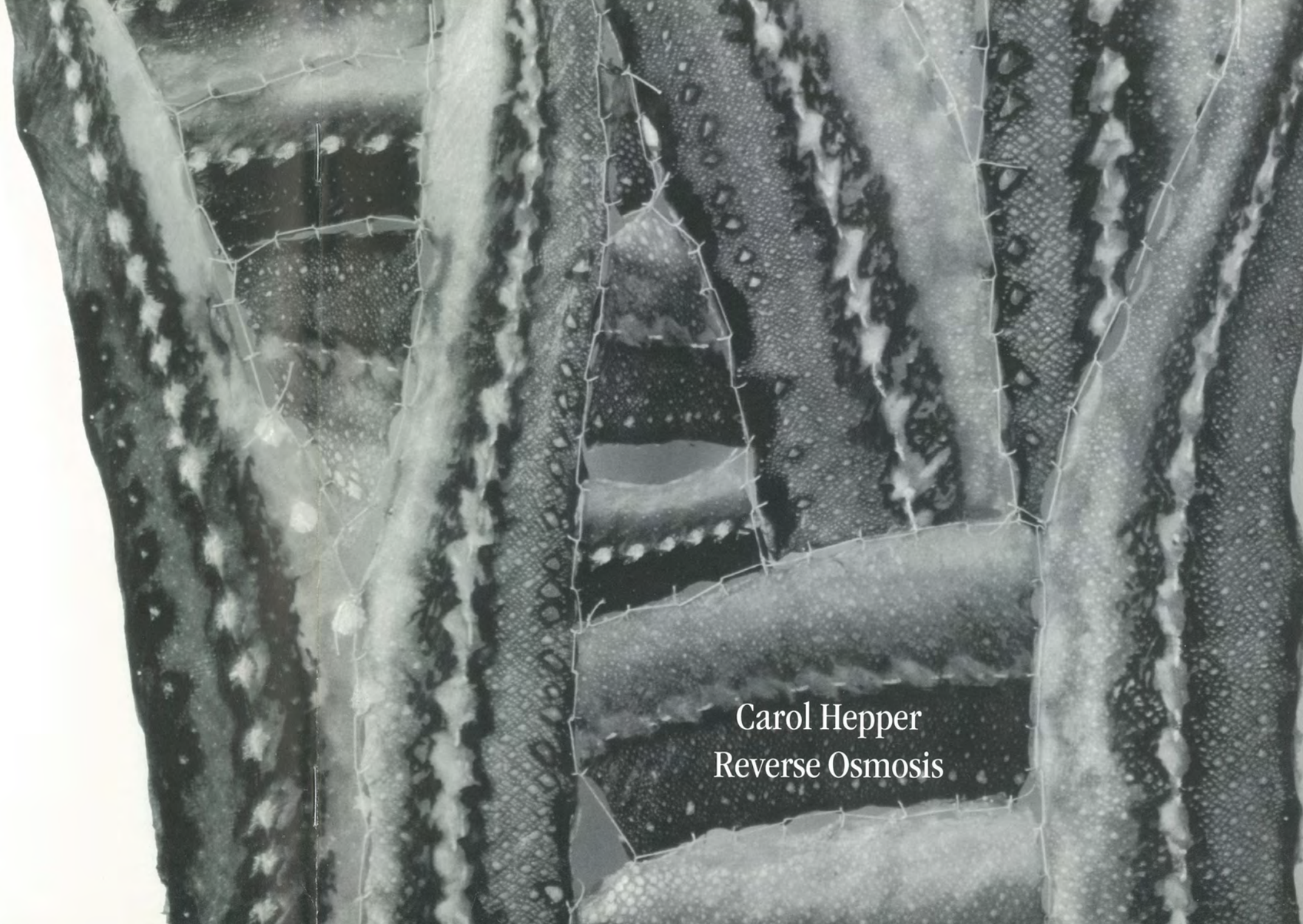
Carol Hepper
Reverse Osmosis

October 22-November 19, 2000
Essay by Stuart Horodner

Art Gallery
Williams Center for the Arts
Lafayette College
Easton, Pennsylvania 18042



Carol Hepper
Reverse Osmosis

Acknowledgments

I would like to thank Michiko Okaya for her professional organization of this exhibition. It has been a pleasure to work with her.

