

*Semiose*

Steve Gianakos

# Steve Gianakos

14|03 - 11|04|2015

## L'arrivée des autres

Face de Picasso, face de gigot, face d'amphore, face de gruyère : les filles de Gianakos n'ont pas un profil ni la vie facile. Elles trempent aussi dans un environnement nébuleux et compliqué. Cela tient à plein de choses : il y a d'abord que leur silhouette peine à s'afficher d'un seul tenant et n'évite pas les raccrocs. Puis, les feuilles de papier sur lesquelles les filles sont couchées se gondolent légèrement. A force sans doute d'avoir été maculée par une gouache brunâtre ou jaunâtre, à force aussi de manipulations et d'avoir reçu sur le dos pas mal de photocopies. Les personnages reçoivent pareillement pas mal de monde sur le dos ou les genoux ou les reins. On leur grimpe volontiers dessus, on se love dans leur bras, on se faufile entre leurs cuisses. Le motif de l'escargot (qui rampe en bavant) et du serpent (à la langue bien pendue) y reviennent ainsi régulièrement faire un tour. Ce qu'on comprend donc de ses œuvres, c'est qu'elles plantent pour leurs personnages un terrain ardu et gras. Gras, comme la peinture ou le crayon ou l'encre peuvent l'être. Gras encore, comme le comique burlesque, un tantinet grivois, sait l'être à avec délicatesse. De fait, il n'y a pas un soupçon de cruauté dans ces œuvres. Affublés d'un bec de canard, ou cul par-dessus tête (bien qu'on cherche d'ailleurs vainement la tête dans « Her greatest virtue was being impolite », 2010), ou tête dans l'aquarium, les personnages ne se départent jamais d'une mine réjouie, d'une pose lascive ou hiératique. Le face-à-face qu'elles entament avec poulets, canards, oisillons ou serpents n'est jamais hostile. Tout le monde s'entend à merveille et tous les dévergondages sont permis. Ils paraîtront dans ce cadre graphique, joliment innocents. Car, dans ce cadre (et on ne soulignera pas davantage l'importance du cadre dans le cadre chez Gianakos) tout le monde est logé à la même enseigne et tous peuvent y débouler. Tous, c'est-à-dire ceux qui en était tenu à la marge. On veut dire les cartoons, les comics-strip, et ceux qui entretiennent cet esprit cocasse, ces gestes patauds, cette maladresse, y compris affective, des personnages. Steve Gianakos arrive dans l'art américain après que celui-ci a porté aux nues l'héroïsme des expressionnistes abstraits, la rigueur du minimalisme et la pompe du postmodernisme. Ses œuvres mettent précisément en scène l'arrivée en fanfare de ce petit peuple, très humain, des Autres, polissons et polissonnes, êtres recalés et figures décalés, qui ne marchent pas droits, ne sont pas non plus découpés très droits, dans cette histoire-là, peu incarnée ou peu débridée et cul-serrée.

Judicaël Lavrador

La galerie est ouverte du Mardi au Samedi de 11 heure à 19 heure et sur rendez-vous

She was not unknown, exactly, 2001

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Steve Gianakos  
She was not unknown, exactly, 2001  
Techniques mixtes sur papier  
92,5 x 77 cm  
Signé et daté  
Photo: A. Mole  
Courtesy Semiose galerie, Paris.  
N° Inv. STG01002

Ridiculous accusations, 2013

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Steve Gianakos  
Ridiculous accusations, 2013  
Techniques mixtes sur papier  
42,5 x 75 cm  
Signé et daté  
Photo: A. Mole  
Courtesy Semiose galerie, Paris.  
N° Inv. STG13001

At one time she was a dazzling young russian pianist, 2004

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Steve Gianakos  
At one time she was a dazzling young russian pianist, 2004  
Techniques mixtes sur papier  
55 x 58 cm  
Signé et daté  
Photo: A. Mole  
Courtesy Semiose galerie, Paris.  
N° Inv. STG04001

This superb group performs ancient European music, 2001

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Steve Gianakos  
This superb group performs ancient European music, 2001  
Techniques mixtes sur papier  
84 x 75 cm  
Signé et daté  
Photo: A. Mole  
Courtesy Semiose galerie, Paris.  
N° Inv. STG01003

Smoldering eyes, sulky smile and beauty, 2008

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Steve Gianakos  
Smoldering eyes, sulky smile and beauty, 2008  
Techniques mixtes sur papier  
67 x 65 cm  
Signé et daté  
Photo: A. Mole  
Courtesy Semiose galerie, Paris.  
N° Inv. STG08001

