on acetate bring a diversity of textural and tonal elements into play as she shifts and manipulates the various objects until she “sees” the painting.

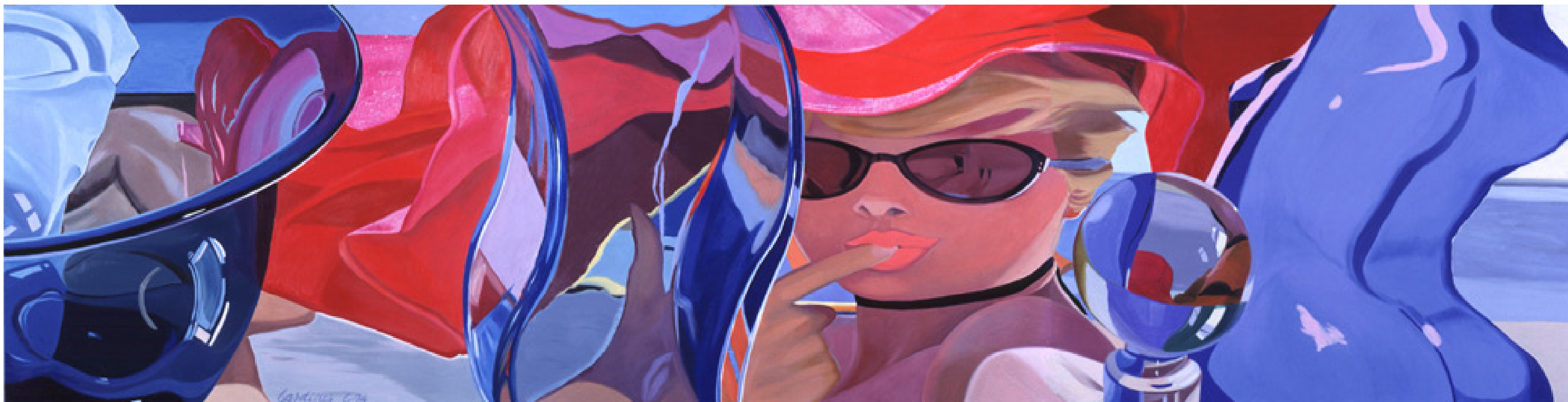
The sardonic yet oddly affectionate diptych *Airport Man* [fig. 10] uses this new process while retaining some previous visual interests, as the rumpled business suits of Gardiner’s harried protagonists contrast with the hard surfaces of glass elements, one of which cleverly doubles as an umbrella shape clasped over a briefcase.



Airport Man 1996
48" X 120" (diptych) oil on canvas [fig. 10]



Travel Intro 1996
72" X 48" oil on canvas [fig. 11]



See Through You 1994
 36" X 144" (triptych) oil on canvas [Plate 5]
 Private Collection

The witty, sensuous *It's a Wrap* [Plate 7] and lively *About New York* [Plate 9] delve more deeply into the special properties maquettes contribute to Gardiner's painting. Both works replace the diptychs' and triptychs' straightforward vertical divisions with freer, slanting demarcations that reflect the cut-and-paste nature of collage. The tactile qualities of fabric, the tonal changes a painter can wring from black-and-white photographs, and the ways in which figure drawing can be integrated into a painting (the latter also a key issue in Gardiner's loving tip of the hat to Stuart Davis), *Is This the Place?* [Plate 6] are other possibilities explored here that continue to resonate for the artist.

Despite her admiration for and enjoyment of collage, "montage" is a more accurate word for what she does, Gardiner believes. "Montage unites imagery from separate sources in a scenic way," she comments. "It is the photographic and figurative extension of collage." The visual fusion of photo-montage elements into a homogeneous image that she discerns in John Heartfield's work is in some ways even more striking in her own final canvases, which are always entirely painted. "I like the point in making a painting where the original source material's content is forgotten, and a new meaning is emerging," she writes in a 1996 journal entry.



Venus Mix 1996
10.5" X 16.5" mixed media [fig. 12]

That new meaning was the focus throughout 1996 and 1997 of her inquiries, which culminated in "The Re-Associated Image," an exhibition curated by Gardiner that opened at Flanders Contemporary Art, a Minneapolis gallery, in February 1998. She used herself and three other artists (Elliot Barowitz, Elaine Lustig Cohen, and Thomas Thompson) as examples of a crucial strategy in modern art.