Much of the work in this show was done during my residency at Dartmouth College's artist-in-residence program in the summer of 2000. I would like to thank Gerald Auten, director, Studio Art Exhibition Program, Dartmouth College, and all those who helped make my time there so productive.

I would like to extend a special thank you to Stuart Horodner for the essay that accompanies this catalogue, and to Eileen Myles for permission to reprint the haiku originally published in *Art Issues*.

Carol Hepper
New York City
October 2000

Reverse Osmosis, the exhibition of new works by Carol Hepper, is held in conjunction with Molissa Fenley's dance performance November 3 at the Williams Center for the Arts. Working in collaboration with Fenley, Hepper created *Island*, a large stretched and painted fish skin painting for a dance production by Fenley. The dance, also called *Island*, premiered at The Kitchen, New York City, in February.

Many thanks to Carol Hepper for her gracious cooperation in the project. Thanks also to Ron and Bob of Mechanical Trades, Bucknell University Gallery Director Stuart Horodner, and College Editor Stevie O. Daniels.

Michiko Okaya
Gallery Director

The Detwiller Visiting Artist Series

The Detwiller Visiting Artist Series was established in 1980 to invite distinguished artists to visit and exhibit at Lafayette College. The series is named in honor of Frederick Knecht Detwiller, an Easton native and Lafayette College graduate (1904). Admitted to the bar after graduating from New York Law School, Detwiller also pursued his painting and printmaking interests. He returned to Lafayette College as artist-in-residence from 1948-53. His association with the arts continues through an endowment established in his name that funds the visiting artist series and partially supports the gallery's exhibition programs.

DETWILLER ARTISTS

Carol Hepper (2000)
Al Loving (1998)
Robert Blackburn (1994)
William King (1989)
Michael Goldberg (1988)
Joseph Haske (1987)
Nancy Hagin (1986)
Ibram Lassaw (1983)
Williams Fares (1982)
Jane Freilicher (1981)
Clarence Holbrook Carter (1980)

Carol Hepper

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All Together Now

Fig. 1. *Lunar Chamber*, 1983, hide, willow, 65 x 76 x 60 in.

Carol Hepper is a unique American sculptor, born and raised in South Dakota, and *not* educated in the specialized art school systems that turn out hungry young professionals today. In part, her academy was the world of ranching, with its exhausting physical demands and complete ease with animals and procedures of caretaking life and processing death. Her participation in the art world of the 1980s, including showing her work with an international group of sculptors known for an attention to craft bordering on wizardry (John Duff, Martin Puryear, and Richard Deacon), rounded out her training. The works she has produced during the past 20 years makes the value of these distinct experiences abundantly clear.

The sculptures which helped announce her to the New York scene were makeshift tents and tepees made of bent branches and translucent animal hides, included in the Solomon R. Guggenheim Museum's "New Perspectives in American Art" exhibition in 1983. These were provisional dwellings or resting stations, open and vulnerable to the elements, although in the context of an uptown museum, "the elements" included viewers, critics, and collectors. These structures were made with materials at hand, perfectly site specific if you find yourself on the prairie (figs. 1 and 2).

Straddling categories of sculpture and architecture, these works established early on an in-between-ness that Hepper is currently exploiting in recent sculptures that freely borrow strategies of painting. Critic George Melrod, in an article about her work of the 1980s, pinpointed this courting of duality; seeing Hepper's production as "a tight knot of deftly balanced dichotomies: nature/artifice, interior/exterior, perishable/permanent, contemporary/ancient, artless/artful, factual/instinctive, and personal/collective."[1] This shopping list of qualities and contexts defines Hepper's work at any stage of her development: the early fish skin works (fig. 3); the curvaceous bundled and bent willow branch pieces of the late 1980s (figs. 7 and 8); the visceral animal-hide and found-object constructions of the early 1990s (figs. 9 and 10); the large-scale public works using plumbing joints and copper tubing (figs. 15 and 16); and the recent fish skin works.

I visited Carol at her home in the Catskill Mountains as she was preparing to leave for her residency at Dartmouth College (where many works included in the Lafayette College exhibition were made). We talked about the fish paintings that she created at the Portland Institute for Contemporary Art in 1996, and the exhibition at Frederike Taylor/TZ' Art Gallery (New York City) which was on view in Manhattan while her collaboration with dancer Molissa Fenley premiered at The Kitchen.[2] Interestingly, throughout this period, she was rebuilding several stone walls that had collapsed at the periphery of her property. She had been teaching herself how to stack the lichen-covered pieces of bluestone into a stable, waist-high structure, while upstairs in the

Fig. 2. Foreground: *Three Chambers*, 1982, "New Perspectives in American Art: 1983 Exxon National Exhibition," Solomon R. Guggenheim Museum, New York City.

