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JANUARY 12 – FEBRUARY 25 2017

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**A HUMAN CONDITION**

Prepared on the occasion of the exhibition  
**HUMAN CONDITION**  
January 12 — February 25 2017  
at Kent Fine Art

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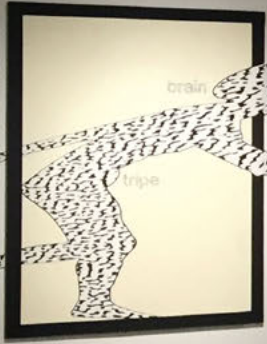
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**DENNIS ADAMS**  
**VARUJAN BOGHOSIAN**  
**TROY BRAUNTUCH**  
**RICHARD HAMILTON**  
**PABLO HELGUERA**  
**JUSTEN LADDA**  
**PAUL LAFFOLEY**  
**ANNETTE LEMIEUX**  
**BEVERLY McIVER**  
**MUNTADAS**  
**IRVING PETLIN**  
**RACHEL SCHMIDHOFER**  
**JUDITH SHEA**  
**KYLE STAVER**  
**ROBERT TAPLIN**  
**JAMES WINES**

**A HUMAN CONDITION** will include a panorama of works that resonate in this moment of unrest. None of the works were created for the show, or since the election, but they address an ongoing concern with issues of conscience that have become embedded into our life experience. Artists, I believe, have been sensitive to numerous instances of injustice and inequities, and those realities have become the basis of their work.

— DKW



# DENNIS ADAMS

(b. 1948, Des Moines, Iowa), since 1973 lives and works in New York)

## **History Lessons**, 1990

Wood and Duratrans Light Box

33 1/3 x 43 1/3 x 18 in.

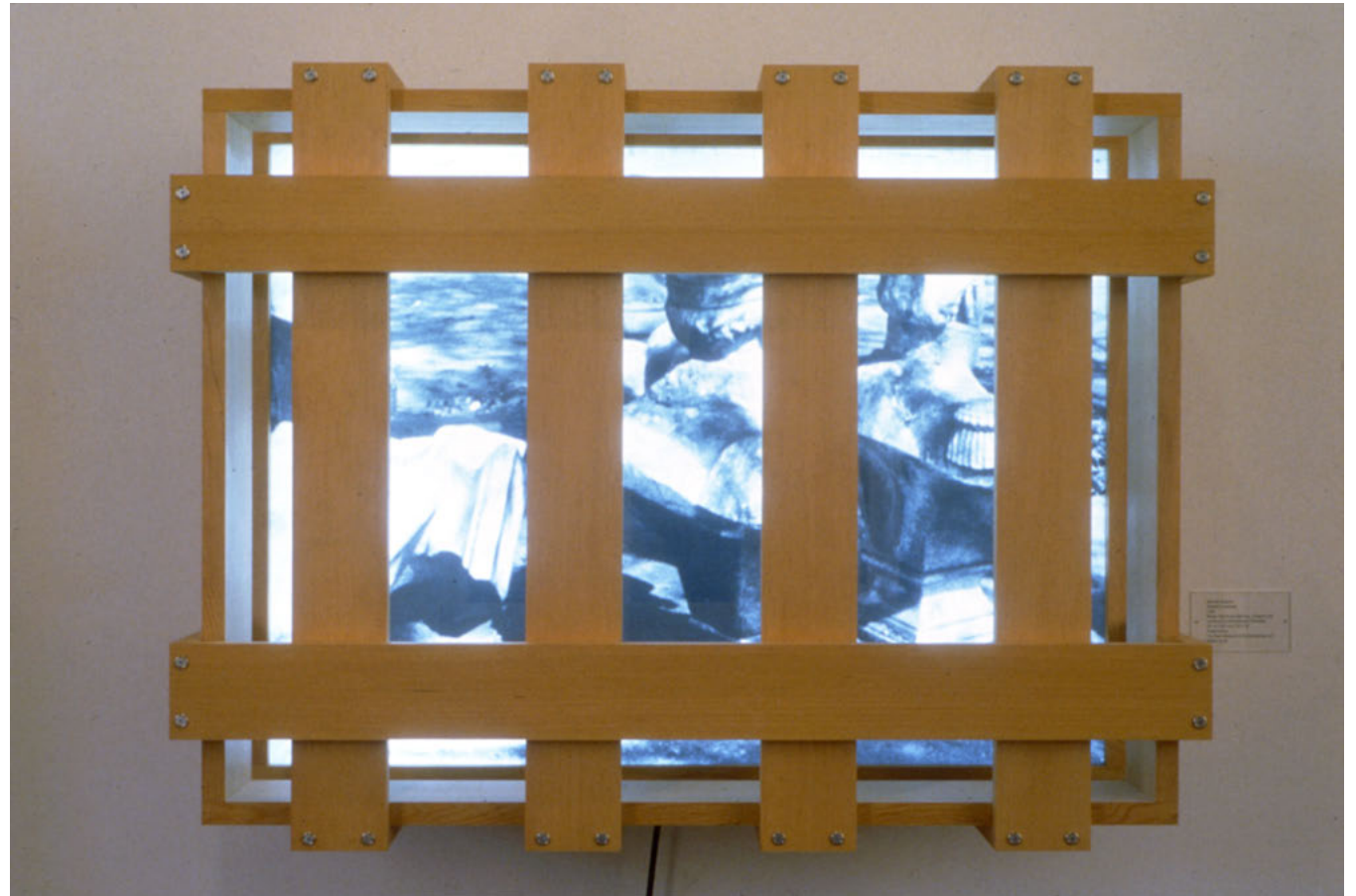
84.6 x 110 x 45.7 cm.

