

Wadsworth Atheneum
HARTFORD, CONNECTICUT

Spencer Finch/MATRIX 133



May 4 - August 10, 1997

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Spencer Finch/MATRIX 133

The concept of “seeing” makes a tangled impression... I look at the landscape, my gaze ranges over it, I see all sorts of distinct and indistinct movement; this impresses itself sharply on me, that is quite hazy... And now look at all that can be meant by “description of what is seen.” But this just is what is called “description of what is seen.” There is not one genuine proper case of such description...

Ludwig Wittgenstein. *Philosophical Investigations*. Basel Blackwell (Oxford), 1965, p. 200.

I.

Spencer Finch is a New York-based artist whose poetic and often humorous work is focused on the contingencies of human vision. Finch employs a wide range of strategies—from performance and video to painting and drawing—to create work that addresses the ways in which subjectivity, memory and language inform the act of seeing. Most often, the artist explores these themes by focusing on important historical landmarks and events as sites of collective memory. Finch’s work grows out of his own carefully-structured experiences at selected locations, such as the Grand Canyon, the Aegean Sea, the desert highway outside Las Vegas, Cape Canaveral in Florida, Bellevue Hospital in New York City, Sigmund Freud’s home in Vienna, and the battlefields at Antietam, Little Big Horn, and Waterloo.

When considered together, Finch’s paintings and drawings—many of which were created *en plein air* in the nineteenth-century tradition of the artist as sojourner—begin to take on the qualities of a visual travel diary. The titles and dates of each work imply a series of journeys and document an array of destinations. Finch, however, is more of a philosopher than a tourist. He is primarily concerned with the larger theoretical issues of seeing, remembering and representing rather than with the specific qualities of each of the places visited.

II.

Upon entering the MATRIX space, the viewer first encounters **Bellevue Hospital (morning effect, noon effect, afternoon effect, late afternoon effect, evening effect, February 3, 1995, New York City)**, a series of five watercolor and ink drawings hung in a horizontal row and mounted individually in simple wooden frames. Each white sheet of paper contains a single color image of the pupil and iris of the artist's left eye drawn slightly larger than actual size. These *trompe l'oeil* renderings were made at different times during the course of one day on the street outside of Manhattan's legendary Bellevue Hospital.

With "Bellevue" as the object of his gaze, Finch creates a linguistic pun on the hospital's name—"beautiful view." In referencing an institution known (albeit erroneously) in the culture at large primarily as a mental health facility, Finch also points to the deep connections between vision and psychology. The ways in which we move through the world, Finch would argue, are based not on what we see, but on how we understand (or fail to understand) the meanings of what we see. In order for us to access the social dimensions of vision, psychology must pick up where physiology leaves off.

With understated simplicity, these five drawings raise the complex theoretical questions at the heart of Finch's project. In order to draw his own irises and pupils, the artist actually had to look at himself looking. With the aid of mirrors, Finch attempted the impossible task of representing the act of seeing. The artist has stated: "There is always a paradox inherent in vision, an impossible desire to see yourself seeing. A lot of my work probes this tension: to want to see, but not being able to."¹

Much of Finch's enterprise grows out of this self-imposed philosophical conundrum, and his choice of subject matter underscores his fundamental skepticism about the very possibility of representation. Finch has endeavored to create visual analogues to such elusive subjects as near total darkness, zero visibility fog and mist, desert highway mirages, and the sense of smell. Exploring the limitations of human perception, Finch's art is as much about *not seeing* as it is about *seeing*.

III.

Finch attempts to translate particular aspects of sensory experience in selected environments through the language of color. In doing so, he reminds us that experiences and memories of color are deeply subjective. Inspired in part by Ludwig Wittgenstein's (1889-1951) pioneering philosophical treatise **Remarks on Color**, Finch reminds us that our perception of color is in constant flux, continuously filtered through comparisons, personal judgments, linguistic descriptions and myriad other factors. What, for example, is "blue"? Is it at all possible to answer such a question? Could the specific qualities of "blue" be described to a blind person? In trying to do so, each of us, no doubt would provide different descriptions based upon our own impressions.