The meat and potatoes night out, 1999

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Steve Gianakos  
The meat and potatoes night out, 1999  
Techniques mixtes sur papier  
82 x 81 cm  
Signé et daté  
Photo: A. Mole  
Courtesy Semiose galerie, Paris.  
N° Inv. STG99002



Né en 1938, Steve Gianakos, vit et travaille à New York (USA) et Chania, Crète (GR)

### Formation

1964

- BID, Pratt Institute, Brooklyn NY, US

### Récompenses

1997

- Adolph and Esther Gottlieb Foundation Grant

1996

- Pollock-Krasner Foundation Grant

1995

- Guggenheim Foundation Fellowship

1977

- Theodoran Award-Solomon R. Guggenheim Museum
- National Endowment for the Arts-Grant recipient

### Expositions personnelles

2015

- *Steve Gianakos*, Semiose galerie, Paris, (FR)

2014

- *Accessories and Other Girlie Desires*, Fredericks & Freiser Gallery, New York, (USA)

2012

- AD Gallery, Athènes, (GR)

2011

- *New Paintings*, Fredericks & Freiser Gallery, New York, USA)

2010

- *Steve Gianakos*, Municipal Gallery of Chania, Chania (GR)

2009

- Fredericks & Freiser Gallery, New York, (USA)

2007

- Alphadelta Gallery, Athènes, (GR)

2004

- Fredericks & Freiser Gallery, New York, (USA)

2003

- Daniel Weinberg Gallery, Los Angeles, (USA)

- *Newd Paintings*, Fredericks & Freiser Gallery, New York, (USA)

2001

- *Whatever Tickles Your Fancy: Works from the 70's to the Present*, Fredericks & Freiser Gallery, New York, (USA)
- Alphadelta Gallery, Athènes, (GR)
- LS Gallery, Elounda Crete, (GR)

1999

- Alphadelta Gallery, Athènes, (GR)

1997

- Alphadelta Gallery, Athènes, (GR)

1994

- Hofstra University, Hempstead, (USA)

1993

- Barbara Toll Fine Arts, New York, (USA)

1991

- Barbara Toll Fine Arts, New York, (USA)

1990

- Barbara Toll Fine Arts, New York, (USA)
- Greenville County Museum of Art, Greenville, (USA)
- Asher/ Faure Gallery, Los Angeles, (USA)

1988

- Barbara Toll Fine Arts, New York, (USA)

1985

- Philippe Bonnafont Gallery, San Francisco, (USA)
- Barbara Toll Fine Arts, New York, (USA)

1984

- Barbara Toll Fine Arts, New York, (USA)

1983

- Barbara Gladstone Gallery, New York, (USA)

1982

- Asher/ Faure Gallery, Los Angeles, (USA)
- Texas Gallery, Houston, (USA)

1980

- Texas Gallery, Houston, (USA)

1979

- Contemporary Arts Museum, Houston, (USA)
- Droll/ Kolbert Gallery, New York, (USA)

1977

- Droll/ Kolbert Gallery, New York, (USA)

1976

- Alessandra Gallery, New York, (USA)

1974

- *The Clocktower*, Institute for Art and Urban Resources, New York, (USA)

1969

- Fischbach Gallery, New York, (USA)

#### Expositions collectives (sélection)

2014

- *Disturbing Innocence*, The FLAG Art Fondation, New York, (USA)
- *Pop Abstraction*, Freidericks & Freiser and Garth Greenan Gallery, New York, (USA)

2012

- *Exquisite Corpses: Drawing and Disfiguration*, The Museum of Modern Art (MoMA), New York, (USA)
- *Counter Culture: The emergence of a new social subject 1983-2012*, CAMP, Athènes, (GR)
- *The Athens Underground 1964-1983*, CAMP, Athènes, (GR)
- *The Way We Live Now*, Brooke Alexander Gallery, New York, (USA)

2011

- *Polyglossia*, Onassis Cultural Centre, Athènes, (GR)

2009

- *Exile on Main St.*, Bonnefantenmuseum, Maastricht, (NL)

2008

- *Visual Arts in Greece 3, And Now?*, State Museum of Contemporary Art, Thessalonique, (GR)
- *What Does New and Interesting Mean?*, AD Gallery, Athènes, (GR)