Artist's Proof, original edition of 40 for The New Museum, NY

### *Notes:*

Adams uses photographic images in conjunction with constructed elements to explore historical and social consciousness.

History Lessons reveals inside a crate, a back lit photographic transparency of discarded statuary of French military governors awaiting shipment back to France during the closing moments of Algeria's War of Independence in 1962.



# DENNIS ADAMS

(b. 1948, Des Moines, Iowa), since 1973 lives and works in New York)



## Tonight Dick Gregory, 2012

Archival Inkjet Print on Hahnemühle Fine Art Photo Rag Paper

36 x 28 in.

91.5 x 71 cm.



## Belmondo's Lips, 2012

Archival Inkjet Print on Hahnemühle Fine Art Photo Rag Paper

36 x 28 in.

91.5 x 71 cm.

# VARUJAN BOGHOSIAN

(b. 1926, New Britain, CT , lives and works in Hanover, NH)

## Vespers, 2006

Collage and frame

21 x 24 1/2 in.

53.3 x 62.2 cm.

Frame selected by artist.

### Notes:

In the Orthodox Church the liturgical day begins in the evening with the setting of the sun. This practice follows the Biblical account of creation: "And there was evening and there was morning, one day" (Gen 1.5).

The Vespers service in the Church always begins with the chanting of the evening psalm:

*" . . . the sun knows it's time for setting,  
Thou makes darkness and it is night . . . "*  
(Ps 104.19–20).



# TROY BRAUNTUCH

(b. 1954, New Jersey, lives and works in Austin, TX)





## Untitled (The Chase), 1989

White conte crayon on black tailor's fabric

Overall: 84 x 96 in. / 214 x 742 cm.

Dptych, each: 84 x 48 in. / 259 x 198.1 cm.

### Notes:

Beginning in the late 70s, Brauntuch became associated with the interests of the "Pictures Generation" which were recently the subject of an important survey at the Metropolitan Museum in New York. The chilling atmosphere of crime and decadence have haunted Brauntuch's oeuvre for four decades as delicately layered tableau. Moving to the rendered surface after early experiments with photomontage, the imagery presents a seamless contemplative portrayal of images that haunt our collective memory. During the late 80s, the time of the execution of this work, Troy was deeply interested in AIZ/VI issues published pre WWII, and in particular the photogravures of John Heartfield.

*Left: German civilians fleeing the Russian Army in the winter of 1944-45. Courtesy of John Brill.*





# RICHARD HAMILTON

(b. 1922 London – d. 2011 London)

## **Kent State**, 1970

Screen print from 13 stencils on

Schoeller Durer Rag Paper

26 1/2 x 34 1/4 in.

67.3 x 86.9 cm.