Fig. 3. *Mask*, 1986, red snapper skin, mixed media, 14 x 6 x 8 in.

attic, fish skins that had been cured, stitched together, and pinned to plywood were drying. In each case, a time-consuming process fixed intuitive rhythms of textured solids with elaborate hollows trapped in between (figs. 4 and 5).

Art works and discussions with artists yield networks of associations—to film, literature, and of course, other art. One which came as I watched Carol tending to several grayish pelts in an aquatic bath (a crumbled wall visible over her shoulder) was Robert Frost's well-known poem "Mending Wall."[3] It offers images of repeatedly negotiated boundaries, challenges to tradition, and finally, acceptance of self.

Fig. 4. Bluestone wall.

Fig. 5. Carol Hepper working on *Percussion*.

Something there is that doesn't love a wall

In the catalog essay for his exhibition, "Painting Function: Making It Real," curator and critic Saul Ostrow writes, "Sometime between 1957 and 1962 abstract art made the transition from being a mode of representation to being a thing in the world."[4] Robert Ryman and Noel Dolla, for example, have produced a steady inquiry into the available options of surface, support, and medium. Frank Stella has created increasingly more baroque and dynamic wall works, claiming, "I don't know how I got into sculpture. I liked its physicality, that's the only reason...The paintings got sculptural because the forms got more complicated. I've learned to weave in and out."[5]

So while many painters love the wall, they have also consistently attempted to get beyond it by developing strategies to *make* paintings as opposed to *painting* them. Perhaps in response to this, sculptors have felt free to poach on the painterly, employing riotous color and

Fig. 6. *Percussion*, 2000, sturgeon skin, pigment, fishing line, steel armature, 88 x 63 x 11 in.

Fig. 7. *Two Stroke Roll*, 1987-88, wood, wire, pigment, 48 x 59 x 48 in. Collection of the Metropolitan Museum of Art, New York City.

Fig. 8. *Tangle*, 1990, willow, wire, steel, 18 x 35 x 35 in. Private collection, Weston, Conn.

readymade skins in exciting new ways. Jessica Stockholder, Lisa Hoke, Jim Hyde, Jim Hodges, and Lucky DeBellvue are contemporaries of Hepper's and like her, each produce objects and installations that incorporate commercial goods chosen for their ability to do "double duty," having presence as a thing but also as a color. These raw materials include carpet, tape, electrical cords, pipe cleaners, plastic flowers, and thread. Add to these industrial items, Hepper's selection of natural skins from salmon, cod, sturgeon, halibut, and rockfish.

Inspired in general by the Jackson Pollock retrospective at the Museum of Modern Art, New York City in 1998-99 and specifically by Pollock's ability to "use paint in a sculptural way," Carol Hepper began to make paintings as a sculptor, by "making paintings out of physical things...a kind of realism." Her choice to fabricate an allover field of repeated skins and then apply paint to them, reconstituting (and often intensifying) their natural color, is a slightly surreal taxidermy project. Perhaps it is Hepper's version of the old "painting is dead" routine, but also a tribute to the western hero of American painting whose *skeins* of paint document the movements of his body.[6] Hepper's recent pieces continue to negotiate the space between representation and thing; with each new work she tests varying applications of pigment, welded armatures that push off from the wall, and irregularities of edge.

The work of hunters is another thing:
I have come after them and made repair

Hepper's process is elaborate—obtaining skins from her own fishing trips and from fish processing establishments, removing scales and remaining flesh, degreasing them, and preserving them in variously

tried and true solutions. They are then ready to be stitched together into medium-sized and large ensembles. Her interest in "the memory of skin" while present in these newest works was perhaps most obvious in several shallow reliefs made during the previous decade with animal hides that bore the painful scars of existence in the wild. Stretched over wooden or metal frames, they were used to veil intimate objects including dolls, hair, feathers, and a plaster impression of upper and lower teeth (figs. 9 and 10). In contrast to the joyously patterned works like *Tsunami* (2000) and *Island* (2000), these constructions explored darker issues of pain, containment, and concealment (figs. 11, 12 and 18).