Finch's intensely analytical observations of color lead to ironic works of art. "They look like abstract works in the grand old monochrome tradition," says Finch. "But actually they are quite realistic depictions of a situation, even though it may be a somewhat unusual one."² Having arrived at an artistic vocabulary shared by abstract painting, Finch inherits a loaded set of art historical associations. The history of abstract painting in the twentieth century is a long and complex one. Under Modernism, much abstract art attempted to provide visual equivalents to timeless, universal truths. Engaged in a quasi-religious endeavor, many abstract painters in the first half of the century wanted to make paintings that existed outside of the specifics of real time and real space. A series of floating fields of color in the work of an artist like Mark Rothko (1903-1970), for instance, intended to signify something akin to spiritual transcendence.

Contrary to the rhetorically inflated claims of much historical abstraction, Finch's work is always representational, rooted in the artist's own experiences of the world, grounded in careful observation, and framed by specific references to time and place. His titles, for example, consist of simple descriptions of the subject matter and are always identified by the year, month, day, and, often, the time of day they were created.

In fact, the notion of temporal experience is central to Finch's project. Often, the artist works in a serial format, approaching one subject or theme at different points during the day or night. Emphasizing change over time, Finch is very much invested in giving the viewer the ability to observe the varying images that result from repeated attempts to capture the same subject (the multiple shades of black and brown identified as darkness, for instance). This working methodology

acknowledges the futility of striving for a fixed or accurate representation of any subject matter. "To make an honest picture, you have to fail and fail repeatedly," says Finch, "because you can never capture how something actually looks. The more times you fail, the more honest the final result."³

The artist has, for example, executed a number of color studies *in situ* at the Grand Canyon, where he tried to capture the color of the inside of his eyelids at different times of day with his eyes closed. Much like the Bellevue Hospital drawings, **Grand Canyon (from Valhalla Plateau with my eyes closed, morning, late morning, noon, evening effects, October 16/17, 1995)**, examines the mechanics of vision itself. Standing at the rim of one of the world's quintessential examples of sublime landscape, Finch simply chose *not* to look. With characteristic iconoclasm, he refused to contribute to the surfeit of images (in paintings, postcards, holiday snapshots, IMAX films, etc.) already in circulation.

Finch's work reflects his conviction that our understanding of the world is always mediated through inadequate forms of visual representation: "The desire is there to renounce visuality altogether, to make the ultimate blank image," Finch has stated. "I guess I often question the very fundamentals of what it means to make a picture....But there is an obligation to create something, something which gives a physical presence to something else, and then the very impossibility of doing it."⁴

Underscoring this basic conviction, the artist tries to represent particular subjects that defy conventional visual logic. Often, there is a strategic resonance to Finch's combination of location and subject matter. Growing out of his series of fog paintings, **Mist (Loch Ness, Scotland, March 22, 1997)**, examines a characteristic feature of the landscape at the infamous Scottish lake. Mist, like fog, obscures the appearance of the landscape. Indeed, a representation of mist seems a fitting image of Loch Ness, the dark waters of which are thought to conceal a mythic monster. Similarly, **Six Mirages (on the highway leaving Las Vegas, October 15, 1995)** registers Finch's efforts to capture a type of optical illusion (mirages have the appearance of wavy pools of water rising off the pavement and are produced by the bending or reflecting of light rays in pockets of heated air) on Route 15 leaving Las Vegas, Nevada. The city, a bustling neon oasis rising up in the middle of the Mojave desert, is both strangely artificial and mirage-like, having made its name trading in illusion, fantasy and false promises.

IV.

In all things, Finch champions complexity over simplicity, obscurity over clarity. This kind of thinking informs the artist's approach to historical themes, as well. For Finch, history can only be constituted through a web of interconnected impressions, subjective memories, and fleeting associations. In working through historical themes, he emphasizes those situations where a degree of uncertainty undermines any confident sense of knowing.

Sky (over Cape Canaveral, August 31, 1994) consists of a small blue square of acrylic paint centered on a sheet of white paper. Working outdoors near the NASA launch pad with the aid of location coordinates provided by the space agency and a self-made precision siting device, Finch was able to determine the exact point in the sky where the space shuttle *Challenger* exploded in January 1986. Mixing the pigments *in situ*, the artist endeavored to match the color (as it appeared to him on a given day eight years after the disaster) of the particular patch of blue sky where the explosion happened. Returning to his New York studio, Finch used the paint to create the three-centimeter-square painting, which represents one square kilometer of Florida sky 46,000 feet above the surface of the earth.