2007

- *The City: from Adaptation to Transcendence*, part of Remap KM project, Athènes, (GR)
- *Franz West, Martin Eder, Steve Gianakos*, Fredericks & Freiser Gallery, New York, (USA)

2003

- *Funny Papers*, Daniel Weinberg Gallery, Los Angeles, (USA)

2002

- *Art in the Toon Age*, Kresge Art Museum, East Lansing, (USA)

- *In the woods*, Julie Saul Gallery, New York, (USA)

2001

- *Garden State*, Fredericks Freiser Gallery, New York, (USA)
- *Brooklyn Collects*, Brooklyn Museum, Brooklyn NY, (USA)

2000

- *Modern Odysseys: Greek-American Artists of the 20th Century*, State Museum of Contemporary Art, Thessalonique, (GR)

1999

- *Synergy*, Usdan Gallery, Bennington College, Bennington, (USA)
- *Modern Odysseys: Greek-American Artists of the 20th Century*, Queens Museum of Art, New York, (USA)

1996

- *Epitaphs*, Edward Thorp Gallery, New York, (USA)

1995

- *Duck*, Edward Thorp Gallery, New York, (USA)
- *Go Figure*, Patricia Faure Gallery, Santa Monica CA, (USA)
- *Steve Gianakos and Irene Rice Pereira: Drawings*, Andre Zarre Gallery, New York, (USA)

1994

- *Water Works*, Edward Thorp Gallery, New York, (USA)
- U.S. Dept. of State Art in Embassies Program, Washington, (USA)

1993

- *Collage*, Brian Gross Fine Art, San Francisco CA, (USA)
- *Inadvertently*, Asher/ Fare Gallery, Los Angeles CA, (USA)
- *Big Girls*, Janet Borden Inc., New York, (USA)
- *Gallery Artists*, Barbara Toll Fine Arts, New York, (USA)
- *Laughing Matters*, Gallery 400, The University of Illinois, Chicago IL, (USA)

1992

- *Re-Framing Cartoons*, Wexner Center for the Arts, Columbus OH, (USA)
- *Crowning Achievements: An Exhibition of Hats and Headgear*, International Airport, San Francisco CA, (USA)
- *Drawings*, Charles Cowles Gallery, New York, (USA)

1991

- *Not on Canvas*, Asher/ Faure, Santa Monica CA, (USA)
- *Landscape Paintings*, Annina Nosei, New York, (USA)
- *Return of the Prodigal Son*, Home for the

- Contemporary Theater and Art, New York, (USA)
  - *Drawings*, Charles Cowles Gallery, New York, (USA)
- 1990
- *Word as Image: American Art 1960-90*, Milwaukee Arts Museum, Milwaukee WI & Contemporary Arts Museum, Houston TX, (USA)
  - *Re-Framing Cartoons*, Loughelton Gallery, New York, (USA)
  - *Black and White Works on Paper*, Linda Cathcart Gallery, Santa Monica CA, (USA)
  - *La Menagerie*, Pfizer Inc., (MOMA Art Advisory Service), New York, (USA)

1989

- *Recent Print Acquisitions*, The Brooklyn Museum, Brooklyn NY, (USA)
- *Face Off*, Edward Thorp Gallery, New York, (USA)
- *A Feast for the Eyes*, Pfizer Inc., (MOMA Art Advisory Service), New York, (USA)
- *Art for your Collection*, Rhode Island School of Design, Providence RI, (USA)
- *Images of American Pop Culture III*, USSO, Tokyo (JP)

1988

- *Black and White*, Barbara Toll Fine Arts, New York, (USA)
- Barry Whistler Gallery, Dallas, (USA)

1987

- *Comic Iconoclasm*s, ICA Gallery, London, (UK)
- *Schema*, Baskerville and Watson, New York, (USA)
- Lawrence Gallery - Rosemont College, (USA)
- *Art Against Aids*, Barbara Toll Fine Arts, New York, (USA)
- *Diamonds are Forever: Artists and Writers on the National Pastime*, New York State Museum, (traveled as SITES exhibition through 1990), Albany NY, (USA)
- *The Right Foot Show*, San Francisco Airports Commission, San Francisco CA, (USA), Barry Whistler Gallery, Dallas TX, (USA)
- *Contemporary Diptychs: Divided Visions*, Whitney Museum at Equitable Center, New York, (USA)
- *Strong Statements in Black and White*, James Goodman Gallery, New York, (USA)
- Bernice Steinbaum Gallery, New York, (USA)
- Logical Foundations, Pfizer Inc., (organized by MOMA Art Advisory Service), New York, (USA)
- *Situations*, General Electric, -organized by MOMA Art Advisory Service, New York, (USA)