We wear our fingers rough with handling them

These recent works can be seen as extending the history of matter painting and collage/assemblage techniques created by artists including Jean Dubuffet, Conrad Marca-Relli, and Alberto Burri. Like these artists, Hepper selects evocative raw materials that are gathered, manipulated, and glued or sutured into large abstract and metaphysical statements.

[S]He moves in darkness as it seems to me

In discussing her childhood in the west, Hepper tells of "standing on a butte watching herds of cattle move across the prairie or clouds rolling across the sky. You could see the weather coming, reflecting itself on the earth." Such a description serves to locate her as witness to dramatic processions and informative light. While her newest paintings themselves make obvious these interests, Hepper has continued to explore them by lighting the finished pieces in dramatic ways.

Fig. 9. Untitled, 1991, plaster, hide, wood, 9 x 6 x 2 in.

Fig. 10. *Hanna*, 1993, hides, steel, saddle, 77 x 60 x 21 in.

Fig. 11. *Island,* 2000, salmon skins, pigment, fishing line, 7.5 x 24 ft.

While serving as a stationary partner for dancer Molissa Fenley, *Island* was hit with a sequence of variously colored stage lights, which exploited its 2-D and 3-D potential. Focused on the already multidirectional and exuberantly pigmented work, the theatrical illumination served to challenge the work's animated rhythms, often turning the translucent skins into flat solids and throwing extreme shadows. Hepper is so intrigued with this kind of experimental afterlife for her sculpture, that she has been working with lighting designers to examine the "inherent choreography imbedded within the pieces." In this, she is not dissimilar from the Italian painter and sculptor Lucio Fontana, who in the 1950s did extensive lighting experiments with his pierced paintings and drawings, venturing into the territory of camera-less photography. He hoped to use modern technology to produce changing configurations that were "rainbows of wonder, luminous inscriptions."[7]

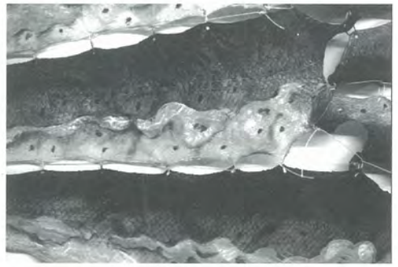

Fig. 12. *Island,* detail.

[S]He will not go behind his [her] father's saying

Hepper likens her sculpture to a history of problem solving, relating the story of her father realizing while he was driving his truck (filled with his children) into town, that there was a hole in the gas tank. He was losing gas, and there was no filling station for miles. Thinking quickly, "he asked us kids for the gum we were chewing, and combining it together, he stuck a big wad into the hole and we made it into town." It is this kind of practical engineering that informs Hepper's recent works.

Carol Hepper is in the process of finding freedom—using core strategies for making that have always been with her (earthy

Carol's skins perform
A red and green gridlock, chin-
fish-chin slapping shut

-Eileen Myles

Fig. 13. *blue lady*, 2000, sturgeon skin, pigment, fishing line, steel armature, 50 x 30 in.

Fig. 14. *Joker*, 2000, sturgeon skin, pigment, fishing line, steel armature, 45 x 34 in.

Fig. 15. *Vertical Void*, 1995, copper, steel, 68 x 47 x 52 in. Collection of the Orlando Art Museum, Orlando, Fla.

Fig. 16. *Relay*, 1997, bronze, copper, 67 x 50 x 38 in.

materials harnessed into shape); enjoying historical links that she arrives at intuitively (the constructions of Naum Gabo or Lee Bontecou, the performative paintings of Pollock); and sensing that she is both different from, and part of, a group of artists in the new century, dismantling concepts and contexts and putting them back together again.

Stuart Horodner
Lewisburg, Pennsylvania
October 2000

1. George Melrod, "Carol Hepper Sheds Her Skin," *Sculpture*, May/June 1989, 27.
2. Artist-in-residence, Dartmouth College, Hanover, N. H., summer, 2000; *Portland Paintings*, Portland Institute of Contemporary Art, Portland, Ore., 1996; *Strange Island*, Frederieke Taylor/TZ'Art, New York City, February-March 2000; Molissa Fenley, performances of *Island*, The Kitchen, New York City, Feb. 9-19, 2000.
3. All bold subheadings are from Robert Frost, "Mending Wall," 1916, from Lynn A. Altendbernd and Leslie L. Lewis, ed., *Introduction to Literature. Poems* (New York: McMillan, 1975), 644. Adjustments in gender added by the author.
4. Saul Ostrow, "Painting Function: Making It Real," exhibition catalog, (Cleveland, Ohio: SPACES, 1999), 5.
5. Frank Stella, interviews by Saul Ostrow, *Bomb*, Spring 2000, 3.
6. All quotes by Carol Hepper were taken from conversations and email exchanges during summer 2000.
7. Stephen Petersen, from "Matter to Light: Fontana's Spatial Concepts and Experimental Photography," *Art on Paper*, vol. 4, no. 4, March/April 2000, 53.

