

**CHICAGO**

**CROSS**

**SECTION**



# CHICAGO CROSS SECTION

Organized by  
Ron Kroutel

TRISOLINI GALLERY OF OHIO UNIVERSITY  
48 East Union Street  
Athens, Ohio 45701  
May 7 - June 8, 1984



# ACKNOWLEDGEMENTS

With great pleasure, Trisolini Gallery of Ohio University proudly hosts this exhibition of paintings, drawings, and prints by 35 artists from Chicago. I wish to extend a special thanks to these artists, particularly Dennis Bayuzick, Jane Fisher, Gladys Nilsson, Jim Nutt, Ed and Nancy Paschke, and Peter Passuntino for their willingness to participate in this exhibition. In addition, my deep gratitude goes to the galleries which represent the artists included in this exhibition: Frumkin and Struve Galley, Chicago; Monique Knowlton Gallery, Inc., New York; Phyllis Kind Gallery, Chicago and New York; Roy Boyd Gallery, Chicago; Karen Lennox Gallery, Chicago; Dart Gallery, Chicago; Susan Caldwell Gallery, New York; Fairweather Hardin Gallery, Chicago; Zaks Gallery, Chicago; Richard Gray Gallery, Chicago; Rhona Hoffman Gallery, Chicago; Zriny Gallery, Chicago; and the Illinois State Museum, Springfield. Without the cooperation of these 12 galleries and 1 museum, this exhibition would not have been possible. It is my hope that this exhibit will be the first of many future exhibits held in the Athens area of works created by "Chicago Artists."

I would also like to thank Ron Kroutel for organizing this exhibition and for writing the text for this catalogue. It was not an easy task to arrange an exhibition of 42 works by 35 artists from 13 lending institutions. Mr. Kroutel's hard work is very much appreciated.

Henry H. Lin  
Dean, College of Fine Arts  
Director, Trisolini Gallery

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CHICAGO CROSS SECTION by Ron Kroutel,  
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Brash, bizarre, creepy, and obsessive are descriptive terms often leveled at Chicago art. While much of the art of Chicago would fit these terms, many artists like Dan Ramirez and Robert Nickle, can't be accommodated under this gamey, vernacular umbrella. Then just what **is** Chicago art? Can we determine its boundaries? Does the strong individualism of these artists preclude anything but superficial connections between them? The determination of these questions must ultimately be made by the viewers of this exhibition. But while considering these points briefly perhaps we gain insights into the special qualities of Chicago art and place it in a wider social and aesthetic context.

This cross section of paintings and graphic works is not intended as an all-inclusive survey of Chicago art since 1950. The current art scene in Chicago, yet alone its historical development, is so rich and complex that it could only be covered completely in a gigantic exhibition on the scale of a 19th century French Salon. Rather, the works chosen for this exhibition demonstrate the diversity of current art in Chicago and trace its historical development. This overview, limited as it is by gallery space and other constraints, will set the stage, hopefully, for future shows in Ohio that concentrate in depth on the achievements of Chicago art and will rectify the inevitable omissions and oversights of this present exhibition, such as street murals, sculpture, and performance and video art.

As a current faculty member at Ohio University and as a graduate of the School of The Art Institute, the curator sees this show as a personal homage to his sense of tradition rooted in Chicago art and as a way to connect this to the art community in Athens. As Max Kozloff has written, "Indeed, once he has been exposed to the second city dreamworld, the artist may leave, develop elsewhere at

length, and yet carry it all the more vividly in his psyche. He may gather new kinds of information, become aware of other persuasive beliefs and traditions, but nothing seems to him as tenable as a loyalty to his own inwardness."

Bringing the urban art of Chicago to an Ohio University art gallery in rural Appalachia is forcing the confrontation of two cultures. Yet paradoxically most artists in Athens are not seeing the art in this exhibition from the regional context of Appalachia but rather from their orientation to the New York art scene. Thus the "inwardness" of Chicago art when viewed in this context may present two distinct problems for the local audience. The bumptious big-city images may jolt the countrified sensibilities of local residents. On the other hand, those viewers connected to New York can say, again quoting Max Kozloff, "If the critic and artist is professionally and emotionally committed to the ideological structures of art in New York, he will be at best indifferent to that in Chicago, and can have nothing to say about it." But perhaps if some sense of the unfolding of Chicago art is understood the works will seem less alien to all who see the show.