Traditional collage, which includes scrapbooks and dates back to the 17th century, uses images to recall a specific event or period; the objects collected retain their original meaning and inspire nostalgia. In the hands of early twentieth-century pioneers like Max Ernst and the German photo-montagists, English Pop innovators like Richard Hamilton, and amateurs like playwright Joe Orton (who did jail time for defacing library books with his salacious assemblages), collage morphs into montage, which juxtaposes photographs, advertisements, and other visual material in a new context created by the artist's commentary on the material.



Citispace 1997
10.5" X 16" mixed media [fig. 13]

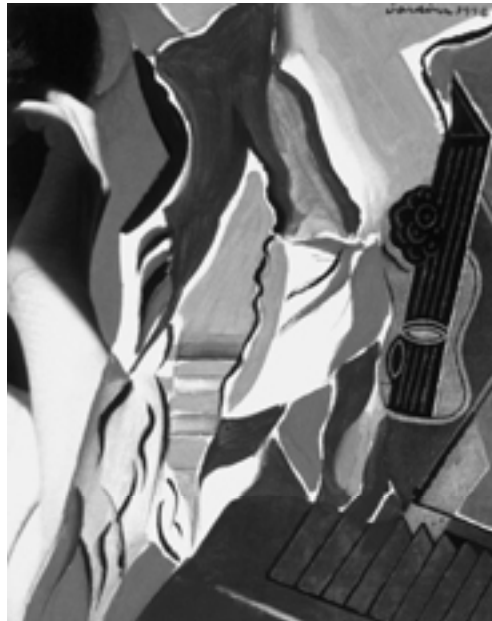


Is this The Place? 1996
42" X 96" (diptych) oil on canvas [Plate 6]
Collection Corbin & Dodie Day



It's A Wrap 1997
48" X 72" oil on canvas [Plate 7]

That approach has even more significance in the plugged-in 1990s. Bombarded by human and machine-made images every day of their lives, even very young children develop sophisticated sorting instincts to process a wealth and diversity of visual input that would have given a Renaissance man a nervous breakdown. “Multilateral thinking” (Gardiner’s phrase) is the natural result, and not just for artists. When Gardiner and the others featured in “The Re-Associated Image” create “works of art which, in the totality of their approach, alter the original meaning or intent of the image and engage the viewer in a new reading” to quote the exhibition’s mission statement, they assume the existence of an audience capable of such a reading, unconstrained by conventional categories and ready to free-associate with the artists. Less confrontational than the épater le bourgeois modernists, more warmly engaged with fine-art tradition than the sometimes terminally ironic post-modernists, Gardiner’s own work suggests a new relationship with the past that develops in intriguing ways from 1997 through 1999.



Blue Shadows 1998
10" X 8" mixed media [fig. 14]



Dense Dance 1997
10.5" X 17.5" mixed media [fig. 15]
Collection Pfizer Corporation



White Light Rehearsal 1997
60" X 96" (diptych) oil on canvas [Plate 8]



About New York 1996
60" X 96" (diptych) oil on canvas [Plate 9]

Inventive re-workings of classical nudes begin to turn up in Gardiner’s paintings almost as soon as the human figure makes its reappearance, but her primary visible influences are still 20th-Century, Cubism and Pop Art in particular. Two works from 1997, *Citisspace* [fig. 13], and *White Light Rehearsal* [Plate 8], even show her (temporarily) reining in her love of vivid colors as she investigates structure more deeply. “I began studying very closely how other painters compose pictorial space,” she notes. “The scaffolding of a painter became important to me.” *Citisspace* has a decidedly Cubist organization appropriate to its 1920s feel: sunbathers, the epitome of Jazz Age chic, are viewed from multiple angles in a mixed media work that ponders the glamour of sepia and blue-gray shades, while thrusting vertical shapes recall another ‘20s cultural icon, the skyscraper. *White Light Rehearsal*, even more chromatically restrained, features an extremely complex organization of space, a painterly equivalent of the “endlessly revealing landscape” Gardiner speaks of when describing her commercial video work. References range from film to the French Revolution, but the artist unites them to create an overall feeling of mysterious expectancy, charged with the multiple possibilities suggested by the title.