Stuart Horodner is director/curator of Bucknell University Art Gallery, Lewisburg, Pennsylvania. He has organized numerous exhibitions and contributed interviews and criticism to journals including *Bomb, Surface*, and *Art Issues*. His survey of Leon Golub paintings and drawings from 1994-99 is touring university galleries and art centers in the United States and Canada through 2001.

Fig 17. Untitled, 2000, salmon skin, fishing line, steel armature, 71 x 44 in.

Fig. 18. *Tsunami*, 2000, sturgeon skin, fishing line, pigment, steel armature, 9 ft. 3 in. x 15 ft.

Checklist of the exhibition

Topographic Solution, 1999
Cod skin, fishing line, pigment, steel armature
80 x 54 inches

Tsunami, 2000
Sturgeon skin, fishing line, pigment, steel armature
9 feet 3 inches x 15 feet

blue lady, 2000
Sturgeon skin, pigment, fishing line, steel armature
50 x 30 inches

Joker, 2000
Sturgeon skin, pigment, fishing line, steel armature
45 x 34 inches

Untitled, 2000
Salmon skin, fishing line, steel armature
71 x 44 inches

redandwhite, 2000
Halibut skin, pigment, fishing line, steel armature
82 x 42 inches

Percussion, 2000
Sturgeon skin, pigment, fishing line, steel armature
88 x 63 x 11 inches

Dutch Master, 2000
Salmon skin, fishing line, aluminum pot, pigment
15 x 15 x 11 inches

Inside Out, 2000
Salmon skin, fishing line, pigment
8.5 x 9 x 9 inches

Torso, 2000
Salmon skin, fishing line, pigment
12 x 12 x 5 inches

Paintings and sculpture courtesy of the artist

Fish Stories, 2000
Video by Melanie Manchot with Carol Hepper
Fish stories recorded September 9, 2000, during the exhibition "Yard Sale," New York City.

Fig. 19. *Torso*, 2000, salmon skin, fishing line, pigment, 12 x 12 x 5 in.

Fig. 20. *redandwhite*, 2000, halibut skin, pigment, fishing line, steel armature, 82 x 42 in.