Certain aspects of Chicago art have gained considerable attention in New York, America, and Europe due in part to the resurgent interest in "high content" narrative painting. The critic Peter Fuller goes so far as to say that, "What happened in Chicago paintings between 1948 and 1959 is regularly excised from American art history or dismissed a provincial footnote." Fuller feels that no account of American painting in the 1950's can be truthful if it fails to take into account Chicago art. He sees in much Chicago art a welcome alternative to what he thinks is a lifeless, dead end for New York formalist painting.



Chicago art, then, always a vital force, is gaining increased recognition.

What makes Chicago art distinct from the art of other large Midwestern cities, like Cleveland? Both cities have ethnic neighborhoods, the contrast of wealthy areas and slums, and both have major museums and art schools. Difficult as it is to put into words, there is a spirit in Chicago that subtly colors the perceptions of its artists. One essential difference may be that Chicago artists have a sense of isolation from New York and the West Coast, thus deepening their sense of inwardness. Their resistance to the gravitational pull of the New York art scene stops Chicago art from establishing a satellite relationship to it. The vigorous art community in Cleveland tends to be both geographically and aesthetically closer to New York. Yet some Chicago artists feel that the influence of the city has been overemphasized. They claim that people make the difference, especially important teachers at The School of The Art Institute like Kathleen Blackshear, Whitney Halsted, and more recently, Ray Yoshida. They emphasized to their students the importance of studying

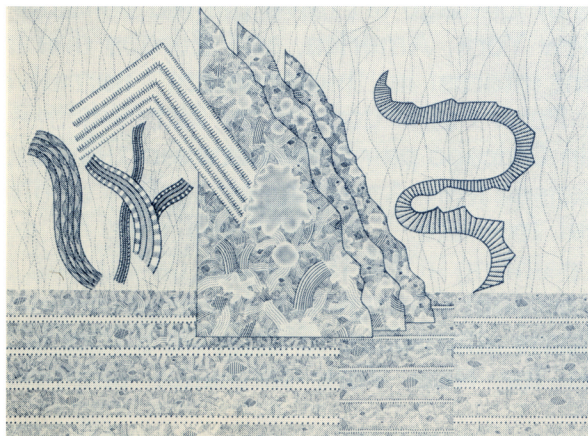
**EVELYN STATSINGER**

"Untitled (Large Line Drawing #6)"

mixed media 1981

30 1/8" x 40 1/16"

photograph courtesy of Karen Lennox Gallery



**ROBERT BARNES**

"A Performance at Williams"

oil on canvas 1976

16" x 16"

photograph courtesy of  
Frumkin & Struve Gallery



**PETER PASSUNTINO**

"Still Life With Blocks"

oil on canvas 1981

30" x 28 1/2"

photograph courtesy of the artist

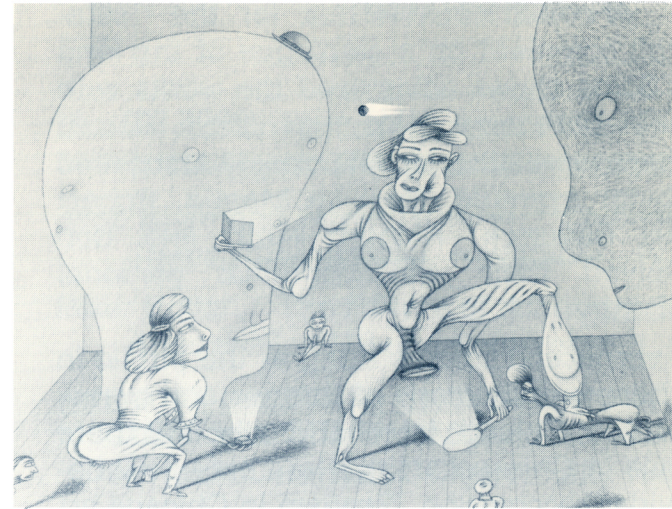
Expressionism, Surrealism, the art of other cultures, and the development of private imagery. Furthermore, the New Bauhaus, now located in the Institute of Design, has had a continuous impact on abstract painting.

