



Steve Di Benedetto: Edge Dwelling



**Steve  
Di Benedetto  
Edge  
Dwelling**

JULY 10 - SEPTEMBER 21, 2008  
UNIVERSITY ART MUSEUM | UNIVERSITY AT ALBANY  
STATE UNIVERSITY OF NEW YORK





Untitled, 2007  
Gouache and watercolor on polypropylene  
26 x 20 inches  
Collection of Bo and Simone Joseph

## Foreword | Janet Riker

We are delighted to have the opportunity to present Steve DiBenedetto: *Edge Dwelling*, an exhibition that has been eagerly awaited since Steve lectured here two years ago at the invitation of graduate students in the Art Department. The exhibition includes early works as well as some of his most recent paintings and drawings, all incorporating the idiosyncratic motifs and subject matter for which Steve is best known.

These exceptional works have come to us from many lenders, and I am indebted to them for their cooperation and generosity. Without their support the exhibition would not have been possible. David Nolan Gallery has generously helped to underwrite this publication. David Nolan and Katherine Chan have been encouraging and helpful to our efforts throughout the process of organizing the exhibition and preparing for the publication in every possible way.

I am grateful to University at Albany Interim President George M. Philip and Interim Provost Susan D. Phillips for their ongoing support of the museum and its programs. Special thanks to William B. Hedberg, Associate Vice President for Academic Affairs, for his thoughtful guidance throughout this year and every year. We are grateful to University Auxiliary Services, which has been generous in its support of this and many other museum projects.

Ken Johnson's reflections are illuminating; I am reminded again of how fortunate we are as a discipline to have the benefit of his insights and intellectual rigor. We are grateful to Matt Tiernan for his enthusiasm and for curatorial assistance in organizing the exhibition. Geoffrey Young has lent his inimitable passion to the project from the onset. Thanks go to Debi Sonzogni for helping with loans from the A.G. Rosen collection.

Organizing an exhibition is always an interesting journey, and as is often the case, one's companions define the trip. To the many tasks at hand the museum staff has brought resourcefulness, hard work, and exacting standards. I am grateful to them all: Corinna Ripps Schaming, Zheng Hu, Naomi Lewis, Jeffrey Wright-Sedam, Darcie Abbatiello, Wren Panzella, Ryan Parr, Joanne Lue, and Patricia VanAlstyne.

With every exhibition, the work defines the project and sustains our efforts, giving the entire venture meaning and significance. If it has been something of an edge walk, it is because that is where the work resides. Steve DiBenedetto is an artist who puts it on that dangerous edge—at every outing. There is a rawness here that evokes the kind of reckless courage needed to mine this territory. Expect to be disoriented, disturbed, and taken to a place where an uneasy, structured chaos holds sway. Here on the edge, the energy is dizzying, the conversations free-wheeling, and the work absorbing; and for this traveler, the journey has been its own reward. I am deeply grateful to Steve for his generosity, his patience, but mostly for his work. For in the end, it is always about the work.



*Shift on Red*, 2000  
Oil on linen  
12 x 14 inches  
Collection of A. G. Rosen



*Oasisopolis*, 1999  
Oil on linen  
10 3/4 x 13 3/4 inches  
Collection of A. G. Rosen





*Metal Park, 2008*  
Gouache and watercolor on  
polypropylene  
40 x 26 inches  
Courtesy of David Nolan  
Gallery, New York

How far can you push a painting in opposite directions and still have it hang together? How far a mind? Oscillating wildly between surface and depth, abstraction and figuration, darkness and light, order and chaos, and sanity and craziness, Steve DiBenedetto's paintings test the limits of what a painting can contain.

At first DiBenedetto's paintings may seem visually and cognitively dissonant. They project a harsh and confusing, yet bracing ugliness, like the music of a noise band. Here paint is smeared thinly in strident colors; there it is brushed on in thick, muddy impastos or cake-frosting-like highlights. In some areas paint is worked up into crusty passages of opalescent luminosity; in other areas it may be hastily dashed on over acidic underlayers.

In recent gouache paintings on frosty plastic sheets, the paint pools irregularly, and there is a watery translucency. At the same time the paint seems dry and scabby, the colors dirty or garish while exuding a lunar inner light. The graphically vivid colored pencil drawings made from myriad neatly applied strokes suggest states of psychedelic madness.