No. 3313 from an edition of 5000

### *Notes:*

It had been on my mind that there might be a subject staring me in the face from the TV screen. I set up a camera in front of the TV for a week. Every night I sat watching with a shutter release in my hand. If something interesting happened I snapped it up. During that week in May 1970, many possibilities emerged, from the Black and White Minstrel Show to Match of the Day; I also had a good many news items. In the middle of the week the shooting of students by National Guardsmen occurred at Kent State University. This tragic event produced the most powerful images that emerged from the camera, yet I felt a reluctance to use any of them. It was too terrible an incident in American history to submit to arty treatment. Yet there it was in my hand, by chance – I didn't really choose the subject, it offered itself. It seemed right, too, that art could help to keep the shame in our minds; the wide distribution of a large edition print might be the strongest indictment I could make. . . . The Kent State student depicted, Dean Kahler, was not killed. He suffered spinal injuries and is paralyzed. The text that I originally wrote for the subject avoids any mention of the horrible circumstances of that day in May. It coolly describes the passage of information. From the actual fact of a young man struck down by the bullets of amateur guardsmen to the eventual representation in a print, all the transformations of energy, listed remorselessly like a modern version of the tale of Paul Revere. It seems far more menacing than a sentimental registering of personal disgust.

Richard Hamilton: Collected Words 1953-1982 London: Thames and Hudson  
text p. 94, illus in color p 95



# PABLO HELGUERA

(b. 1971 Mexico City. Lives and works in New York City.)



## Artoons, 2006 – 2016

India ink on museum board

from left to right

1. **Are You My Dealer?**, 5 ½ x 5 ½ in., Framed: 15 1/2 x 12 3/4 in.
2. **Bad Reviews of Others**, 7 x 5 ¼ in., Framed: 15 1/2 x 12 3/4 in.
3. **Art Fair Activist**, 7 ½ x 9 ½ in., Framed: 11 x 14 in.
4. **Biennial Lineup**, 6 ¾ x 9 in., Framed: 11 x 14 in.
5. **Match Couch**, 12 x 9 in., Framed: 15 1/2 x 12 3/4 in.
6. **Refreshingly Boring**, 12 x 9 in., Framed: 15 1/2 x 12 3/4 in.
7. **Used to be a Dealer**, 7 x 6 7/8 in., Framed: 15 1/2 x 12 3/4 in.
8. **Prefer Dead Artists**, 4 7/8 x 7 3/16 in., Framed: 12 3/4 x 15 1/2 in.

not illustrated here, but on view

9. **My Name is Kurt**, 6 1/8 x 6 1/8 in., Framed: 15 1/2 x 12 3/4 in.
10. **Artoon Hush**, 5 ½ x 9 in., Framed: 12 3/4 x 15 1/2 in.
11. **Gallery Stable**, 5 ½ x 9 in., Framed: 12 3/4 x 15 1/2 in.
12. **What's The Point**, 12 x 9 in., Framed: 15 1/2 x 12 3/4 in.

# JUSTEN LADDA

(b. 1953 West Germany, 1978 to present lives and works in New York)

## The Human Condition: Brain Tripe, 1981

Acrylic on Canvas and Luan

65 x 98 in.

165.1 x 248.92 cm.

Signed and dated on the verso

### Provenance:

Galerie Crousel-Hussenot, Paris

### Exhibited:

Galerie Nelson, Lyon, 1983

### Literature:

*Reality Remade*. Kent Fine Art, New York, 1986, ill. in color

*The Emerging Figure*. Norton Gallery of Art, West Palm Beach, 1989, cat. no. 4, ill. p. 12. Curated by Bruce Weber and Douglas Dreishpoon. Traveled to the Edith C. Blum Art Institute, Milton and Sally Avery Arts Center, Bard College, Annendale-on-Hudson, New York

### Notes:

The Human Condition was realized shortly before Ladda's "The Thing" exhibited with Fashion Moda, PS 37, The Bronx, NY. 1981.

*"Our times have demonstrated what it means for the gates of the underworld to be opened . . . Things whose enormity nobody could have imagined . . . turned our world upside down."* C.G. Jung



# PAUL LAFFOLEY

(b. 1935 Cambridge, MA d. 2016 Boston, MA)

## ON LOVE BY AYN RAND, 1964

Oil, Acrylic and Vinyl Lettering on Canvas

48 x 48 in.

122 x 122 cm.