Out of this "hog-butcher of the world" cultural stew grew the so-called Monster Roster of the 1950's, so dubbed because of its crusty, mutilated surfaces. While the presence of Ivan Albright hung in the air, Leon Golub, Ellen Lanyon, June Leaf, Seymour Rosofsky, Evelyn Statsinger and others evolved a style expressing the anguish of the human condition. Other artists who studied at the School of The Art Institute, like Robert Barnes, Peter Passuntino, and Richard Hunt, were affected by the climate created by the Monster Roster; yet they have pursued their own private visions. If there is a Chicago School, it is in idiosyncratic one.

The connection between the Monster Roster of the 1950's and the Imagists of the 1960's is problematical at best. While both pursue a garrulous content and avoid pure formalism, the Imagists base their work on an ironic,



slangy vernacular and thumb their noses at “high-minded” art. Ed Paschke, Christina Ramberg, Jim Nutt, Gladys Nilsson, Karl Wirsum, Ray Yoshida, Roger Brown,--now collectively termed the Imagists--first surfaced as the Hairy Who in 1966 at the Hyde Park Art Center in a feisty exhibition organized by Don Baum. This was soon followed by other group shows with similar verve and bizarre iconography: The False Image (Christina Ramberg), The Nonplussed Some (Ed Pashke), and Marriage Chicago Style (a bringing together of various groups). The second of three Hairy Who shows was aggressively non-aesthetic with works hung on tacky flowered linoleum which covered the walls of the Hyde

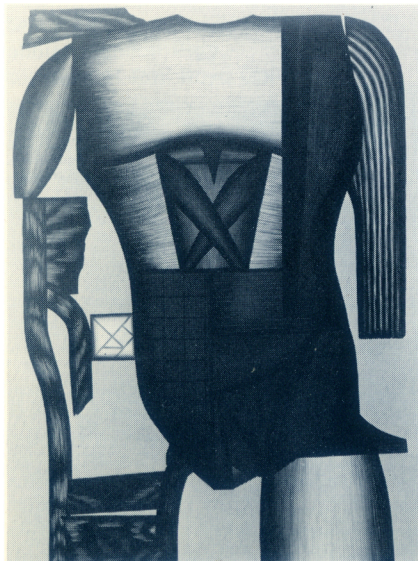


**JIM NUTT**

This is mine 1978  
colored pencil on paper  
10" x 13"  
photo: William H. Bengtson,  
courtesy of  
Phyllis Kind Gallery

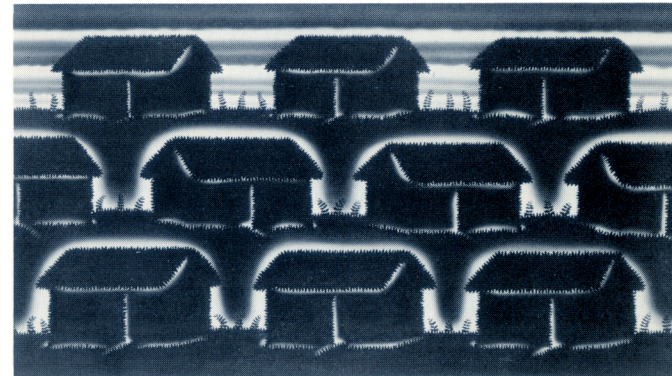
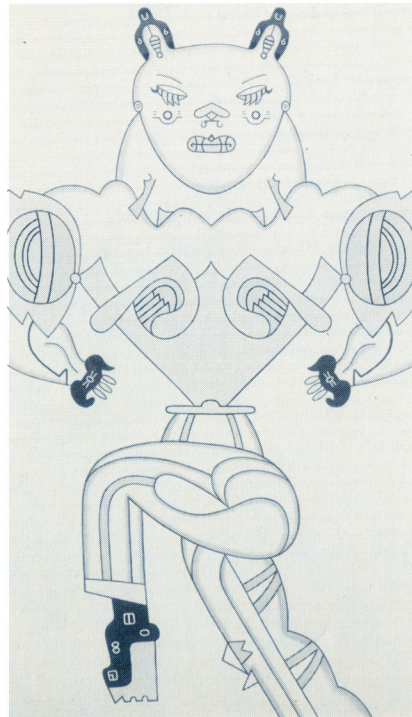
**CHRISTINA RAMBERG**

