From Amy Bennett’s website:

“Working with common themes such as transition, aging, isolation, and loss, I am interested in the fragility of relationships and people’s awkwardness in trying to coexist and relate to one another. To that end I create miniature 3D models to serve as evolving still lifes from which I paint detailed narrative paintings. Recent models have included a neighborhood, lake, theater, doctor’s office, church, and numerous domestic interiors. The models become a stage on which I develop narratives. They offer me complete control over lighting, composition, and vantage point to achieve a certain dramatic effect.

The paintings are glimpses of a scene or fragments of a narrative. Similar to a memory, they are fictional constructions of significant moments...”

Throughout 2010 and 2011, Bennett created a mosaic with fabricator Franz Meyer of Munich for MTA’s Arts for Transit. Installation of the project, “Heydays” was recently completed in the 86th St. & 4th Ave. R Line Subway Station in Bay Ridge, Brooklyn. Bennett’s work was also featured in “Otherworldly”, a show at The Museum of Arts and Design in New York City. Recent awards include The American Academy of Arts & Letters, The Rosenthal Family Foundation Award, a NYFA Fellowship in Painting, and a residency at The Marie Walsh Sharpe Studio Program.

Gilles Berquet  
Poupee Gonflable (Inflatable Doll)  
1995, black and white photograph  
9 x 7 ½ inches, 5/5, plus 1 AP  
B. 1956, Clamart, France

Berquet lives and works in Clamart, France. Berquet is one of the driving forces in the so-called European fetish scene. He often works with women he knows, rather than professional models. A graduate of Fine Arts in 1981, Gilles Berquet trained as a painter but soon turned to photography.

Berquet is also the editor of “Maniac,” a French-language magazine of erotic fetish art, which he created in 1994. Here he delves into the art of bondage.

Ashley Bickerton graduated from the California Institute of the Arts in 1982 and continued his education in the Independent Studies Program at the Whitney Museum of American Art, New York. A seminal figure in the East Village scene, Bickerton was one of the original members of a group of artists known as “Neo-Geo,” and to this day, he remains an influential figure with a younger generation of artists.

Neo-Geo, short for “Neo-Geometric Conceptualism,” is a term that emerged in the 1980s to unify the varying work of artists Ashley Bickerton, Peter Halley, Jeff Koons, and Meyer Vaisman. The term applied to a new type of geometric painting that rejected the abstraction of the 20th century, and instead used figures. Since then, the loose label has been criticized as a marketing ploy used in the 1980s art market, which was always fixated on “the new.”

In 1993, Bickerton moved to the Indonesian island of Bali, where his work has become increasingly figurative, populated by a cast of grotesque and exotic characters, from voluptuous indigenous women to grimacing, anthropomorphic serpents. His work can be found in numerous museum collections worldwide including the Museum of Modern Art, New York and the Tate, London.

Bruce Bickford
*Prometheus’ Garden*
1987, clay animation
28 minutes
B. 1947, Seattle WA

Bruce Bickford is a maker of animated films who works primarily in clay animation. From 1974 to 1980 he collaborated with Frank Zappa. Bickford's animation was featured extensively in the Frank Zappa videos *Baby Snakes* and *The Dub Room Special*. Zappa also released a video titled *The Amazing Mr. Bickford*, which was entirely composed of Bickford animations set to a soundtrack of Zappa's orchestral music.

Bickford's animations depict surreal scenes based on his unique worldview. Often outwardly seeming to be somewhat disconnected from the world around him, Bickford's work is extremely subjective in its content and concepts, making for some disturbing and shocking imagery.

His life and work were featured in the 2004 biographical documentary film *Monster Road*, directed by Brett Ingram, which has won numerous film festival awards and garnered acclaim in many countries.
Larry Clark
Untitled, (From the Tulsa series)
1968, 10 B & W photographs, ed. 25
11 X 14 inches
B. 1943, Tulsa, Oklahoma

From the catalogue for Larry Clark's 2005 retrospective at the ICP:

"I was born in Tulsa, Oklahoma in 1943," says Larry Clark in "Tulsa, his now iconic photobook from 1971. "When I was 16, I started shooting amphetamine. I shot with my friends every day for three years and then left town, but I've gone back through the years. Once the needle goes in, it never comes out."

Clark captured a life of sex, drugs and violence in raw, grainy monochrome that defined the confessional style adopted later by photographer Nan Goldin. But Clark went there first, and Tulsa remains a template for all that followed, a blurring of the lines between voyeurism and intimate reportage, between honesty and exploitation.

"I never do anything just to shock, to get attention, to titillate," Clark swears, though it's a hard claim to take at face value. "Look at the work—everyone always comments on the photo in Tulsa of a pregnant girl shooting up, like it's exploitative. Look at the next photo! It's a funeral. Of a dead baby. I'm always trying to get at the consequences of actions. And if it's titillating? Well, sometimes I'm dealing with good-looking people having sex, sure, but that's not the point. The point is the consequences."