Because the aggressive opticality of DiBenedetto's works tends to collapse figure into ground, producing a flattened, tapestry-like effect, it is sometimes hard to tell what





the paintings represent. With some study you see that they are like illustrations for a science fiction monster movie in which a giant beast from aquatic depths threatens to destroy modern civilization. Octopuses attack buildings, grab helicopters out of the sky, destroy Ferris wheels.

The hallucinatory, apocalyptic violence of DiBenedetto's imagery matches the violence of the paint and the full-frontal attack of the picture as a whole, generating a combustive synergy of form, paint, and imagery. The effect is paradoxical: By going against the grain of conventional taste in so many ways, DiBenedetto achieves an intense, all-over beauty.

Like figures in a recurring dream or nightmare, three dramatis personae appear again and again in DiBenedetto's

*Reorientation (In Color)*, 2006  
Colored pencil on paper  
26 x 37 inches  
Private collection, courtesy of  
Jeffrey Hoffeld Fine Art, Inc.,  
New York



paintings: the octopus, the helicopter, and the glass tower. They embody the basic energies driving his art.

### **The Octopus**

The octopus lives in the sea. It has a big head, no body, and eight arms equipped with grabby suction cups. Lacking a skeleton, it moves in organic, flowing rhythms, and it is drawn to dark cavities where it hides and waits for unwary prey.

If we think of the sea as the psyche's unknown depths—the unconscious—then the octopus might personify intuition: that mental faculty that accesses what we know deep down inside but don't know we know. The octopus takes us to the mind's submarine places, realms unlit by

*The Wizard*, 2004  
Colored pencil on paper  
22 ½ x 30 ½ inches  
Collection of Morris Orden



the dry, rational daylight of diurnal consciousness. With its prehensile arms, it reaches into remote crevices and latches onto our hidden fantasies.

Another interesting characteristic of the octopus is its ability to change the color of its skin. The most intelligent of all invertebrates, it can camouflage itself to hide from predators, and, by changing colors, it can communicate with and warn other octopuses. So the octopus is like a painting whose visible skin manifests otherwise invisible, inner states of feeling.

Why is the octopus in DiBenedetto's paintings often so scary? Because it has fed on energies that were diverted into the unconscious—all those feelings of desire, greed, aggression, rage, fear, embarrassment, and hate that normal, well-behaved people keep to themselves and try not to think about. Exiled for centuries by an Enlightenment culture of science and reason that distrusts intuitive feeling and visionary imagination, the octopusian soul has been lurking in the deep, stewing in those corrosive psychic juices.

### **The Glass Tower**

The glass tower is everything that the octopus is not. It is an inorganic structure with a rigid, gridded skeleton and a hard, shiny outer shell. It is the epitome of constructive logic. While its exterior reveals its interior order, its reflective skin masks inner feeling. In its ascension to empyrean heights, the skyscraper represents overweening intellectual and spiritual ambition—a determination to rise above it all, to achieve a coolly disinterested, distant, yet penetrating, God-like perspective.

You could say that by featuring skyscrapers in his new paintings, DiBenedetto means to critique those sterile,



*Crystaloctoon*, 2008  
Gouache and watercolor  
on polypropylene  
40 x 26 inches  
Courtesy of David Nolan  
Gallery, New York





crystalline structures as embodiments of hubris—towers of Babel, citadels of corporate globalism. But that would overlook something else they suggest about DiBenedetto’s aspirations. His paintings are highly intellectual constructions that toy ingeniously with languages of Modernist art: Expressionism, Surrealism, Cubism, and Constructivism are all in play. The glass tower of formalist ingenuity is as much a piece of his creative psyche as the octopus of intuitive fantasy.

The glass towers in DiBenedetto’s paintings are not cool. They’re alive; they’re electrified, they glow, they vibrate. Bridging the gap between earth and sky, they’re bursting with energy. They are ecstatic or they are overheated and headed toward meltdown. They’re on the verge of a revelatory transformation or some great catastrophe.

*Untitled*, 2006  
Charcoal on paper  
22 ½ x 30 ⅞ inches  
Courtesy of David Nolan  
Gallery, New York

*Endless Room (Blue)*, 2002  
Colored pencil on paper  
22 ½ x 30 ¼ inches  
Collection of A. G. Rosen

### **The Helicopter**

DiBenedetto has said that the helicopter in his paintings was inspired by a particular model—the Bell-47. It was the first helicopter in America licensed for civilian use. A beautiful green one hangs like a giant dragonfly over the grand stairway to the atrium of the Museum of Modern Art in New York.