"Verticle Amnesia"  
acrylic on masonite 1981  
49 1/4" x 37 1/4"  
photograph courtesy of  
Phyllis Kind Gallery



**KARL WIRSUM**

"Mind Your 'P's & Q's"  
acrylic on canvas 1982  
43 1/2" x 25 1/2"  
photo: William H. Bengtson,  
courtesy of Phyllis Kind Gallery



**ROGER BROWN**

"Times Beach" 1983  
oil on canvas  
42" x 72"  
photo: William H. Bengtson,  
courtesy of  
Phyllis Kind Gallery



**DENNIS BAYUZICK**

"No Exit Escape" 1980-81  
airbrushed acrylic on canvas  
32" x 43"  
photograph courtesy of the artist



Park Art Center. A comic book format for the “catalogue” was a droll comment on a catalogue of the kind you are holding. Some shows advertized the works with big yellow bargain basement price tags (\$295.99). At the same time, there were other artists closely associated with the Imagist--for example, Paul La Mantia, Robert Lostutter, Dennis Bayuzick, Richard Hull, and Bob Donley--who evolved their unconventional personal imagery independently.

These sleazy vernacular idioms flung at the public in the late 1960's, these kitschy icons of floozies and bums, have come to represent Chicago internationally. Yet there are other traditions in Chicago art that are only now beginning to gain wider recognition. Realism in Chicago art has a growing strength, and while represented here by only one work of Jane Fisher, it is part of an efflorescence of representationalism begun in the late 1970's. While it has been pursued with continuity for many years, it is now beginning to emerge as a major, viable trend in its own right.

Another tradition now gaining recognition is Chicago abstract painting. Bill Conger, John Dilg, Vera Klement, Richard Loving, Miyoko Ito, Roland Ginzel, Robert Nickle, Susan Sensemann, Irene Siegel, and Dan Ramirez are abstract painters who offer an imaginative view of experience of the work and with Rothko can say, “I’m not interested in the relationships of color and form...I’m interested only in expressing basic human emotions.” In these artists’ works there is often an iconic impluse that imbues the works with content, not merely decorative, formal rhythms. Even Ramirez, one of Chicago’s purest abstractionists, suggests a reference to a certain austere spirituality through suggestions of “musical” form and references to Gothic architecture. The photographs of Paul Rosin suggests a similar emphasis on conceptual content.

This catalogue essay is not meant to make Chicago art since 1950 seem more coherent in its development than

it actually was. It is not a “neatly laid out plan” that artists followed. Yet there does seem to be some kind of “fluidity of the unconscious” present in much of the art of Chicago. A taste for intense content runs through it all, whether it is shouted out in the vernacular of the Imagists or sung inwardly by the abstractionists. This underlying continuity exists for the curator despite the cross-fertilization of national and Chicago trends that are now common property due to the near instant-dissemination of ideas through the media. Its internal motivations, its hallucinations, have created a web of references from Ivan Albright to Richard Loving, that permeate the consciousness of all artists who are influenced by the gravitational pull of Chicago art.

Ron Kroutel  
Professor of Art  
Ohio University  
Athens, Ohio, 1984

**JOHN DILG**  
“Hunt” 1982  
oil on canvas  
58” x 69”  
photo: Kendall Pigg,  
courtesy of Roy Boyd Gallery





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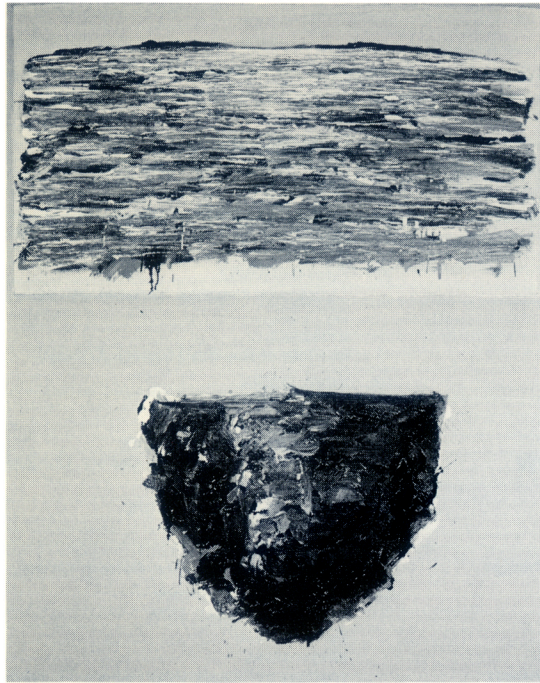
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Follett Pub. Co., Chicago, 1972.