Signed and dated on the verso



# ANNETTE LEMIEUX

(b. 1957 Norfolk, VA, lives and works in Cambridge, MA)

## **Platforms**, 2004

Cork and glue in two stacks

Each Stack: 30 x 4 x 11 in.

76.2 x 10.16 x 27.94 cm.

### *Notes:*

Platforms was created prior to the 2004 Republican Convention. This platform referred to a soap box, stand up and be heard so to speak.



# ANNETTE LEMIEUX

(b. 1957 Norfolk, VA, Lives and Works in Brookline, MA)

## Human Comedy, 1987

Oil on canvas

102 x 78 in.

259 x 198.1 cm.

### Notes:

Within the Human Comedy there are embedded drawings of Ralph Kramden and Ed Norton (Jackie Gleason and Art Carney) from the fifties sitcom classic The Honeymooners. Lemieux grew up with this program which to her, resembled a mirror of her own family life.

### Detail of drawings in Human Comedy:





# BEVERLY McIVER

(b. 1962, Greensboro, NC. Lives and works in Chapel Hill, NC)

## Oh Happy Day, 2001

Oil on canvas

60 x 55 3/4 in.

152.4 x 141.6 cm.

### Literature:

*Invisible Me*. Kent Fine Art, New York, 2006, ill. in color (p. 38).

### Notes:

"My mother was a single parent, working as a maid to raise my middle sister Roni, Renee and me. We grew up poor, dependent upon welfare and other hand-outs to make it. We grew up in a housing project called Morningside Homes, in Greensboro, NC. I became aware that I was poor at the start of school integration, as I was bused to predominately white schools, K-12. Several of my friends were white, and instantly I noticed a difference between their lifestyle and mine. Although my mother created a loving home for my sisters and me, the reality of what it meant to be poor slapped me in the face every time I left our two-bedroom apartment. Danger lurked around our home. In fact in 1979 the KKK visited our home and shot five Communist worker party members dead. My mother witnessed the entire scenario from our kitchen window."

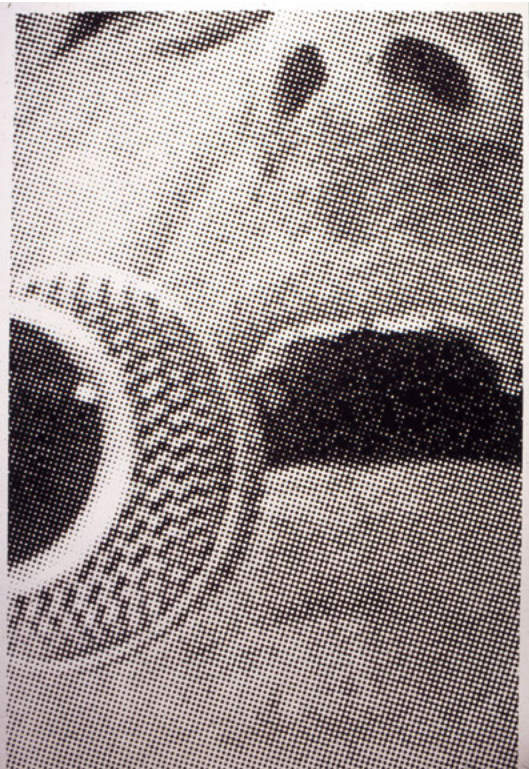
— BM





# MUNTADAS

(b. 1942 Barcelona, lives and works New York)



# MUNTADAS

(b. 1942 Barcelona, lives and works in New York)

## Portrait B (0837.002), 1995

Silkscreen on Rag Paper

75 ½ x 51 in.

191.7 x 129.5 cm.

Signed on the verso Muntadas 1/6

## Portrait D (0837.008), 1995

Silkscreen on Rag Paper

75 ½ x 51 in.

191.7 x 129.5 cm.

Signed on the verso Muntadas 1/6

## Portrait A (0837.001), 1995

Silkscreen on Rag Paper

75 ½ x 51 in.

191.7 x 129.5 cm.

Signed on the verso Muntadas 1/6

### Notes:

Originally conceived as a series of 11 silk screen large format images. Source material photographically wrestled from various media sources, greatly blown up and raised to anonymity, to the archetype of reiterative detail: the microphone as a symbol of power, prosthesis of authority.