The chief designer of the Bell-47 was Arthur M. Young (1905–1995), a mathematician and inventor who, after finishing his work on the helicopter in 1947, went on to pursue research in the elevation and expansion of consciousness. He thought that the technological know-how that could produce helicopters could yield similarly evolutionary results in the spiritual realm. He created an organization

called the Foundation for the Study of Consciousness to advance his goals.

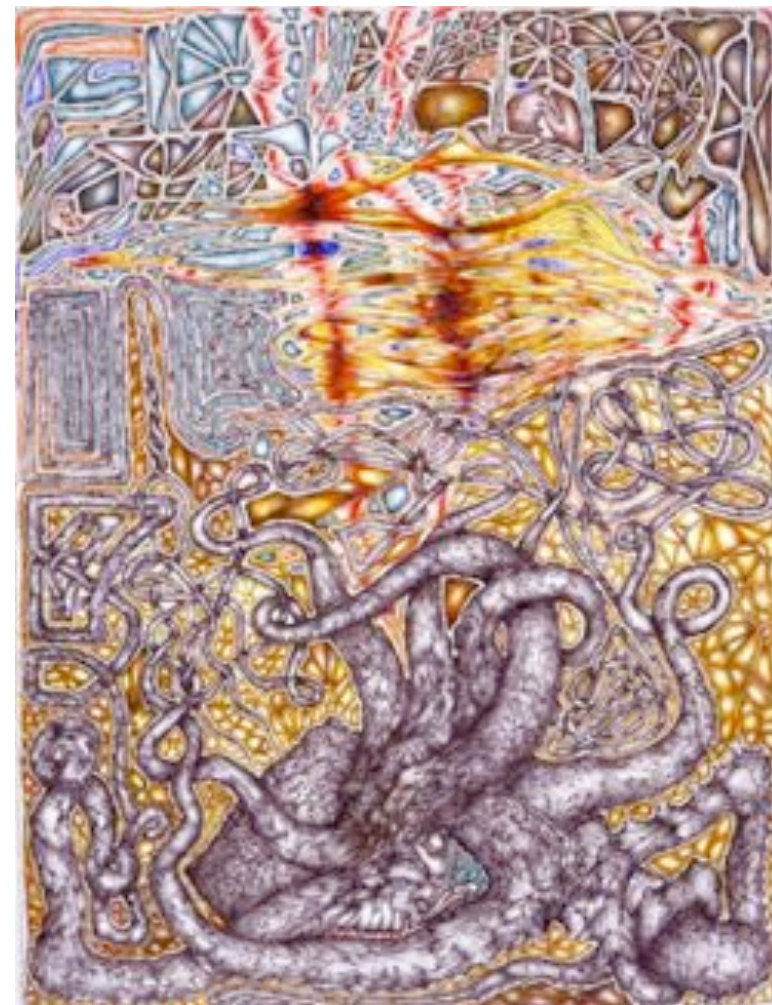
So the helicopter represents at least two other aspects of the artist. There is the artist as aerial adventurer, able to leave the flat earth of conventional wisdom and fly off to new celestial frontiers. And there is the artist as inventor of machines—i.e., artworks—for elevating consciousness. (Buckminster Fuller is an example of the helicopter-type artist.)

### They Might Be Gendered

In many of DiBenedetto's paintings, helicopters are dragged back down to earth by giant octopuses. Octopuses and helicopters are not necessarily mortal enemies, but they are mirror opposites. With its whirling blades, the helicopter is all centrifugal energy—it is driven to fly out, up, and away. It runs the risk of losing touch with the centered, terrestrial consciousness. (The recurring images of amusement park Ferris wheels and merry-go-rounds in DiBenedetto's paintings also reflect the spinning, constantly expanding, ungrounded dynamism of industrialized modernity.)

Fortunately, albeit sometimes disastrously, another part of the psyche—the octopus with its many arms reaching out and pulling inward in all directions—works to draw things toward the center and down to earth into an organic integration.

In this light, the glass tower has a different aspect. It rises into the air, but unlike the helicopter, it is rooted in the ground. It connects instinct and intellect. Buildings in some recent paintings are half glass and half made of some mossy, organic green stuff, suggesting an urge to integrate nature and culture.