For all of its conscientious specificity, the tiny painting is little more than a color sample, apparently offering little or no information of value about this iconic event in our collective cultural memory. The small painting, however, intends to allude to the complexity and ambiguity of its subject. Barely visible to the naked eye, the actual event was almost totally obscured by the distance of the shuttle from the ground and the cloud of white smoke signaling the explosion. Understandably, many of the individuals gathered near the site to witness the launch did not fully comprehend what had happened until minutes after the disaster. In visual terms, the event was largely inaccessible. (The images featured in the media relied almost exclusively on tele-photo lenses and photographic enlargements.)

V.

Much of Finch's work is concerned with the ways in which the photographic image structures historical memory. Not surprisingly, Finch is suspicious of the camera and maintains an ambivalent relationship to photographic technology. He recognizes the camera's deceptive ability to fix single images in time and acknowledges that the results, while often useful, are dangerously reductive. "At one point, I really thought of the camera as the enemy," Finch admits. "It claims to give us easy answers to big questions, but those answers are far too simplistic."⁵

Finch has made a series of works based on his travels to Civil War battlegrounds throughout the eastern United States, including *Antietam (from the cornfield, July 12, 1991)*, *Harper's Ferry (from the Maryland shore, July 12, 1991)*, and *Spotsylvania (from the Bloody Angle, July 13, 1991)*. Adopting the ritualized practices of the contemporary tourist, Finch chose to examine aspects of Civil War history through the lens of a camera. Using a primitive "pinhole" camera, made by artist Paul Ramírez Jonas, Finch was intentionally burdened with an apparatus far less sophisticated than those of his fellow tourists. As usual, however, the nexus between the medium and the subject matter is telling. The Civil War (1861-1865) was the first war in history that was recorded by photographs that were, in turn, made accessible to the general public. For Finch, the Civil War marks a turning point in how we comprehend history. "The images of the Civil War have a tremendous impact on how we think about the history of that event," Finch has said. "Our impressions of the American Revolution, for instance, seem fundamentally different. Lincoln, because he was photographed, seems more knowable than Washington, who was not photographed."⁶

In a sophisticated conceptual maneuver, Finch decided to leave the photographs he and Ramírez Jonas made of the battle sites in a perpetual state of arrested potential. He sealed the individual images—totally undeveloped—in light-tight, black matte boxes, which he then mounted on the wall. Not only does the box keep the photographic paper out of sight, it also raises a more troubling dilemma. Theoretically the sheet could be removed from the box and developed. Opening the box under normal exhibition

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PLEASE NOTE:

Spencer Finch will present an informal MATRIX Lecture in The Hartford Courant Room on Sunday May 4, 1997 at 2:00p.m. A reception in honor of the artist will follow.

James Rondeau will present a gallery talk on Tuesday May 27 and Tuesday July 8, 1997. All gallery talks are at noon, and all events are free with museum admission.

conditions, however, would expose the latent image to light, and therefore, destroy it. Withholding the photograph, the artist intends to return some of the mystery to the events depicted. Says Finch: "I began to think of those great Civil War photographs as a kind of desecration. I wanted to return the sites to themselves. I also wanted to displace the tyranny of the camera with the freedom of the viewer's imagination."⁷

Refusing to accept photographic processes on their own terms, the artist has repeatedly turned to specific historical moments in the nineteenth century that are contemporaneous with the roots of photographic technology. **Self-Portrait as Crazy Horse (Hartford, Connecticut, April 28, 1997)** is a performance-based piece created on site for this MATRIX exhibition.⁸ Here, Finch continues to work out his ambivalent relationship to photographic processes. For over eight hours, Finch stood motionless in the MATRIX space in front of a wall coated with photo-sensitive chemicals.⁹ While "posing," he was illuminated by several lights; the result is a life-size, ghost-like image of the artist that is at once a record of light and the passage of time.

In referring to Crazy Horse (c.1840-1877), Finch brings to mind an array of associations, both historical and mythical. Crazy Horse, the chief of the Ogala Sioux nation, is most often remembered for his crushing defeat of General George Custer's Seventh Cavalry at the Battle of Little Big Horn in 1876. The Sioux leader is also remembered, however, for his legendary aversion to photography. He refused to have his picture "taken," and, indeed, no authenticated photographs of Crazy Horse exist. "Why should you wish to shorten my life by taking from me my shadow?," he is reputed to have asked.¹⁰ Finch's slow and crude self-portrait, made without the use of the camera, expresses a deep-seated ambivalence about image-making and loosely references the belief that to "shoot" a picture is to "kill" the subject.