Blue Ribbon 1997
10.5" X 22.5" mixed media [fig. 16]



Crush 1997
42" X 70" oil on canvas [fig. 17]



Sanctuary 1998
54" X 60" oil on canvas [Plate 10]



Liberté 1998
48" X 60" oil on canvas [Plate 11]
Collection Sabrina Borst & Peter Rubinstein

The influence of art created before the Modernist revolution has become increasingly evident in Gardiner's work as drawing grows more closely entwined with painting for her. By 1996, many of her maquettes contain figures boldly outlined in white and/or black ink that put the centuries-old tradition of sketching from life to more surreal uses. Two works from 1997, *Crush* [fig. 17] and *Blue Ribbon* [fig. 16] add a new element with warm, sun-dappled palettes that recall Rococo, then jab it with an assertive yellow. *Crush* creatively blends this palette with sections playing on the warmth of classic black-and-white photography, which makes another use of sunlight. *Blue Ribbon* quotes directly from Velasquez [*Joseph's Bloody Coat Brought to Jacob*] in its central portion, then surrounds these tense, engaged figures with the cool elegance of fashion images and the legs of a jogger on the beach. Gardiner's assurance seems to increase, paradoxically, as she incorporates more diverse elements into a design and a mood distinctively her own.

The wide-ranging pieces created in 1998 show the artist roaming through techniques and ideas with confident panache. *Liquid Love* [fig. 19], *Niagara* [fig. 20] and *Nijinsky* [fig. 21] come as close as Gardiner ever does to pure collage/montage; it's intriguing that all three have roughly a 1.33:1 height-width ratio, a change from her work's generally horizontal format. The hilarious *D'éauville* [fig. 18] and the tender *Heartland* [Plate 13] play with pop culture clichés to very different purposes: a deft deconstruction of male sexual fantasies (and anxieties) in *D'éauville*; a thoughtful nod to the warm beauty of well-worn flesh in *Heartland* [Plate 13]. But it's the serene *Sanctuary* [Plate 10] and the astonishing *Liberté* [Plate 11], that most strikingly bear witness to how much Gardiner has evolved since 1993. Crystal goblets whose optical properties would once have preoccupied her now float as ghostly presences in *Sanctuary*, their shapes rendered in just enough whispery detail to balance the folds of the full-length skirt worn by the pensive female figure on the right. *Liberté*, quoting as *Blue Ribbon* did from Velasquez [*Joseph's Bloody Coat Brought to Jacob*], incorporates it into an electrifyingly energetic canvas that manages to evoke advertising and athletics without ever specifically referring to either, that appears to be asking you to think about the French Revolution, the sexual revolution, and the shopping revolution all at once. *Tiepolo Flight 800* [fig. 23] exhibits the same powerful layering of images and ideas.



D'éauville 1997
12" X 15" mixed media [fig. 18]

Other 1999 works demonstrate that Gardiner continues to mine a vein of central concerns that is still yielding new discoveries. *High Tide* [fig. 1] evokes both the stillness of 17th-century Dutch painting and the dreamy landscapes of 20th-century Surrealism, displaying her ability to weave various art-historical threads into her own tapestry. Collage/montage remains a crucial technique for Gardiner, even as she expands its intellectual and artistic reach in such new pieces as *The Message* [Plate 14] and *Opera Prima* [Plate 4] whose theatrical quality reflects both her youthful training as an actor and her careful study of Mannerist painters like El Greco. It's too soon to say where this remarkable artist is heading as the millennium turns, but the painting *Desert Walk* [fig. 22], suggests there's still plenty of territory to explore.



Interplay 1997
48" X 36" oil on canvas [Plate 12]
Collection Melissa & James P. O'Shaughnessy



Heartland 1998
48" X 60" oil on canvas [Plate 13]



Liquid Love 1998
14" X 11" mixed media [fig. 19]



Niagara 1997
24" X 19" mixed media [fig. 20]
Collection Ginny & Tony Gliedman



Nijinsky 1998
48" X 36" oil on canvas [fig. 21]



Desert Walk 1999
48" X 60" oil on canvas [fig. 22]

Looking at these works, we see thrilling examples of the “precarious synthesis of the two most important tendencies in modern visual culture” defined in 1925 by German art historian Franz Roh in a comment Gardiner quotes frequently. “The pictorial techniques of modernist abstraction and the realism of the photographic fragment” have equally strong appeal for Gardiner, and in her best paintings their synthesis doesn’t seem precarious at all, but rather joyful, exuberant, and triumphant.

New York, 1999

[Wendy Smith was a contributing editor at Art & Auction magazine. She is the author of “Real Life Drama: The Group Theatre and America, 1931-1940” (Grove Press) and served as artistic consultant to the Group Theatre Festival at the Actors Studio in 1998. She writes about fine arts and reviews books for many publications, including the Washington Post, Newsday, and the Chicago Sun-Times, as well as her regular reviews of biographies and memoirs monthly for the online bookseller Amazon.com. Her interviews of authors frequently appear in Publishers Weekly and other literary periodicals. Her articles on theatre regularly appear in the New York Times, Civilization, and other magazines. Additionally, her writings on urban preservation and architecture have appeared in Preservation magazine.]