*Oztopus*, 2004–05  
Colored pencil on paper  
29 ¾ x 22 ½ inches  
Courtesy of David Nolan  
Gallery, New York

What, then, about the relationship between the octopus and the glass tower? If the building is a phallic symbol, an embodiment of ascendant, masculine power, what does that make the octopus? Could it be a vaginal symbol of all-embracing, organic, and sensual envelopment? If the helicopter is a vehicle of boyish, outward-bound adventure, is



the octopus a symbol of maternal containment? Such psychoanalytic interpretations may sound crude, but to deny the play of conventionally gendered associations and polymorphous sexual energies in DiBenedetto's paintings would be to miss much of what gives them their powerful psychic resonance.

### Coniunctio Oppositorum

The alchemists of Medieval and Renaissance times conceived of their investigations into the properties and possibilities of elemental substances in allegorical terms. They saw their work as a process of spiritual advancement culminating ideally in a cosmic wedding of opposites—the coniunctio oppositorum—traditionally realized in images of sexual intercourse between the King and the Queen or the Sun and the Moon.

In one of the loveliest of DiBenedetto's recent gouaches, *Octopus & Building*, from 2008, a great, golden brown octopus lies in a heap at the base of a sleek, soaring tower of icy blue glass as the sun glows in a mottled, pea soup-green sky. It is a surprisingly peaceful and even loving image—a modern coniunctio.

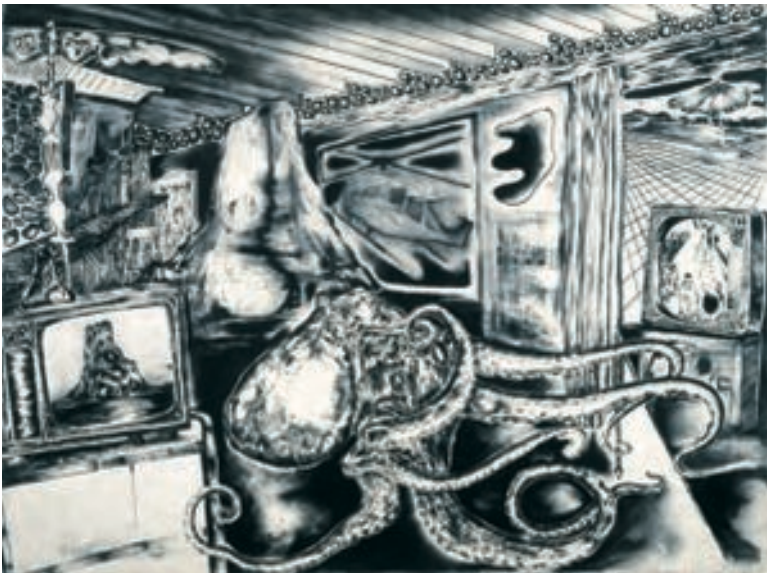
Mostly, however, what you find in DiBenedetto's paintings is not conflict resolution. On the contrary, the beauty of his work lies in its constant turmoil. Often on the brink of going to pieces, the paintings viscerally reflect the never-ending dynamic of love and war between opposites that is psychic life. A DiBenedetto painting is a picture of the mind in crisis, exquisitely and excruciatingly alive to all its possibilities.

Ken Johnson is a freelance critic who lives in Flushing, New York. He writes regularly for *The New York Times* and is a contributing editor for *Art in America* magazine.

*Edge Dwelling*, 2008  
Oil on canvas  
96 x 74 ½ inches  
Courtesy of David Nolan  
Gallery, New York







Untitled, 1997  
Charcoal on paper  
22 ½ x 30 inches  
Collection of A. G. Rosen

Untitled (Octopus), 1998  
Charcoal pencil on paper  
22 x 29 ½ inches  
Collection of Klaus Kertess