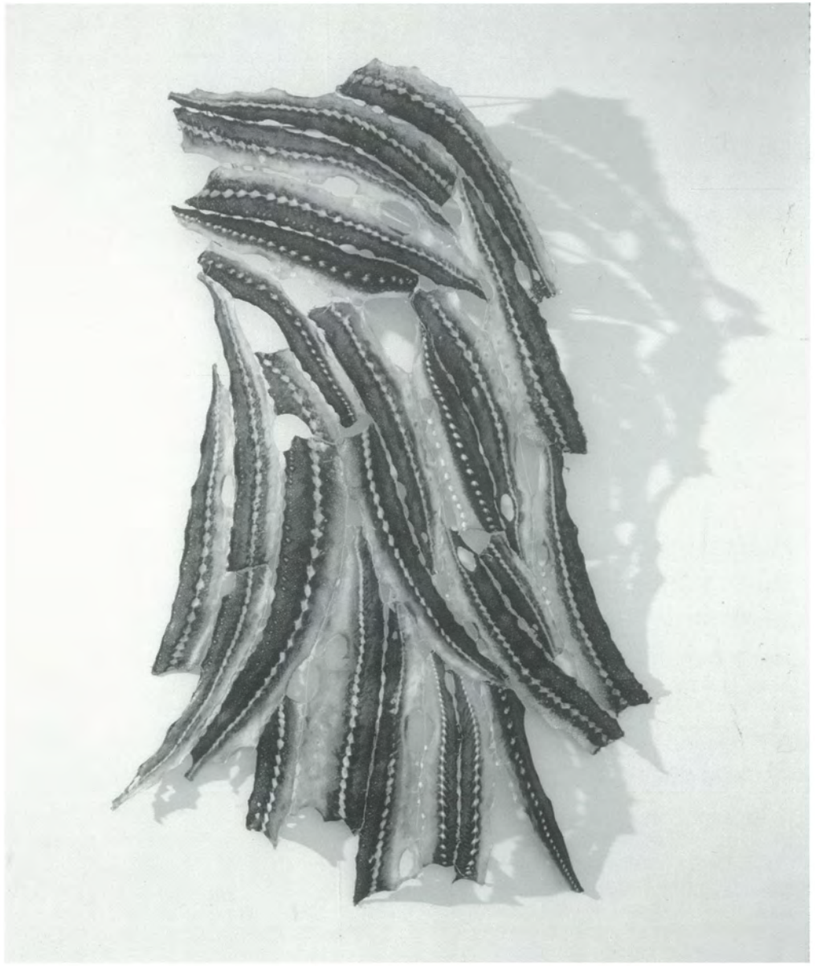

Fig. 21. *Crimson Lake*, 2000, sturgeon skin, fishing line, pigment, steel armature, 88 x 57 x 6 in.

Fig. 22. *Dutch Master*, 2000, salmon skin, fishing line, aluminum pot, pigment, 15 x 15 x 11 in.

Fig. 23. *Inside Out*, 2000, salmon skin, fishing line, pigment, 8.5 x 9 x 9 in.

CAROL HEPPER

BORN: 1953, McLaughlin, S.D.
EDUCATION: B.S. 1975, South Dakota State University, Brookings
PRESENTLY: lives and works in New York City and upstate, N.Y.

SELECTED SOLO EXHIBITIONS:
2000 Art Gallery, Williams Center for the Arts, Lafayette College, Easton, Pa., *Reverse Osmosis*, catalogue essay by Stuart Horodner.
Jaffe-Fried & Strauss Galleries, Hopkins Center, Dartmouth College, Hanover, N.H., *Wet Paint*, catalogue essay by Nancy Princenthal.
Frederieke Taylor/TZ'Art, N.Y.C., *Strange Island.*
1999 Elizabeth Leach Gallery; Portland, Oreg.
1998 Soma Gallery, LaJolla, Calif.
1996 Portland Institute for Contemporary Art, Residency and Open Studio, Portland, Oreg., catalogue essay by Kristy Edmunds, published 1999.
Hill Gallery; John Duff, and Carol Hepper, Birmingham, Mich.
1995 Orlando Museum of Art, Orlando, Fla., *Skin/Deep*, essay by Sue Scott.
Mississippi Museum of Art, Jackson, Miss., *Works in Progress.*
Elizabeth Leach Gallery, Portland, Oreg.
1994 Hartman & Company, La Jolla, Calif..
Michael Lord Gallery, Milwaukee, Wis.
1993 Galerie Waltraud Matt, Eschen, Liechtenstein
1992 Worcester Art Museum Worcester, Mass., *Insights: Carol Hepper*, brochure essay by Donna Harkavy
Hill Gallery, Birmingham, Mich.
1991 Rosa Esman Gallery, N.Y.C., catalogue essay by John Howell.
1989 Rosa Esman Gallery, N.Y.C.
Vaughan + Vaughan Gallery, Minneapolis, Minn.
1988 Rosa Esman Gallery, N.Y.C.
Hill Gallery, Birmingham, Mich.
1982 Institute for Art and Urban Resources, P.S.1, N.Y.C., catalogue.

PERFORMANCE:
2000 *Island*, a collaborative work with dancer/ choreographer, Molissa Fenley, premiered at The Kitchen, N.Y.C., traveling to: Williams Center for the Arts, Lafayette College, Easton, Pa., and Raymond S. Kravis Center, West Palm Beach, Fla.