Tiepolo flight 800 1999
48 X 60" oil on canvas [fig. 23]

Each of Ginnie Gardiner's images is really part of a bigger and more complex world. The influence of her experience in video production is evident. In particular, her work in video special effects produces layered imagery and artful random compositions. Her use of free association is recognizable by any member of our mass media society. Using a captivating palette, what we see are rich colors, which play a vital role in the empowerment of each piece. The viewer looks at Gardiner's paintings and is taken away into the world of fantasy connecting the contemporary and historical in a dream-like manner. At the same time, apparent chaos becomes organized and readable.

Movie frames, objects of mass-production, and other contemporary icons – all of these are juxtaposed with classical scenes. The seamless "storyboard" in her work holds our attention like a favorite TV show or movie. We experience our present day surroundings through the prism of her unique vision. Her work keeps one captivated and wanting more.

James Seehafer, Founder, The Massurrealist Society



Ginnie Gardiner working on *Liberté* in her studio, 1998.



The Message 1999
48" X 60" oil on canvas [Plate 14]



Capricorn 1999
48" X 60" oil on canvas [Plate 15]



Ginnie Gardiner in her Chelsea studio, September, 1999, New York. (works shown: *Tiepolo Flight 800* and *Visitation*)

GINNIE GARDINER

EDUCATION

Cornell University, College of Architecture, Art and Planning
Bachelor of Fine Arts 1974, Ithaca, New York

Instructors

Zevi Blum, Jack Bosson, Norman Daly, Friedl Dzubas, Kenneth Evett,
Peter Kahn, Gillian Pederson-Krag, Steven Poleskie, Jason Seley,
Arnold Singer, Ed Thompson

Visiting Artists

Leland Bell, John Button, Janet Fish, Mercedes Matter, Agnes Martin,
Fairfield Porter, Nam June Paik, Joan Snyder

SELECTED EXHIBITIONS

2000 The Lighthouse Center for the Arts, *Paintings from the Glass Series*
Barbara Ingber, Guest Curator, Tequesta, FL

Pavel Zoubok/Michael Gold Gallery, *Talking with Tiepolo*, New York

Flanders Contemporary Art, *Recent Paintings*

1999 Flanders Contemporary Art, *The Art of Collecting*, Minneapolis, MN

1998 Mary Anthony Galleries, *The Roster*, New York

Pavel Zoubok/Mary Delahoyd, “*And I Quote*”, New York

Mary Anthony Galleries, *Solo Exhibition*, New York
Flanders Contemporary Art, *The Re-Associated Image, curated by*
Ginnie Gardiner, Minneapolis, MN

1997 Mary Anthony Galleries, *Gallery Artists*, New York

1994

The Montgomery Museum of Fine Arts, *Art Auction '94*, Montgomery, AL

1993

Danziger Gallery, *Solo Exhibition*, New York
Danziger Gallery, *Gallery Artists*, New York

1992

Staempfli Gallery, *Solo Exhibition*, New York
The Artists' Museum, *Color As A Subject*, New York

1991

Flanders Contemporary Art, *Solo Exhibition*, Minneapolis, MN
Seraphim Gallery, *Color Equals Subject*, Englewood, NJ

1990

Sherry French Gallery, *Waiting for Cadmium*, New York
Sotheby's, *Artists Against AIDS*, New York

1989

Seraphim Gallery, *Solo Exhibition*, Englewood, NJ

1988

The Neuhaus Collection, *Solo Exhibition*, Washington D.C.
The Marbella Gallery, *Works from Central Park and Ellis Island*, New York
The Arsenal Gallery, *The Quiet Zone & Ellis Island*, New York
Mokotoff Gallery, *Myth*, New York

1987

Esta Robinson, *Solo Exhibition*, New York
David Matlock, *Imagism*, Brooklyn, NY
ABC No Rio, *Loweasida Speaks*, New York
Hiro/Fusion Arts, *Group*, New York
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1986

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Guild Hall, *Annual Group Exhibition*, Southhampton, NY
BerliNewYork, *New YorkKünstler Jetzt*, New York
The Stamford Plaza, *Elizabeth Strick Curates*, Stamford, CT

1986

Mussavi Gallery, *Group Exhibition*, New York

1985

The Marbella Gallery, *Solo Exhibition*, New York

1974

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1988

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February 15 - March 18, 2000

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