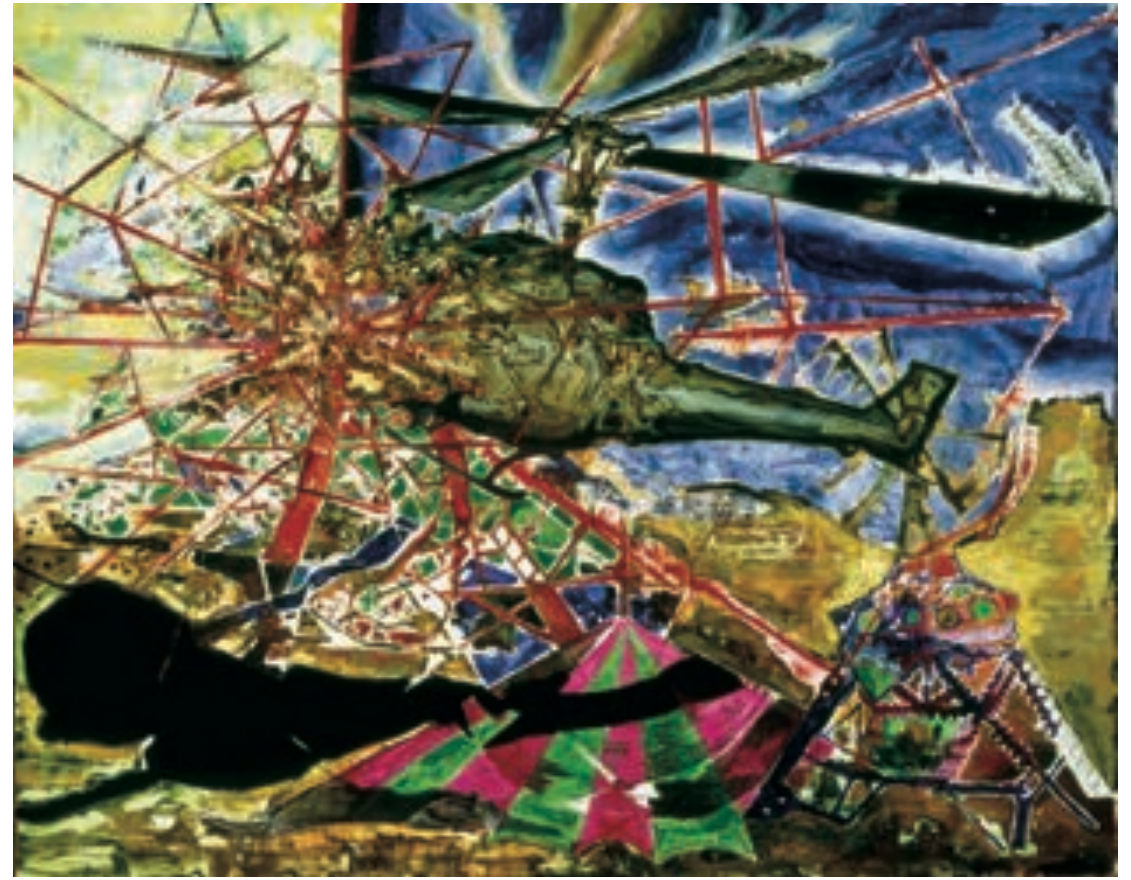


Divest, 1998  
Oil on canvas  
73 x 91 inches  
Collection of Jeff Bailey





*Capture Shadow, 2005*  
Oil on linen  
48 x 60 inches  
Hall Collection



*Half a Place, 2005*  
Oil on linen  
48 x 60 inches  
Private collection





Fester, 1999  
Oil on linen  
18 x 23 7/8 inches  
Collection of A. G. Rosen



Octotech, 2007  
Oil on linen  
69 x 75 inches  
Courtesy of David Nolan Gallery, New York





Clogitechture, 2008  
Gouache and  
watercolor on  
polypropylene  
40 x 26 inches  
Collection of  
Morris Orden



Untitled, 2008  
Gouache and  
watercolor on  
polypropylene  
40 x 26 inches  
Courtesy of David Nolan  
Gallery, New York





Casa Amnesia, 2008  
Oil on canvas  
54 ¼ x 72 inches  
Courtesy of David Nolan Gallery,  
New York



## Exhibition Checklist

*Casa Amnesia*, 2008  
Oil on canvas  
54 ¼ x 72 inches  
Courtesy of David Nolan Gallery, New York

*Cinema Arboretum*, 2008  
Gouache and watercolor on polypropylene  
40 x 26 inches  
Courtesy of David Nolan Gallery, New York

*Climate & Capital*, 2008  
Oil on canvas  
60 x 48 inches  
Collection of Gail Monaghan

*Clogitecture*, 2008  
Gouache and watercolor on polypropylene  
40 x 26 inches  
Collection of Morris Orden