Clark has been the recipient of the National Endowment for the Arts' Photographers' Fellowship in 1973 and the Creative Arts Public Service Photographers' Grant in 1980. His work is included in the Metropolitan Museum of Art, New York; The Museum of Modern Art, NY; the Whitney Museum of American Art, New York; the San Francisco Museum of Modern Art, San Francisco; The Museum of Contemporary Art, Los Angeles; the Houston Museum of Fine Arts, Houston; Museum of Contemporary Art, Los Angeles; and the Frankfurtp Museum für Moderne Kunst, Germany, among others. He lives and works in New York.
George Condo  
*Little Joe*  
2004, oil on canvas  
54 x 74 inches  
B. 1957, Concord, Maine

Condo’s loose, imaginative approach to portraiture has distinguished him throughout the decades: “There was a time when I realized that the central focal point of portraiture did not have to be representational in any way,” he said in 1992. “You don’t need to paint the body to show the truth about a character. All you need is the head and the hands.”

Blurring the line between comedy and tragedy, the grotesque and the beautiful, the critical and the empathetic, Condo has developed a provocative and adventurously imaginative pictorial language. Since first gaining attention in the early 1980s with his ‘fake Old Master’ paintings, Condo’s oeuvre has encompassed an incredible diversity of styles and media, such as painting, sculpture, prints, and album cover designs.

_Little Joe_ was part of an exhibition in which Condo took up portraiture, a genre that has dominated his practice for over three decades, albeit through untraditional and unanticipated visual means. Condo’s portraits subvert traditional practice and only infrequently take as their subject real people; instead, the works often portray a fantastical assembly of characters derived specifically from the artist’s own imagination.


Beatrice Cussol

Untitled & Ma Soeuer met Trop de Parfum
(My sister wears too much Perfume)
Both: 1996, ink and watercolor on paper,
each: 19 ½ x 25 ½ inches
B. 1970, Toulouse, France

On the Brooklyn Museum’s Elizabeth A. Sackler Center for Feminist Art, Art Base, Beatrice Cussol writes: “In my work, I try not to censor myself. I authorize myself to file all incoming images that come to me and live in me. It’s about showing these drawings, this freedom of thought, which is expressed through drawing.

Solo exhibits: Centre d’Art, Neuchâtel, Switzerland, Galerie Beaubourg, Venice, Galerie Françoise Vigna, Nice, Galerie Rachlin-Lemarié, Paris, and Galerie Porte Avion, Marseille.

Group exhibitions at Yerba Buena Center for the Arts, San Francisco, Beaux-arts de Toulouse, Musée des Beaux-Arts de Tourcoing, Musée d’art contemporain de Lyon, Bawag Foundation, Vienna, Envoy Gallery, New York, and La Criée, Rennes, among others. She also participated in the Venice Biennale in 2003 and was a featured artist in Global Feminisms at the Brooklyn Museum, curated by Maura Reilly and Linda Nochlin.

Cussol currently lives and works in Paris.
Tony Matelli
*Ideal Woman*
1998, silicone, steel, foam, hair, paint, underwear, beer bottles, & rug
B. 1971, Chicago, Illinois

Matelli’s title refers to a cartoon he saw in Hustler Magazine about the “ideal woman.” Her mouth is at the height of a tall man’s groin, she has no teeth (to scrape the phallus), and her flat head is the perfect surface for him to rest his beer on as she performs fellatio.

A viewer is left to wonder about Matelli’s motives for making a work of such spectacular bad taste. Is Matelli protesting—via the crude visual joke—the lack of humanity expressed in Hustler’s cartoon? Is he interested in garnering negative attention? What does a viewer make of this work?

Matelli earned a BFA from the Milwaukee Institute of Art & Design, Milwaukee, WI, and an MFA, from Cranbrook Academy of Art, MI.

Solo exhibits: Simoens Contemporary, Knokke, Belgium, Gary Tatintsian Gallery, Moscow, Russia, Davis Museum at Wellesley College, Wellesley, MA, Leo Koenig, New York, and Palais de Tokyo, Paris, France, among others.
Catherine Opie
*Ron Athey/The Sick man (from Deliverance)*
2000, Polaroid, 110 x 41 inches
B. 1961, Sandusky, Ohio

At the core of Opie’s investigations are perplexing questions about relationships, which she explores on multiple levels across all her bodies of work. Many of her works capture the expression of individual identity through groups (couples, teams, crowds) and reveal an undercurrent of her own biography vis-à-vis her subjects. Whether documenting political movements, queer subcultures, or urban transformation, Opie’s images of contemporary life comprise a portrait of our time in America, which she often considers in relation to a discourse of opposition.

Catherine Opie received a BFA from the San Francisco Art Institute, an MFA from CalArts, and since 2001 has taught at the University of California, Los Angeles.

She was the recipient of the Citibank Private Bank Emerging Artist Award in 1997, a Washington University Freund Fellowship in 1999, a CalArts Alpert Award in the Arts in 2003, and the Larry Aldrich Award in 2004.

Solo exhibits include: Saint Louis Art Museum, Mo., Walker Art Center, Minneapolis, Cleveland Museum of Contemporary Art, Orange County Museum of Art, Calif., Aldrich Contemporary Art Museum, Ridgefield, Conn., and Museum of Contemporary Art, Chicago.