1986

- *Pop Korn*, B-Side Gallery, New York, (USA)
- Knight Gallery- Spirit Square Art Center, Charlotte NC, (USA)

- San Francisco International Airport, San Francisco CA, (USA)
- *Sacred Images in Secular Art*, Whitney Museum of American Art, New York, (USA)
- The Crescent Gallery, Dallas TX, (USA)
- Sensory Evolution Gallery, New York, (USA)
- *Painting and Sculpture Today: 1986*, Indianapolis Museum of Art, Indianapolis IN, (USA)
- San Francisco International Airport, San Francisco CA, (USA)
- Barbara Toll Fine Arts, New York, (USA)
- Barry Whistler Gallery, Dallas TX, (USA)

1985

- *Not Just Black and White*, City Gallery, New York, (USA)
- *Innocence and Experience*, Greenville County Museum of Art, Greenville SC, (USA)
- *Funny Art*, Concord Gallery, New York, (USA)
- *Group Show*, Barbara Toll Fine Arts, New York, (USA)
- *Jungle Fever*, The Harcus Gallery, Boston MA, (USA)
- *Starved for Art*, Visual Arts Museum, New York, (USA)
- Moore College for Art, Philadelphia PA, (USA)
- *Drawings 1975-1985*, Barbara Toll Fine Arts, New York, (USA)
- *Animals: Contemporary Vision*, Robert L. Kidd Associates/ Galleries, Birmingham MI, (USA)
- *Benefit for the Kitchen*, Brooke Alexander Gallery, New York, (USA)

1984

- *New American Painting*, College of Fine Arts, University of Texas, Austin TX, (USA)
- *The New Portrait*, P.S.1, Long Island NY, (USA)
- International Survey of Painting and Sculpture, Museum of Modern Art, New York, (USA)
- Asher/ Faure, Los Angeles CA, (USA)
- Museo Tamayo, Mexico City, (MX)
- Double Vision, B-side Gallery, New York, (USA)

1983

- Gracie Mansion, New York, (USA)
- *Coming Art Show*, Whitney Museum Downtown, New York, (USA)
- Ericson Gallery, New York, (USA)

1982

- *Sports*, General Electric Company, Museum of Modern Art, Lending Service, New York, (USA)
- *By the Sea*, Barbara Toll Fine Arts, New York, (USA)

1981

- *Not Just for Laughs*, The New Museum, New York, (USA)
- *Art in pursuit of a smile*, Muhlenburg Gallery, Allenton PA, (USA)

- *For Trinsha Brown Dance Company*, Leo Castelli Gallery, New York, (USA)
- Barbara Gladstone Gallery, New York, (USA)
- *Drawings*, Metro Pictures, New York, (USA)
- *Eight Funny Artists*, P.S.1, Long Island, (USA)

1979

- *Directions*, Hirshhorn Museum, Washington DC, (USA)
- Droll/Kolbert Gallery, New York, (USA)
- *With a Smile*, Marian Goodman Gallery, New York, (USA)
- *From Allan to Zucker*, Texas Gallery, Houston, TX, (USA)

1978

- *Indoor-Outdoor Sculpture Show*, P.S.1, Long Island NY, (USA)
- *cARToons*, Whitney Museum Downtown, New York, (USA)

1977

- *Recent Works on Paper by Contemporary American Artists*, Madison Art Center, Madison WI, (USA)
- *Art on Paper 1977*, Weatherspoon Art Gallery, University of North Carolina, Greensboro NC, (USA)
- Droll/ Kolbert Gallery, New York, (USA)
- *Contemporary Greek-American Artists*, Brooklyn Museum, Brooklyn NY, (USA)
- *Theodoron Awards Exhibition*, Guggenheim Museum, New York, (USA)
- *Improbable Furniture*, Institute of Contemporary Art, University of Pennsylvania PA & La Jolla Museum of Contemporary Art, San Diego CA, (USA)
- Contemporary Arts Museum, Chicago IL, (USA)
- Upton Hall Gallery, State University College, Buffalo NY, (USA)

1976

- *Rooms*, P.S.1, Long Island NY, (USA)
- Fine Arts Gallery, University of Colorado, Boulder CO, (USA)