*Crystalocoon*, 2008  
Gouache and watercolor on polypropylene  
40 x 26 inches  
Courtesy of David Nolan Gallery, New York

*Edge Dwelling*, 2008  
Oil on canvas  
96 x 74 ½ inches  
Courtesy of David Nolan Gallery, New York

*Logoplex*, 2008  
Gouache and watercolor on polypropylene  
40 x 26 inches  
Courtesy of David Nolan Gallery, New York

*Metal Park*, 2008  
Gouache and watercolor on polypropylene  
40 x 26 inches  
Courtesy of David Nolan Gallery, New York

*Octotech*, 2007  
Oil on linen  
69 x 75 inches  
Courtesy of David Nolan Gallery, New York

*Untitled*, 2007  
Gouache and watercolor on polypropylene  
26 x 20 inches  
Collection of Ron Marks

*Untitled*, 2007  
Gouache and watercolor on polypropylene  
26 x 20 inches  
Collection of Bo and Simone Joseph

*Untitled*, 2007  
Gouache on polypropylene  
9 x 12 inches  
Collection of Geoffrey Young

*Reorientation (In Color)*, 2006  
Colored pencil on paper  
26 x 37 inches  
Private collection, courtesy of Jeffrey Hoffeld Fine Art, Inc., New York

*Untitled*, 2006  
Charcoal on paper  
22 ½ x 30 ½ inches  
Courtesy of David Nolan Gallery, New York

*Approach with Shadow*, 2005  
Charcoal pencil on paper  
19 ¾ x 27 ¾ inches  
Collection of Hugh Freund

*Black Sun*, 2005  
Charcoal pencil on paper  
22 ½ x 30 inches  
Collection of Morris Orden

*Capture Shadow*, 2005  
Oil on linen  
48 x 60 inches  
Hall Collection

*Disintegration*, 2005  
Charcoal pencil on paper  
19 ¾ x 27 ¾ inches  
Collection of Alvin Hall

*Half a Place*, 2005  
Oil on linen  
48 x 60 inches  
Private collection

*Mirror*, 2005  
Oil on linen  
19 x 22 ¾ inches  
Collection of Hugh Freund

*Untitled*, 2005  
Ballpoint pen on paper  
9 x 11 ¼ inches  
Collection of Morris Orden

*Oztopus*, 2004–05  
Colored pencil on paper  
29 ¾ x 22 ½ inches  
Courtesy of David Nolan Gallery, New York

*Long Codex*, 2004  
Charcoal pencil on paper  
19 ½ x 43 ½ inches  
Courtesy of David Nolan Gallery, New York

*The Wizard*, 2004  
Colored pencil on paper  
22 ½ x 30 ½ inches  
Collection of Morris Orden

*Breakup*, 2003–04  
Oil on linen  
48 x 60 inches  
Private collection, courtesy of Jeffrey Hoffeld Fine Art, Inc., New York

*Deliverance*, 2003  
Colored pencil and acrylic paint on paper  
30 x 22 ½ inches  
Collection of Morris Orden

*Untitled*, 2000–03  
Ballpoint pen on paper  
14 x 17 inches  
Collection of Geoffrey Young

*Endless Room (Blue)*, 2002  
Colored pencil on paper  
22 ½ x 30 ¼ inches  
Collection of A. G. Rosen

*Cryptopsy*, 2000–01  
Oil on linen  
48 x 60 inches  
Collection of A. G. Rosen

*Raft*, 2000–01  
Oil on linen  
14 x 18 inches  
Collection of A. G. Rosen

*Untitled*, 2000–01  
Oil on linen  
20 x 16 inches  
Collection of James Siena

*Shift on Red*, 2000  
Oil on linen  
12 x 14 inches  
Collection of A. G. Rosen

*Celtic Frost*, 1999  
Oil on canvas  
11 x 14 inches  
Collection of Geoffrey Young

*Fester*, 1999  
Oil on linen  
18 x 23 ⅞ inches  
Collection of A. G. Rosen

*Oasisopolis*, 1999  
Oil on linen  
10 ¾ x 13 ¾ inches  
Collection of A. G. Rosen

*Untitled (Octopus)*, 1998  
Charcoal pencil on paper  
22 x 29 ½ inches  
Collection of Klaus Kertess

*Red and Green Abstraction*, 1997–98  
Oil on linen  
15 ⅞ x 19 ½ inches  
Collection of A. G. Rosen