VI.

The metaphor of the stolen shadow is useful in understanding Finch's approach to the larger problems of representation. Shadows—like fog, mist and darkness—can conceal. At the same time, however, a shadow can register the fleeting presence of a figure or an object, giving form to what is absent or unseen. The metaphor has great resonance within the context of modern psychology, as well. Psychoanalysis, in particular, is the study of the concealed, unknown, or unseen workings of the human mind. In a recent series—emblematic of Finch's approach to subject matter and location—the artist studied the play of light and shadow in the home of the legendary founder of modern psychology, Sigmund Freud (1856-1939).

Ceiling (above Freud's couch, morning effect, 19 Berggasse, Vienna, Austria, February 18, 1994) is a fresco on wood panel, one of a series of three that Finch has made of the subject. Extending his interest in exploring issues of vision through metaphors of psychology, Finch traveled to Vienna to gain access to the room in Freud's house in which the famed psychiatrist received and treated patients. There, Finch focused on the portion of the ceiling directly above the place where a patient would have reclined (over a half-century ago) on Freud's couch. Placing the viewer of the painting in the position of the analysand, Finch recorded the color, tone and texture of the area of the ceiling where the patient's eyes would have fallen if they were lying on their back. Made in the morning, at noon and in the afternoon, the hues of each painting vary from pinkish- to dark-gray.

"I wanted to make a completely empty picture," Finch says of the Freud series. "Empty of meaning, even empty of the meaning of abstraction, so I thought I would make a picture of a wall or a ceiling, something which we don't look *at*, but which enters our field of vision in an involuntary way and engenders a sort of stare because it is really just a backdrop or a screen."¹¹ Although hundreds of pairs of eyes were trained on this inconspicuous piece of architecture over the course of many years, few individuals would have focused their attention on the ceiling itself. While these patients looked upward, they were presumably engaged in an intensely introspective endeavor. The result of an examination of this peculiar historical site is an intensely charged but ultimately void image.

The elliptical shape of the Freud panels is based on studies of the field of vision made by the English artist and writer John Ruskin (1819-1900). In keeping with a larger nineteenth-century attraction to the empirical study of human activity, Ruskin longed for a factual, geometric representation of the shape and size of the area that an individual can see. After much theorizing, Ruskin concluded that the visual field was shaped like an ellipse, the size of which would vary depending upon the distance between the viewer and the object of vision. (In reality, the human field of vision is marked by imperfect shapes and irregular borders, quite unlike the clean geometry of an ellipse.) Ruskin's proposed template, however, provides a rich metaphor for Finch, a method by which "the form of the panels could be imbued with content about seeing."¹²

Finch adopted the elliptical format for another series of paintings based on the myth of Icarus. A tragic figure of Greek mythology, Icarus was punished by the gods for his presumptuous attempts to exceed human limitations. In a material reference to the fate of Icarus, who fell to his death when the wax of his man-made wings melted as he flew too near the sun, the works are painted with a combination of oil paint and wax. The paintings take as their subject what Icarus might have seen as he fell to his death and are based upon color studies that Finch made from the window of a small plane in Greece that simulated Icarus's fabled flight. **Sky (over the Ikarian Sea, March 25, 1996) #1**, on view in MATRIX, is a cobalt-blue monochrome representing the smooth-sailing trajectory of the flight before disaster strikes.¹³ Like the *Challenger* painting, the first panel of the Icarus series is based on a deceptively simple representation of a serene blue sky. Both panels, however, consciously reference a grand ambition which resulted in dramatic failure.

VII.