### Exhibitions:

2011-2012, *Muntadas: Entre/Between*. Museo Nacional Centro de Arte Reina Sofia. Madrid. España  
2009, *Muntadas*. La construcción del miedo y la pérdida de lo público. CAAM , Centro Atlántico de Arte Contemporáneo, Las Palmas de Gran Canaria  
2005, *Presentació de la Col·lecció [Col·lecció 17]*; MACBA, Barcelona  
2004, *Laboratorio Arte Alameda*, Ciudad de México  
2004, *Muntadas Projekte (1974-2004)*. On Translation: Erinnerungsräume. Neues Museum Weserburg. Bremen. Alemania  
2003, *Macba Collection*. Itinerary. Macba. Barcelona. España  
2001, *Pep Agut / Muntadas*, Sala de Exposiciones del Instituto Cervantes de Piazza Navona, Roma  
2000, *Séptima Bienal de La Habana*. Centro de Arte Contemporáneo Wilfredo Lam;



Consejo Nacional de las Artes Plásticas. La Habana, Cuba  
1999, *Trabajos Recientes*. Galería Gabriela Mistral. Santiago, Chile  
1999, *Muntadas*. Centro Cultural de España. Montevideo, Uruguay  
1999, *Intersecciones*. Biblioteca Luis Angel Arango. Bogota, Colombia  
1998, *INSTANTCITIES - Muntadas / Zush*, Stedelijk Museum voor Actuele Kunst, Gent  
1998, *Galerie Gabrielle Maubrie*, Paris  
1998, *On Translation: The Monuments*. Museum of Contemporary Art- Ludwig Museum. Budapest, Hungary.  
1998, *Muntadas: Proyectos/ Projects*. Fundación Arte y Tecnología- Telefónica. Madrid. España  
1997, *Descoberta de la Col·lecció*, MACBA, Barcelona  
1997, *Recontres Internacionales Photographie*, Artes, 1997  
1997, *Galería Luisa Strina*, Sao Paulo  
1996, *Ecole de Beaux Arts*, Quimper  
1995, *Kent Gallery*, New York  
1995, *Arteleku*, Donostia. San Sebastián. España

# IRVING PETLIN

(b. 1954, Chicago, Il. Lives and works in Paris, France)



## **The Nile (for Sarah)**, 2011-2012

Pastel on Handmade Paper

Diptych

35 x 55 15/16 in.

89 x 142 cm.

### Notes:

*"This artist reaches us bearing the traces of lives, of times and places, which we recognize through him but would otherwise have forgotten in our rush to achieve that disembodied weightlessness which is our defensive response to the present condition of the world. . All are present here, and in such memories there is both catharsis and redemption, as Europe and America enter into and transform each other; resolving this unbearable flux into a communicable vision. "* – Edward F. Fry (1987)

# RACHEL SCHMIDHOFER

(b. 1980, Pittsburgh, PA. Lives and works in Brooklyn, NY)



**Window**, 2016  
Vintage jigsaw puzzle collage  
18 ¼ x 24 ¼ in.  
46.3 x 61.5 cm.



**Wormhole**, 2016  
Vintage jigsaw puzzle collage  
18 ¼ x 24 ¼ in.  
46.3 x 61.5 cm.

# RACHEL SCHMIDHOFER

(b. 1980, Pittsburgh, PA. Lives and works in Brooklyn, NY)

## **Big Bad Wolf**, 2015

Oil on panel

24 x 20 in.

60.9 x 50.8 cm.

*Notes:*

**Big Bad Wolf** is part of an ongoing body of work that examines domestic interiors, such as a pot of pansies on the side porch of my childhood home. The pansies are not remarkable, but the shadow they cast on the wall is intriguing. In that particular afternoon light, a wolf's head emerges from a tangled web of stems and leaves like a child's shadow puppet. I am more concerned with the effect of the object within its environment — the molding of light and the carving of space — than I am with the object itself. Toggling between visual strategies within the painting, I find myself increasingly focused on the psychological spaces between perception and reality. Spaces where larger truths may emerge.







# JUDITH SHEA

(b. 1948, Philadelphia, PA. Lives and works in New York, NY)

## him, 1993

Wood and horse hair, unique

72 x 20 x 20 in.

182.88 x 50.8 x 50.8 cm.