Cindy Sherman
*Untitled*
1999, B & W photograph
Edition of 10, 38 ½ x 25 ½ inches
B. 1954, Glen Ridge, New Jersey

Sherman's reputation was established early on with her *Untitled Film Stills*, a series of black-and-white photographs from the late 1970s in which the artist depicted herself in the guises of stereotyped female movie heroines or villains. In photograph after photograph, Sherman was ever present, and yet never really there—her ready adaptation of a range of personae highlighting the masquerade of identity. Her appropriation of the space on both sides of the lens destabilized the traditional opposition between artist and model, object and subject.

Sherman gradually removed herself from the pictures and moved towards more fantastic and lurid imagery, as in her *Fairy Tales and Disasters* series from the mid- to late 1980s. The ever-increasing market for her photographs also prompted this turn, challenging her to attempt to create work that was “unsellable” due to visceral depictions of vomit, body parts, and grotesque fairy tales. Simultaneously, she instilled the works with a heightened sense of artifice created by garish colors and gaps that reveal the fiction behind the illusion.

This photos at the HVCCA are reminiscent of earlier works by Sherman that are disturbing and provocative. Through melting and cutting, Sherman dismembers, mutilates and reconstructs dolls that were originally unnaturally exaggerated toys such as Barbie, GI Joe, the Disney characters Aladdin and Hercules and the gay-stereotype Billy and Carlos dolls. The mutant dolls are engaged in lurid behavior that reflects both violence and deviant sexuality as well as Sherman’s dark sense of humor and her fascination with the macabre.

Tompkins is a painter whose works revolve, almost exclusively, around photorealistic, close-up imagery of both heterosexual and homosexual intimate acts. She creates large-scale, monochromatic canvases and works on paper of singular or multiple figures engaged in sexual acts, executed with successive layers of spray painting over pre-drawings formed by grids.

Her first body of work (1969 - 1974) was a series of paintings depicting a male and female figure engaging in sexual intercourse. She rendered the images in extreme close-up, using vintage pornography stills as her source material. She originally entitled the series Joined Forms, as a modest way of describing the imagery. She later renamed the collective series Fuck Paintings.

In 1974, Tompkins was scheduled to show her work in Paris. When her painting arrived, French customs officials seized it, declaring it obscene and unfit for public exhibition.

Solo exhibits: Galerie Rodolphe Janssen, Basel, Switzerland, Sarah Gavlak Gallery, Palm Beach, FL, Dinter Fine Art, New York, Galerie Andrea Caratsch, Zurich, and Switzerland Mitchell Algus Gallery, New York.

Tompkins’ work is in the following collections: Centre Georges Pompidou, Paris, France, Aldrich Museum, Ridgefield, CT, and the Museum of the City of New York.

For her film, *Full Firearms* (2011), Emily Wardill loosely adapted the real-life story of Sarah Winchester, the Connecticut gun heiress who, in the 1880s, built a manor to house the 'spirits' haunting her: the victims of her father-in-law's arms empire.

When the film was screened, Wardill filled the gallery with related objects, costumes, and prints. HVCCA’s work, *All the Clothes of an Imelda I Know*, was exhibited along with the ornate architectural models used in the film, as the project extended past the screen.

Wardill studied fine art at Central St. Martin’s College of Arts and Design in London.

Wardill’s work has been exhibited at Art Basel, Altman Siegel, San Francisco, CA, National Gallery of Denmark, Copenhagen, Standard, Oslo, and Jonathan Viner, London. Her films have appeared in the International Film Festival Rotterdam, London Film Festival, Oberhausen International Short Film Festival, and Toronto International Film Festival.

Wardill has created both shorts and feature-length films. Her film subjects include ghost stories, mental illness, religion, and contemporary art and visual culture.
Entang Wiharso
*I Want To Live 100 Years*
2013
Brass, Color Pigment, Thread
35 ½ x 98 ½ inches, ed. 2
B. 1967, Tegal, Indonesia

Wiharso speaks with a heightened sense of urgency, through many mediums: painting, sculpture, video, installation, and performance. The artist’s own experience living in both Indonesia and the US are deeply embedded in his work. Through this lens, he examines the political and cultural landscape of his country. At its core is a deep understanding of the human condition. Often ambiguous, his work suggests a much larger and richer narrative.

“I depict the condition of humans who are often divided by complex, multilayered political, ethnic, racial, and religious systems: they co-exist, yet their communication is limited and indirect. Figures are interconnected by intuitive as well as intellectual linkages, including ornamental vegetation, tongues, tails, intestines, animal skin patterns, fences and detailed landscapes.”

Wiharso studied painting at the Fine Art Department of the Indonesian Institute of Arts, Yogyakarta, Indonesia. In 2013, he one was of five artists representing Indonesia in the 55th Venice Biennial. He was included in the Prague Biennale 6, in 2014.

Solo exhibits have been held at: the Pearl Lam Galleries, Shanghai, China, ARNDT, Berlin, the Galeri Nasional Indonesia, Jakarta, Indonesia, and at MARC STRAUS Gallery, New York.