*Untitled*, 1997  
Charcoal on paper  
22 ½ x 30 inches  
Collection of A. G. Rosen

*Untitled*, n.d.  
Charcoal on paper  
26 x 20 inches  
Collection of A. G. Rosen

*Untitled*, n.d.  
Colored pencil on paper  
11 x 15 inches  
Collection of James Siena

## Biography

- Born 1958 in Bronx, New York  
 1980 BFA, Parsons School of Design, New York
- Awards, Distinctions, Fellowships**  
 2003 Rosenthal Award, American Academy of Arts and Letters  
 Guggenheim Fellowship Award  
 2002 Louis Comfort Tiffany Foundation Award  
 1999 Residency at Foundation Claude Monet, Giverny, France
- Individual Exhibitions**  
 2008 *Steve DiBenedetto: Edge Dwelling*, University Art Museum, University at Albany, Albany, NY  
 David Nolan Gallery, New York, NY  
 2007 Daniel Weinberg Gallery, Los Angeles, CA  
 2005 David Nolan Gallery, New York, NY  
*Codex Maximus*, Mario Diacono, Boston, MA  
 2003 Daniel Weinberg Gallery, Los Angeles, CA  
 2002 Derek Eller Gallery, New York, NY  
 2001 Baumgartner Gallery, New York, NY  
 2000 Galerie Rolf Ricke, Köln, Germany  
 Baumgartner Gallery, New York, NY  
 1998 Marella Arte Contemporanea, Sarnico, Italy  
 1997 Reali Arte Contemporanea, Brescia, Italy  
 1995 Marella Arte Contemporanea, Sarnico, Italy  
 Lauren Wittels Gallery, New York, NY  
 1993 Art & Public, Geneva, Switzerland  
 Galerie Jürgen Becker, Hamburg, Germany  
 Galerie Rolf Ricke, Köln, Germany  
 Tony Shafrazi Gallery, New York, NY  
 Martina Dettterer Gallery, Frankfurt, Germany  
 1991 Tony Shafrazi Gallery, New York, NY  
 Galerie Claire Burrus, Paris, France  
 Le Consortium, Dijon, France (with Michael Scott and Imi Knoebel)  
 1990 Tony Shafrazi Gallery, New York, NY  
 1989 Daniel Newburg Gallery, New York, NY (with Matthew McCaslin)  
 1988 Cable Gallery, New York, NY  
 T'Venster, Amsterdam, The Netherlands  
 1987 Cable Gallery, New York, NY
- Group Exhibitions**  
 2008 *Disarming Matter*, Larissa Goldston Gallery, New York, NY  
 2006 *Block Party: An Exhibition of Drawings*, Daniel Weinberg Gallery, Los Angeles, CA  
*Parallel Visions II: Outsider and Insider Art Today*, Galerie St. Etienne, New York, NY  
*Hot Pics/06*, The Katonah Museum of Art, Katonah, NY  
*Twice Drawn*, curated by Ian Berry and Jack Shear, Skidmore College, Saratoga Springs, NY  
 2005 *Remote Viewing*, The Whitney Museum of American Art, New York, NY  
*Curvaceous*, Andrea Rosen Gallery, New York, NY  
 2004 *Beat the Reaper!*, curated by Joe Bradley, Allston Skirt Gallery, Boston, MA  
*Curious Crystals of Unusual Purity*, curated by Bob Nickas and Steve LaFreniere, P.S. 1 Contemporary Art Center, Long Island City, NY  
*Earthly Delights*, MassArt, Boston, MA  
*Drawing Out of the Void*, Vestry Arts, New York, NY  
*Endless Love*, D.C. Moore Gallery, New York, NY  
 2003 *Invitational*, American Academy of Arts and Letters, New York, NY  
 Giverny, Salon 94, New York, NY  
*Drawings*, Derek Eller Gallery, New York, NY  
*Unforeseen*, Portland Institute for Contemporary Art, Portland, OR  
*Invitational Exhibition*, The American Academy of Arts and Letters, New York, NY  
 20th Year Anniversary Show, Gavin Brown's Enterprise, New York, NY  
 2002 *Steve DiBenedetto, Spencer Sweeney, Joe Zucker*, Gavin Brown's Enterprise, New York, NY  
*Einfach Kunst*, Sammlung Rolf Ricke, Neues Museum, Nürnberg Germany  
*Transcendent & Unrepentant*, Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia, PA  