**VERA KLEMENT**  
"Untitled" 1984  
encaustic on canvas  
56" x 43 3/4"  
photo: Kendall Pigg,  
courtesy of Roy Boyd Gallery

**RICHARD LOVING**  
"Ascension" 1983  
oil on canvas  
54" x 72"  
photo: Kendall Pigg,  
courtesy of Roy Boyd Gallery





# EXHIBITION LIST

1. **ROBERT BARNES**  
"A Performance at Williams" 1976  
16" x 16"  
oil on canvas  
courtesy of Frumkin and Struve Gallery,  
Chicago
  2. **ROBERT BARNES**  
"A Ragno" 1981  
17" x 16"  
oil on canvas  
courtesy of Frumkin and Struve Gallery,  
Chicago
  3. **DENNIS BAYUZICK**  
"No Exit Escape" 1980-81  
32" x 43"  
airbrushed acrylic on canvas  
courtesy of the artist  
Represented by Joy Horwich Gallery,  
Chicago
  4. **PHYLLIS BRAMSON**  
"The Difference Between Day and Night,  
I" 1983  
24" x 18"  
monoprint and mixed media  
courtesy of Monique Knowlton Gallery,  
Inc., New York
  5. **ROGER BROWN**  
"Times Beach" 1983  
42" x 72"  
oil on canvas  
courtesy of Phyllis Kind Gallery, Chicago  
and New York
  6. **BILL CONGER**  
"Militant State" 1983  
54" x 60"  
oil on canvas  
courtesy of Roy Boyd Gallery, Chicago
  7. **JOHN DILG**  
"Hunt" 1982  
58" x 69"  
oil on canvas  
courtesy of Roy Boyd Gallery, Chicago
  8. **ROBERT DONLEY**  
"Medevil Towers" 1983  
12 1/2" x 14"  
oil on canvas  
courtesy of Frumkin and Struve Gallery,  
Chicago
  9. **JANE FISHER**  
"Portrait of Matthew" 1982-83  
48" x 22"  
oil on linen  
courtesy of the artist
  10. **ROLAND GINZEL**  
"Untitled" 1982-83  
41" x 56"  
acrylic and oil on canvas  
courtesy of Dart Gallery, Chicago
  11. **LEON GOLUB**  
"Three Dolls" 1954  
28" x 25"  
mixed media on masonite  
courtesy of Susan Caldwell Gallery,  
New York
  12. **RICHARD HULL**  
"Merry-Go-Round" 1983  
48" x 36"  
oil and wax on canvas  
private collection, Chicago
  13. **RICHARD HUNT**  
"Ascending, Descending Forms" 1983  
42" x 30 1/4"  
lithograph  
courtesy of Fairweather Hardin Gallery,  
Chicago
  14. **MIYOKO ITO**  
"Byzantium" 1983  
35" x 27 1/2"  
oil on canvas  
private collection, Chicago
  15. **VERA KLEMENT**  
"Untitled" 1984  
56" x 43"  
encaustic on canvas  
courtesy of Roy Boyd Gallery, Chicago
  16. **PAUL LA MANTIA**  
"Skin Care" 1980  
54" x 48"  
oil on canvas  
courtesy of Zaks Gallery, Chicago
- Awarded Frank G. Logan Art Institute of  
Chicago, medal and prize at 18th Exhibition of  
Artists from Chicago and vicinity, March 24th,  
1984.
17. **ELLEN LANYON**  
"The Crossing (for Seymour Rosofsky)"  
1982  
24" x 32 1/2"  
acrylic on canvas  
courtesy of Richard Gray Gallery, Chicago
  18. **ELLEN LANYON**  
"Catocola" 1973  
19 3/4" x 25 1/2"  
colored pencil on paper  
courtesy of Richard Gray Gallery, Chicago
  19. **JUNE LEAF**  
"The Cotter Piece" 1980  
22 1/2" x 28 1/2"  
ink and crayon on paper with metal collage  
courtesy of Rhona Hoffman Gallery,  
Chicago
  20. **JUNE LEAF**  