SELECTED GROUP EXHIBITIONS:
2000 Hill Gallery, Birmingham, Mich., *Particular Vision.*
1998 Forrest D. Brown Conference Center, Bucknell University, Cowan, Pa., *Hide & Seek*; a summer residency, outdoor group exhibition, catalogue essay by Stuart Horodner.
Boca Raton Museum of Art, Fla., *The Artist as Collector: The Collection of Francie Bishop Good and David Horvitz.*
Fine Arts Center Galleries, University of Rhode Island, Kingston, R.I., *Elusive Traces*, brochure essay by Judith Tolnick.
1997 Gallery 128, N.Y.C., *Material Girls: Gender, Process & Abstract Art Since 1970.*
Neuberger Museum of Art, Purchase, N.Y, Biennial for Public Art, outdoor installation, catalogue essay by Judith Collischan.
The Workspace, N.Y.C., *Sculptural Imagery.*
1996 Currier Gallery of Art, Manchester, N.H., *Community of Creativity: A Century of MacDowell Colony Artists*, traveling through 1997 to: National Academy of Design, N.Y.C, Wichita Art Museum, Wichita, Kans., catalogue essays by Robert Storr and Tom Wolf.
Aldrich Museum of Contemporary Art, Ridgefield, Conn., *In The Flesh*, catalogue, essays by Jill Snyder and Maxine Sheets-Johnstone.
1995 The White House, Washington, D.C., *Twentieth Century American Sculpture at The White House, Exhibition II.*
Weatherspoon Art Gallery, University of North Carolina, Greensboro, *Art on Paper*, catalogue, introduction by Thomas H. Kochheiser.
Freedman Gallery, Albright College, Reading, Pa., *In The Flesh*, traveled to the Aldrich Museum, Ridgefield, Conn.
1994 Boise Art Museum, Boise, Idaho, *Fabricated Nature*, catalogue, essay by Sandy Harthorn.
Laumeier Sculpture Park, Saint Louis, Mo., installation, through 2000.
Horodner Romley Gallery, N.Y.C., *5 Gestures.*
1993 Portland Art Museum, Oreg. *Material Identity, Sculpture Between Nature & Culture, Tony Cragg, Heide Fasnacht, Carol Hepper, Jene Highstein*, catalogue essay by John S. Weber.
Cranbrook Academy of Art Museum, Bloomfield Hills, Mich., *The Fine Art of Patronage.*
55 Ferris Street, N.Y.C., *55 Ferris Street III*, catalogue, essay by Frederieke Taylor.
DeCordova Museum and Sculpture Park, Lincoln, Mass., installation.
TZ'Art and Company, N.Y.C., *Nature Unnature.*
Jessica Berwind Gallery, Philadelphia, Pa. & Wynn Kramarsky, N.Y.C., *Drawings from 55 Ferris Street.*
1992 The Phillips Collection, Washington, D.C., through 1993, *A Dialogue With Nature: Nine Contemporary Sculptors*, catalogue essay by Linda Johnson.
Rose Art Museum, Brandeis University, Waltham, Mass., *Breakdown!*, catalogue essay by Susan Stoops.
1991 Walker Art Center, Minneapolis, Minn., *Material Matters: Permanent Collection Sculpture Since 1980.*
Nassau County Museum, Rosyln, New York, *American Narrative Painting and Sculpture*, catalogue essay by William Lieberman.
Jacksonville Art Museum, Fla. *The Nature of Sculpture*, catalogue essay by Bruce Dempsey.
Florida International University, Miami, Fla., *New Directions:*

American Art Today, catalogue essay by Eleanor Heartney.
Rutgers University, Mason Gross School of the Arts, New Brunswick, N.J., *Outrageous Desire.*

1990 L.A. Louver Gallery, Los Angeles, Calif., *Sculptors' Drawings.*
Mandeville Art Center, University of California at San Diego, La Jolla, Calif., *Seven Sculptors.*
Hunter College, The Bertha and Karl Leubsdorf Gallery, N.Y.C., *Formulation and Representation: Recent Abstract Sculpture*, catalogue, essay by Susan Edwards.
Rosa Esman Gallery, N.Y.C., *Sculptures and Drawings.*
Vaughan + Vaughan Gallery, Drawings, Minneapolis, Minn.

1989 Germans Van Eck Gallery, N.Y.C., *Terry Adkins, Carol Hepper and Lisa Hoke*
Walker Art Center, Minneapolis, Minn., *Recent Acquisitions.*

1988 Aldrich Museum of Art,, Ridgefield, Conn., *Innovations in Sculpture 1985-1988*, catalogue essay by Ellen O'Donnell.
Freedman Gallery, Albright College, Reading, Pa., *Life Forms: Contemporary Organic Sculpture*, catalogue, essay by David Rubin.
Rosa Esman Gallery, N.Y.C., *Seventeen Years at the Barn: The Edward Albee Foundation Retrospective.*
Southeastern Massachusetts University North Dartmouth, Mass., *Nomadic Visions*, catalogue essay by Lasse Antonsen.