### Notes:

"In his book on the nude, Kenneth Clark says that being naked is simply being without clothes. The nude, according to him, is a form of art. I would put it differently: to be naked is to be oneself; to be nude is to be seen naked by others and yet not recognized for oneself. A nude has to be seen as an object in order to be a nude."

—John Berger



# KYLE STAVER

(b. Virginia, Minnesota. Lives and works in Brooklyn, NY)



## **Bad Dog on Sparta Road**, 2007

Oil on linen  
68 x 56 in.  
172.7 x 142.2 cm.

## **Flub and Tippy**, 2007

Oil on linen  
66 x 76 in.  
167.6 x 193 cm.

## **Dead Dog**, 2007

Oil on Linen  
64 x 54 in.  
162.5 x 137.1 cm.

### *Notes:*

After her brother's death Staver began the set of three paintings that together make up the largest sequence she has ever attempted. Each canvas has its own distinctive events and mood, but also links to the other panels; dogs appear in all three. Because her brother had been a biker and a Harley enthusiast, Staver wanted to use the motorcycle the way Velásquez used horses in his equestrian pictures of Spanish Hapsburg royalty: as the hero's mount. In each painting the artist's brother — who was known to friends and family as "Flub"— appears astride a motorcycle.

In the first panel, *Bad Dog on Sparta Road*, Flub is embraced by a white-clad guardian angel/biker chick as he confidently zooms past a fierce dog with bared teeth. Crisp graphic rhythms — among them handlebars and a handlebar mustache — and a downward compositional thrust endow "*Bad Dog*" with dynamism and panache. It shows a man at the peak of his confidence and power, a protector who is himself protected.

Flub, leaning back with a cigarette pinched between his fingers, dominates the central panel. He is joined only by his dog Tippy, a loyal and diminutive sidekick. The motorcycle, its wheel turned forward, is delicately balanced, about to turn a corner. The bike's rear wheel sparkles like a gilded icon while Flub's firmly rendered features project saintly gravitas.

Finally, in *Dead Dog*, Flub halts his bike to look over his shoulder at death in the form of a dog's broken body. A new companion, a dark haired woman, shares the view as the motorcycle's headlight illuminates the sepulchral gloom ahead of the road ahead. As in a Baroque painting, strong contrasts of light and dark suggest the dualities of life and death.

Although the paintings can be seen together as a cycle, Staver is mainly concerned that each image tells a strong story that can be related to the other panels. "What is important for me, as a painter," she relates, "is that the three panels hold together and have the 'gestalt' to be cohesive, without relying on pictured sequencing, as in comic books." Another element that connects the paintings is humor, something Staver finds essential; "I do think humor is terribly important in painting. It is the constant and steady reminder of our humanity; the foible aspect of being alive."

Even in working with dark material, Kyle Staver has managed to keep her sense of humor and speak from the heart. It is a vulnerable posture for a contemporary artist to take, and also a very genuine one. "I adored my brother," Staver comments, and the language of representational painting — a language she has studied, borrowed from and personalized — has allowed her to render that adoration in paint. "Her faith in the history of her medium may mark her (Staver) as a conservative," noted New York Times critic Roberta Smith, in a 2010 review, "but she is a very good painter."

*Excerpt, "Kyle: A Brother Honored" by John Seed, Huffington Post, 2012.*

# ROBERT TAPLIN

(b. 1950 CA. Lives and works in New Haven, CT)

## Punch Does a Magic Trick

2016

Milled foam, gypsum, wood

32 x 48 x 23 1/2 in.

81.2 x 121.9 x 59.69 cm.

AP, Edition of 3 to follow

Notes:

*Punch, originally Punchinello, was part of the Commedia Del'Arte cast of comic characters like Pierrot and Harlequin which we associate with the Ancien Regime before the French Revolution and painters like Watteau or, more recently, early Picasso. In his English puppet incarnation he's part of 18th century London associated with caricaturists like Rowland and McGilvray and of course in the 20th century he headlined a great English journal of satirical literature. The Punch that inspired Taplin was Giovanni Tiepelo's great set of drawings in which he inserted a kind of Venetian carnival Punchinello into an early 19th century milieu. "Punch Does a Magic Trick" finds Punch in the archetypal roll of the trickster, highly creative but terribly suspect. Is it really a bomb or just a stunt in the form of a bomb? Punch makes his living as an entertainer but as with some of our current public figures he is constantly toying with the perceived limits of his societal role.*