 2001 *Best of Season*, Aldrich Museum of Contemporary Art, Ridgefield, CT  
 2000 *Painting Zero Degree*, Cranbrook Museum of Art, Bloomfield Hills, MI  
 1999 *Post-Hypnotic*, University Galleries, Normal, IL  
*Kill All Lies*, Luhring Augustine Gallery, New York, NY  
 LOAF, curated by Steve DiBenedetto, Baumgartner Gallery, New York, NY  
 1998 *Le Consortium Collection*, Centre Georges Pompidou, Paris, France  
 1997 *In-form*, Bravin Post Lee Gallery, New York, NY  
*Gnarleyland*, Feature, New York, NY  
 1995 *Sieben New Yorker Maler*, Kunstverein Museum Schloss, Morsbroich, Germany  
*Altered States*, Forum for Contemporary Art, St. Louis, MO  
 1994 *Inaugural Exhibition*, Museum of Contemporary Art, Geneva, Switzerland  
 Art & Public Gallery, Geneva, Switzerland  
*Disjunction USA*, Arthur Roger Gallery, New Orleans, LA  
 1993 *Moving*, Fondation de Appel, Amsterdam, The Netherlands  
*Acquisitions Recente*, FRAC Nord-Pas-De-Calais, Lille, France  
*What's Wrong With This Picture*, Postmasters Gallery, New York, NY  
*Cartographies Imaginaires*, Musée d'Art Moderne, Villeneuve d'Ascq, France  
*Nachtschattengewaschse-The Nightshade Family*, Museum Friedericianum, Kassel, Germany  
*Live in Your Head*, Heiligenkreuzerhof, Hochschule für Angewandte Kunst in Wein, Vienna, Austria  
 1992 *Slow Art*, P.S. 1 Contemporary Art Center, Long Island City, NY  
*Kinder! Macht Neues!*, Galerie Rolf Ricke, Köln, Germany  
 1968, Le Consortium, Dijon, France  
 1991 *Le Consortium Collection*, Château Doiron, Dijon, France  
*The Painted Desert*, Galerie Renos Xippas, Paris, France  
 1990 *Red*, Galerie Isy Brachot, Brussels, Belgium  
*Gambler*, curated by Damien Hirst, Carl Freedman, and Billie Sellman, Building One, London, England  
 1989 *A Climate of Site*, Galerie Barbara Farber, Amsterdam, The Netherlands  
*Une Autre Affaire*, Le Consortium, Dijon, France  
*Chaos*, The New Museum of Contemporary Art, New York, NY  
 1988 *Primary Structures*, Gilbert Brownstone & Co., Paris, France  
*Mutations*, Annina Nosei Gallery, New York, NY  
 Galerie Pierre Huber, Geneva, Switzerland  
*A Drawing Show*, Cable Gallery, New York, NY  
*Dernière Station Avant l'Autoroute*, Le Consortium, Dijon, France  
*Art Against AIDS*, Cable Gallery, New York, NY  
 1987 *The Art of the Real*, Galerie Pierre Huber, Geneva, Switzerland  
*Infotainment*, Selby Gallery, Amsterdam, The Netherlands  
 Galerie Montenay, Paris, France  
 1986 *Modern Longings*, The Kitchen, New York, NY  
 Nature Morte Gallery, New York, NY  
 1984 *Semi(op)topics*, International With Monument, New York, NY



Climate & Capital, 2008  
 Oil on canvas  
 60 x 48 inches  
 Collection of Gail Monaghan



**Steve  
Di Benedetto  
Edge  
Dwelling**

July 10 – September 21, 2008

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Ryan Parr, Collections Assistant  
Janet Riker, Director  
Corinna Ripps Schaming, Associate Director/Curator  
Patricia VanAlstyne, Administrative Assistant  
Michael Wilson, Intern  
Jeffrey Wright-Sedam, Preparator

**Lenders to the Exhibition**

Anonymous  
Hugh Freund  
Alvin Hall  
Hall Collection  
Jeffrey Hoffeld Fine Art, Inc.  
Bo and Simone Joseph  
Klaus Kertess  
Ron Marks  
Gail Monaghan  
David Nolan Gallery, New York  
Morris Orden  
A. G. Rosen  
Lyndley and Sam Schwab  
James Siena  
Geoffrey Young