1987 The Sculpture Center, N.Y.C., *Natural Inflections: Inside/Outside* (catalogue essay by Douglas Dreishpoon)
Solomon R. Guggenheim Museum, N.Y.C, *Emerging Artists 1978-86: Selections from the EXXON Series*, catalogue essay by Diane Waldman.
Rutgers University, Robeson Gallery, New Brunswick, N.J., *Contemporary Syntax: Edge and Balance*, catalogue essay by Allison Weld
Marianne Deson Gallery, N.Y.C., Chicago, Los Angeles, Chicago
Rosa Esman Gallery, N.Y.C., *Sculpture: Material Transformations.*
David Winton Bell Gallery, Brown University, Providence, R.I., *Alternative Supports: Contemporary Sculpture on the Wall*, catalogue essay by Judith M. Tolnick.
Contemporary Art Center, Cincinnati, Ohio, *Standing Ground: Sculpture by American Women*, catalogue essay by Sarah Rogers-Lafferty.
David Beitzel Gallery, N.Y.C., *Sculpture: George Dudding, Carol Hepper, Robert Rohm.*

1986 The Art Gallery of Western Australia, Perth, The Art Gallery of New South Wales, Sidney, Australia, *AMERICA: Art and the West*, organized by the American-Australian Foundation for the Arts, Houston, Tex., book essays by Celeste M. Adams & Dr. Ron Tyler.
Sculpture Center, N.Y.C., *The Sculptural Membrane*, catalogue essay by Douglas Dreishpoon.

1983 North Dakota Museum of Art, Grand Forks, N.Dak., *Descendants.*
Solomon R. Guggenheim Museum, N.Y.C., *New Perspectives in American Art: 1983 EXXON National Exhibition*, catalogue essay by Diane Waldman.

SELECTED PUBLIC COLLECTIONS:
American Telephone & Telegraph, N.Y.C.
Aterrana Foundation, Vaduz, Liechtenstein
Brooklyn Union Gas, N.Y.
Champion Paper, Stamford, Conn.
Detroit Institute of Arts, Mich.
Solomon R. Guggenheim Museum, N.Y.C.
Laumeier Sculpture Park, St. Louis, Mo.
Museum of Contemporary Art, Chicago, Ill.
Metropolitan Museum of Art, N.Y.C.
The Museum of Modern Art, N.Y.C.
New School for Social Research, N.Y.C.
New York Public Library, N.Y.C.
Newark Museum, Newark, N.J.
Orlando Museum of Art, Fla.
PECO Energy, King of Prussia, Pa
Phoenix Art Museum, Ariz.
Portland Art Museum, Ore.
Ringling School of Art & Design, Selby Gallery, Sarasota, Fla.
South Dakota Art Museum, Brookings, S.Dak.
Walker Art Center, Minneapolis, Minn.

SELECTED GRANTS AND AWARDS:
2000 Dartmouth College Studio Art Exhibition Program, Artist-In-Residence, Hanover, N.H.
1996 Portland Institute for Contemporary Art, Residency, Portland, Oreg.
1993 Atelier 11 Residency, Triesen, Liechtenstein
1992 Yaddo Residency Fellowship, Saratoga Springs, N.Y.
1990 National Endowment for the Arts Grant in Sculpture
1989 New York Foundation for the Arts Grant in Sculpture, New York, N.Y.
1988 Djerassi Foundation Residency Fellowship, Woodside, Calif., Agnes Bourne Fellowship in Sculpture
1987 Jean and Louis Dreyfus/Macdowell Colony Fellow, Peterborough, N.H., Macdowell Colony Residency
Fellowship, Peterborough, N.H. (1989 & 1990)
1986 Ludwig Vogelstein Foundation Grant, New York City.
Pollock-Krasner Foundation Grant, New York City
Edward F. Albee Foundation Residency Fellowship, Montauk, N.Y. (& 1991)
1985 Individual Artists Grant, South Dakota Arts Council
1984 Louis Comfort Tiffany Foundation Grant, New York City
South Dakota Governors Award for Creative Achievement in the Arts
1983 Individual Artists Grant, South Dakota Arts Council
1982 Projects Room, P.S.1, The Institute for Art and Urban Resources, Queens, N.Y.
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Betty Brazil Memorial Grant, Tarrytown, N.Y.
Individual Artists Grant, South Dakota Arts Council

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PENNSYLVANIA COUNCIL ON THE ARTS

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Carol Hepper
Reverse Osmosis

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