According to myth, Icarus ignored the warnings of his father Daedalus and flew too high simply because he wanted to enjoy the splendor of the sun and the open sky. As tempting as this prospect may seem, Icarus's story cautions us to remember that flying is outside the realm of human possibility. In his book **Techniques of the Observer** (1991), art historian Jonathon Crary describes a group of scientists in the nineteenth century, modern-day Icaruses who severely damaged their eyesight by willfully staring into the sun in the course of their research on retinal afterimages. One individual went blind permanently. In both cases, the desire to experience the glory of the sun remained compelling in spite of the inevitability of a certain kind of failure. Finch recognizes the beauty to be found in such a paradox and its relevance to art-making. Recalling a statement by the German dramatist Bertolt Brecht (1898-1956) "To be an artist is to fail," Finch writes: "What I think Brecht had in mind was art that does not achieve its ambition, that does not...unify spirit and matter, but which in its very failure points to a possibility that is beyond the realm of representation..."¹⁴ Indeed, the work of Spencer Finch reminds us that what we *do not* or *cannot* see proves endlessly captivating.

James Rondeau
Assistant Curator
of Contemporary Art

Notes

- ¹ Spencer Finch, as quoted in Daniel Birnbaum and Sven-Olov Wallenstein, p. 2.
- ² *ibid.*
- ³ Spencer Finch, in conversation with James Rondeau, April 16, 1997.
- ⁴ Spencer Finch, as quoted in Daniel Birnbaum and Sven-Olov Wallenstein, *op. cit.*
- ⁵ Spencer Finch, in conversation with JR, April 16, 1997.
- ⁶ Spencer Finch, in a fax to JR, April 21, 1997.
- ⁷ *ibid.*
- ⁸ The presentation of **Self Portrait as Crazy Horse** in *MATRIX* marks the third exhibition of the work. It was first realized on March 18, 1994 (6:03 a.m. - 6:06 p.m.) at the Thomas Nordanstad Gallery in New York City. It was also exhibited in Sweden in January, 1995. For both performances, however, Finch relied on natural light, standing motionless in the gallery from sunrise to sunset. In the windowless *MATRIX* space, Finch created the piece using artificial light.
- ⁹ A portion of the wall is first coated with gesso and then painted with cyanotype emulsion.
- ¹⁰ Evan S. Connell. *Son of Morning Star: Custer and Little Big Horn*. North Point Press (San Francisco), 1984, p. 72.
- ¹¹ Spencer Finch, in a fax to JR, April 21, 1997.
- ¹² Spencer Finch, in conversation with JR, April 16, 1997.
- ¹³ The composition of all seven panels is based on the changing ratios of the blue of the sky to the blue of the sea. Starting with the second panel, Finch introduces a horizon line marking the division between the sky and the sea. With each successive panel, as Icarus begins to fall, the area of indigo blue representing the sea increases in size as the area of cobalt blue representing the sky decreases. The horizon line rotates wildly from image to image, mimicking the vertiginous effects of a free fall. The last panel, representing the moment of Icarus's crash, is a monochromatic image of the indigo blue representing the color of the sea.
- ¹⁴ Spencer Finch. "Amnesia and Saying Nothing," p. 47.

Spencer Finch was born in New Haven, CT in 1962. He received a B.A. in Comparative Literature from Hamilton College in Clinton, New York in 1985 and an M.F.A in Sculpture from the Rhode Island School of Design in 1989. The artist lives and works in Brooklyn, New York.

Works in MATRIX:

Antietam (from the cornfield, July 12, 1991), 1991, latent photograph in light-tight box, 9" x 11"; **Harper's Ferry (from the Maryland shore, July 12, 1991)**, 1991, latent photograph in light-tight box, 9" x 11"; **Spotsylvania (from the Bloody Angle, July 13, 1991)**, 1991, latent photograph in light-tight box, 9" x 11"; **Ceiling (above Freud's couch, morning effect, 19 Berggasse, Vienna, Austria, February 18, 1994)**, 1994, fresco on wood panel, 44" x 63"; **Gray Effect (60 seconds at Waterloo, February 21, 1994)**, 1994, dyed nylon waved for 60 seconds at Waterloo Battlefield, Belgium, 48" x 60"; **Sky (over Cape Canaveral, August 31, 1994)**, 1994, acrylic on paper, 9" x 9"; **Odor (Metropolitan Museum of Art, Van Gogh's *Iris*s)**, 1995, pastel on paper, 17" x 17"; **Odor (Museum of Modern Art, Reinhardt's *Abstract Painting*)**, 1995, pastel on paper, 17" x 17"; **Bellevue Hospital (morning effect, February 3, 1995, New York City)**, 1995, watercolor and ink on paper, 12" x 9", Collection of Mr. and Mrs. Charles H. Carpenter, Jr.; **Bellevue Hospital (noon effect, February 3, 1995, New York City)**, 1995, watercolor and ink on paper, 12" x 9", Collection of Mr. and Mrs. Charles H. Carpenter, Jr.; **Bellevue Hospital (afternoon effect, February 3, 1995, New York City)**, 1995, watercolor and ink on paper, 12" x 9", Collection of Mr. and Mrs. Charles H. Carpenter, Jr.; **Bellevue Hospital (late afternoon effect, February 3, 1995, New York City)**, 1995, watercolor and ink on paper, 12" x 9", Collection of Mr. and Mrs. Charles H. Carpenter, Jr.; **Bellevue Hospital (evening effect, February 3, 1995, New York City)**, 1995, watercolor and ink on paper, 12" x 9", Collection of Mr. and Mrs. Charles H. Carpenter, Jr.; **Six Mirages (on the highway leaving Las Vegas, October 15, 1995)**, 1995, watercolor on paper, 26" x 47", Collection A.G. Rosen, Wayne, New Jersey; **Grand Canyon (from Valhalla Plateau with my eyes closed, morning, late morning, noon, evening effects, October 16/17, 1995)**, 1995, ink on paper, 21" x 99"; **Sky (over the Ikarian Sea, March 25, 1996) #1**, 1996, beeswax, pigment, and oil paint on panel, 70" x 47"; **Mist (Loch Ness, Scotland, March 22, 1997)**, 1997, acrylic wash on silkscreen, 32" x 42"; **Darkness (studio wall, Brooklyn, April 6, 1997)**, 1997, encaustic and oil on wood panel, 33" x 33"; **Darkness (studio wall, Brooklyn, April 9, 1997)**, 1997, encaustic and oil on wood panel, 33" x 33"; **Darkness (studio wall, Brooklyn, April 14, 1997)**, 1997, encaustic and oil on wood panel, 33" x 33"; **Self-Portrait as Crazy Horse (Hartford, Connecticut, April 28, 1997)**, 1993-97, cyanotype emulsion on gessoed wall, dimensions variable.

Unless otherwise noted, all works are collection of the artist and lent courtesy of Postmasters Gallery, NYC.

Selected One-Person Exhibitions:

Tomoko Liguori Gallery, NYC '92; Thomas Nordanstad Gallery, NYC '94; Postmasters Gallery, NYC '94, '95, '97; Collective Gallery, Edinburgh, Scotland '95; Gallery Adlercreutz-Björkholmen, Stockholm, Sweden '95; Gallery Roger Björkholmen, Stockholm, Sweden '96.

Selected Group Exhibitions:

Langston Hughes Center for the Arts, Providence, RI '89; BACA Downtown, NYC '90, '91; 142 Greene Street, NYC *Unlearning* '92; Four Walls, NYC *Vacation Show* '92; Postmasters Gallery, NYC *Mortality Cafe* '92; Real Art Ways, Hartford, CT *Literal Truth* (with Paul Ramírez Jonas) '93; Tomoko Liguori Gallery, NYC *New Prints and Multiples* '93; Sandra Gering Gallery, NYC *add HOT WATER* '93; Washburn Gallery, NYC *A Collector's Choice* '93; Thomas Nordanstad Gallery, NYC *Traces...* '93; Tomoko Liguori Gallery, NYC *Things you can't remember/ things you can't forget* '93; Exhibition Hall Mánes, Prague, Czech Republic *The Cave of Making* '94; Sandra Gering Gallery, NYC *Part II* '94; The Aldrich Museum of Contemporary Art, Ridgefield, CT *Promising Suspects* '94; Center for the Arts, San Francisco, CA *Four Views from the Earth* '95; Thomas Nordanstad Gallery, NYC '95; Yale University/Norfolk Art Program, CT *Norfolk* '95; The Sculpture Center, NYC *Looky Loo* '95; C/O Gallery, Oslo, Norway *Between the Acts* '96 (Traveled also to Ice Box, Athens, Greece '96); Northern Illinois University Art Gallery, Chicago, IL *Clarity* '96; Richard Heller Gallery, Santa Monica, CA *A Scattering Matrix* '96; The Carnegie Museum of Art, Pittsburgh, PA *The Charles Carpenter Collection* '96 (Traveled also to the Whitney Museum of American Art, NYC '97).