- RT





# JAMES WINES

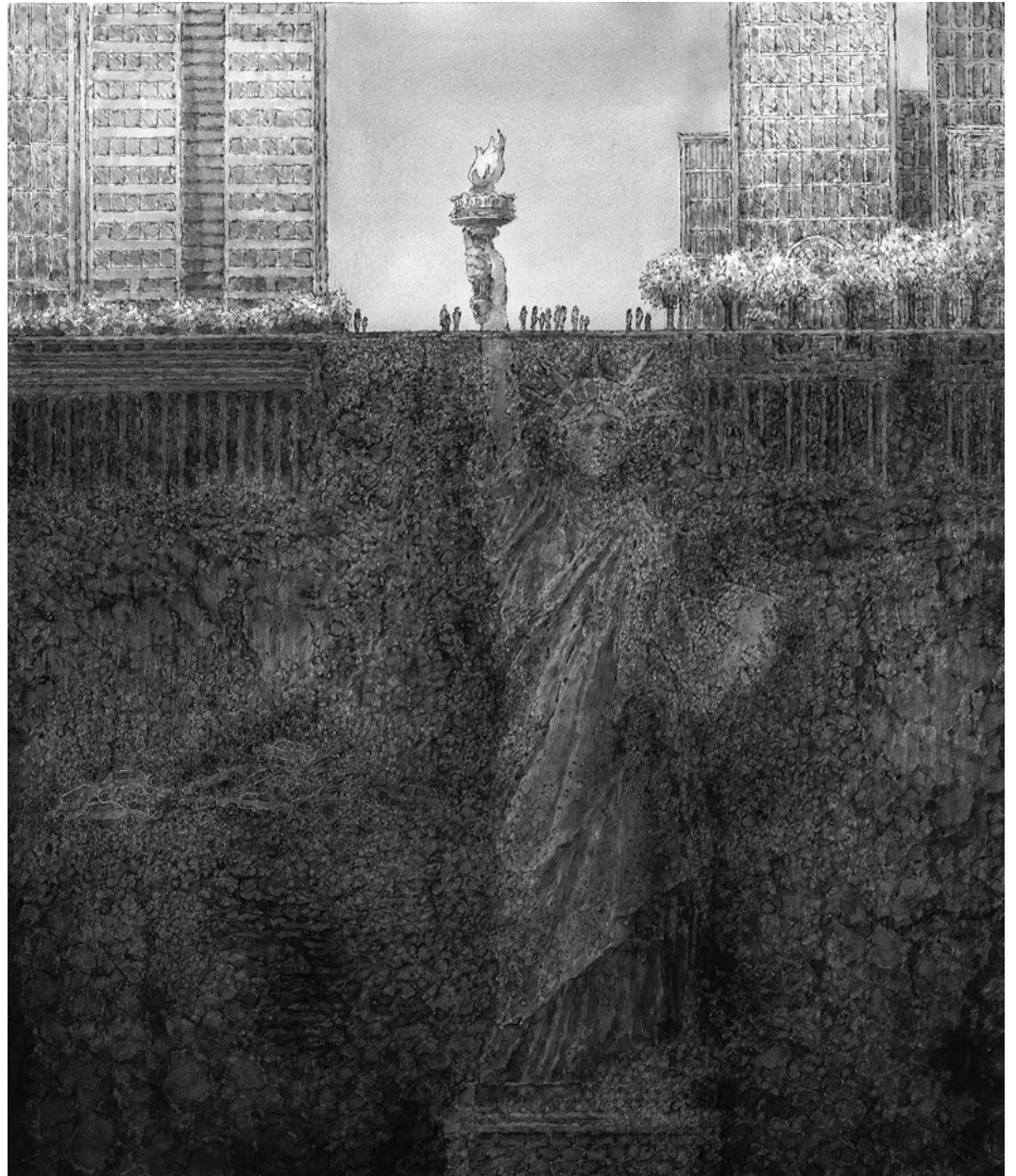
(b. 1932 New York, NY. Lives and works in New York, NY)

## Liberty Landfill Plaza, 1984 – 2017

Pen, ink, and wash on paper

24 x 18 in.

60.9 x 45.7 cm.



**K E N T**  
F i n e A r t L L C