"The Head in the Factory" 1980  
22 1/2" x 28 1/2"  
pencil on paper  
courtesy of Rhona Hoffman Gallery,  
Chicago
  21. **ROBERT LOSTUTTER**  
"Crimson Colored Tanager and Yellow  
Grosbeck" 1978  
5 1/2" x 6"  
watercolor on paper  
courtesy of Dart Gallery, Chicago
  22. **ROBERT LOSTUTTER**  
"Leaves" 1979  
3 7/8" x 3 7/8"  
watercolor on paper  
courtesy of Dart Gallery, Chicago
  23. **RICHARD LOVING**  
"Ascension" 1983  
54" x 72"  
oil on canvas  
courtesy of Roy Boyd Gallery, Chicago
  24. **ROBERT NICKLE**  
"Untitled" 1978  
6 3/4" x 7 3/8"  
collage  
courtesy of Richard Gray Gallery, Chicago
  25. **ROBERT NICKLE**  
"Double Collage" 1979  
5" x 14 1/2"  
collage  
courtesy of Richard Gray Gallery, Chicago
  26. **GLADYS NILSSON**  
"Edged In" 1980  
29" x 41"  
watercolor on paper  
courtesy of the artist and Phyllis Kind  
Gallery
  27. **JIM NUTT**  
This is mine 1978  
10" x 13"  
drawing media  
courtesy of the artist and Phyllis Kind  
Gallery
  28. **JIM NUTT**  
Well! That's it! 1980  
8 1/2" x 8 1/2"  
drawing media  
private collection, Chicago
  29. **ED PASCHKE**  
"Critique" 1981  
42" x 70"  
oil on canvas  
courtesy of Ed and Nancy Paschke and  
Phyllis Kind Gallery
  30. **PETER PASSUNTINO**  
"Still Life With Blocks" 1981  
30" x 28 1/2"  
oil on canvas  
courtesy of the artist
  31. **FRANK PIATEK**  
"Golden Diad" 1980  
51" x 46"  
oil on canvas  
courtesy of Richard Gray Gallery, Chicago
  32. **CHRISTINA RAMBERG**  
"Verticle Amnesia" 1981  
49 1/2" x 37 1/4"  
acrylic on masonite  
courtesy of Phyllis Kind Gallery, Chicago  
and New York
  33. **DAN RAMIREZ**  
"Lingua de Angelica: Variation #5" 1982  
22" x 30"  
lithograph  
courtesy of Roy Boyd Gallery, Chicago
  34. **PAUL ROSIN**  
"Fish" 1981  
10" x 24"  
paper negative contact print  
courtesy of Karen Lennox Gallery, Chicago
  35. **SEYMOUR ROSOFSKY**  
"Girl in Rug Garden" 1976  
26" x 30"  
oil on canvas  
courtesy of Richard Gray Gallery, Chicago
  36. **SEYMOUR ROSOFSKY**  
"Figure in House" 1978  
30 1/4" x 24 1/4"  
oil on canvas  
courtesy of Richard Gray Gallery, Chicago
  37. **FILEMON SANTIAGO**  
"Mi Padre Visitando A Roberto" 1978  
22" x 30"  
watercolor on paper  
courtesy of Zriny Gallery, Chicago
  38. **SUSAN SENSEMANN**  
"Fuoco" 1984  
48" x 48"  
oil on canvas  
courtesy of Roy Boyd Gallery, Chicago
  39. **IRENE SIEGEL**  
"Head With Ornament" 1981  
18" x 16"  
mixed media  
courtesy of Rhona Hoffman Gallery,  
Chicago
  40. **EVELYN STATSINGER**  
"Large Line Drawing #6"  
30 1/8" x 40 1/16"  
mixed media  
courtesy of the Illinois State Museum
  41. **KARL WIRSUM**  
"Mind Your 'P's & 'Q's" 1982  
43 1/2" x 25 1/2"  
acrylic on canvas  
courtesy of Phyllis Kind Gallery, Chicago  
and New York
  42. **RAY YOSHIDA**  
"Eating Etiquette" 1982  
35 7/8 x 50"  
acrylic on canvas  
courtesy of Phyllis Kind Gallery, Chicago  
and New York