Selected Public Projects/Performances:

Twinkie Smashing (street performance) Providence, RI '88; Benefit Street Post Office, Providence RI *Book Smelling* (with Paul Ramírez Jonas) '89; Brown University, Providence, RI *Containment* (with Paul Ramírez Jonas) '89; The New York Aquarium at Coney Island, Brooklyn *45 Questions About Water* (a participatory mural project) '90; Dixon Place, NYC *The Death of Anton Webern* '90; 142 Greene Street, NYC *Enemies of Promise* (with Paul Ramírez Jonas) '91; Creative Time, NYC *Masterpieces with the Director* (an audio tour of the Metropolitan Museum of Art, NYC with Paul Ramírez Jonas) '91; Jack Tilton Gallery, NYC *Telephone* (with Paul Ramírez Jonas) '92; Real Art Ways, Hartford, CT *Applesauce* (with Paul Ramírez Jonas) '93; Gramercy Hotel, NYC *Apples and Oranges* (with Paul Ramírez Jonas) '96.

Selected Bibliography by Spencer Finch:

"The Cave of Making," (brochure published in conjunction with the exhibition *Whirligig*, by Paul Ramírez Jonas at White Columns, NYC), 1992, n.p.

"Amnesia and Saying Nothing," *Real Life* (Los Angeles) no.23 (Autumn 1994), p. 46+.

"Piet Mondrian 1870-1944: Museum of Modern Art, NYC," (exhibition review) *zingmagazine* (Summer 1996), p. 196+.

"Edward Hopper and the American Imagination: Whitney Museum of American Art, NYC," (exhibition review) *zingmagazine* (Autumn 1995), n.p.

"Mo' Picasso at MoMA," (exhibition review) *zingmagazine* (Winter 1997), p. 157+.

Selected Bibliography about Spencer Finch:

"Answering Art," (in "Goings On About Town") *The New Yorker* (July 8, 1991), p. 12.

Collins, Glenn. "Making an Art of the Met Tour," *The New York Times* (September 26, 1991), p. C15.

Glueck, Grace. "Gallery Watch," *The New York Observer* vol.6 no.34 (October 5, 1992), p.22.

Levin, Kim. "Art in Brief," *The Village Voice* vol.37 no.43 (October 27, 1992), p. 83.

Rosenberg, Barry. *Promising Suspects* (exhibition catalogue) The Aldrich Museum of Contemporary Art (Ridgefield, CT), 1994, n.p.

Birnbaum, Daniel and Wallenstein, Sven-Olov. "Spencer Finch at Aldercreutz-Björkholmen, Stockholm: In the Labyrinth of Perception," (a conversation with the artist) *Material/Journal of Contemporary Art* (Sweden) no.25 (1995), p. 2+.

Rayfiel, Thomas. *Spencer Finch* (exhibition catalogue), Collective Gallery (Edinburgh, Scotland), 1995, n.p.

Levin, Kim. "Spencer Finch/Christian Schumann/Janine Antoni," (in "Choices: Art Galleries") *The Village Voice* vol.40 no.14 (April 4, 1995), p. 68.

Henry, Clare. "Spencer Finch at Collective Gallery," *The Glasgow Herald* (Scotland) (August 16, 1995), p. 14.

Montgomery, Robert. "In the Pink," *The List* (Glasgow and Edinburgh Events Guide) no.26 (August 25 - September 7, 1995), p.65.

Flowers, Clare. "Galleries," *The Scotsman* (Edinburgh) (Monday supplement, August 28, 1995), p. 9.

Gooding, Mel. "Sense and Sensibility," *Art Monthly* (UK) no.190 (October 1995), p.8+.

Cash, Stephanie. "Spencer Finch at Postmasters," *Art in America* vol.83 no.11 (November 1995), p. 125+.

Findlay, Judith. "Spencer Finch," *Flash Art* vol.28 no.185 (November/December 1995), p. 130.

Fioretos, Aris. "Finch's Disregard," *Kris* (Stockholm, Sweden) no.49-50 (1996), p. 90+.

Camper, Fred. "Focus on the Invisible," *The Reader* (Chicago) vol.25 no.26 (April 5, 1996), n.p.

Hixson, Kathryn. "Clarity," *New Art Examiner* vol.23 no.9 (May 1996), p. 42+.