1975

- Art Gallery of Ontario, Toronto, Canada, (CA)

1973

- The Parrish Museum, Southampton, (USA)

1970

- *A Plastic Presence*, Milwaukee Art Center, Milwaukee WI & The Jewish Museum, New York & The San Francisco Museum of Art, San Francisco CA, (USA)

1969

- *Made in Plastic*, Flint Institute of Contemporary Art, Flint MI, (USA)
- The Benson Gallery, Bridgehampton NY, (USA)
- *Recent Trends in American Art*, Weatmoreland County Museum of Art, Greensburg PA, (USA)
- Kent State University, Kent OH, (USA)
- *Plastic as Plastic*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia PA, (USA)

1966

- *The Dimensional Surface*, A.M. Sachs Gallery, New York, (USA)

### Collections publiques et privées

- Brooklyn Museum, New York, NY
- Chase Manhattan Bank, New York, NY
- Contemporary Arts Museum, Houston, TX
- Eolos Foundation, Athens, Greece
- The Judith Rothschild Foundation Contemporary
- Drawing Collection, New York, NY
- Museum of Modern Art, New York City
- Neuberger Museum, Purchase, NY
- University Museum, Berkeley, CA
- Solomon R. Guggenheim Museum, New York, NY
- Whitney Museum of America Art, New York, NY

### Collaborations

1996

- Rug: Matthew Brown; Oaxaca, Mexico

1987

- «Gianakos Collection for Furniture or the 20th Century,» a collection of artist's rugs

1986

- Cover illustration: *The Village Voice*, - «Vue» supplement

1984-5

- Public Art Fund Projects : «Messages to the Public at One Times Square,» Times Square Broadcasts from the electronic signboard-Times Square, NYC, NY

### Bibliographie

2015

- Frankel, David, «Steve Gianakos», *Artforum*, February Vol.53, Issue 66

2012

- Johnson, Ken «New paintings», The New York Times, February 9, 2012

2004

- Rosenblum, Robert, «Hilarious Shockers», Art News, September 2004 (illus.)

2002

- Valerio, William R, «Boy Story», Art in America, October, p. 152-155, 175 (illus.)
- Nares, Mario «Excellent Bad Taste», The New York Observer, January 14, p. 12.

2001

- Johnson, Ken «Whatever Tickle Your Fancy», The New York Times, December 21, p. E44.
- Newhall, Edith, «Naughty and Nice», New York Magazine, December 24-31, p. 148 (illus.)

1999

- Papadopoulou, Christy, «Art's Humorous Approach to Sexism», Athens News, June 23

1997

- Sevastopoulou, Stella, «The Art of Sexism», Athens News, May 31 (illus.)

1993

- Cotter, Holland, «Steve Gianakos», The New York Times, March 26, p. C30

1992

- Sokolowski, Tom, «The Art of the Melting Pot», Greece's Weekly, June 15, pp.8-10
- Bass, Ruth, «Steve Gianakos», ARTnews, February, Vol. 91/No. 2, p. 131
- Johnson, Ken, «Steve Gianakos at Barbara Toll», Art in America, January, Vol. 79/No. 12, p. 117

1991

- Kuspit, Donald, «Tart Wit, Wise Humor», Artforum, January, pp. 93-101 (illus.)

1990

- Curtis, Cathy, «Art Reviews», Los Angeles Times, July 6
- Venice, the Magazine, June, p.53 (illus.)
- Schjeldahl, Peter, «Toontown: John Wesley, Steve Gianakos», 7 Days, April 4
- Goldberg, Roselee «Media Kids on Sesame St.», Artforum, February, (repro.)

1989

- Russell, John, «Portraits that speak out for subjects and their time», The New York Times, November 10
- «Painters Change Art: From Murder to Comfort», The New York Times, March 30

1988

- Heartney, Eleanor, «Steve Gianakos at Barbara Toll», Art in America, Vol. 76, No. 5, p. 189

1987

- Russell, John, «Art: Skewed World of Steve Gianakos», The New York Times, February 19, p. C29 (illus.)

1986

- Rubin, Ed, «The Dog Days of August», The New York Examiner, November, p. 56
- Russell, John, «The Dog Days of August», The New York Times, August 1
- Borzo, Jeanette, «Don't Just Sit There: Chairs-show for people on the Fly», San Francisco Progress, September 10
- Morch, Al, «The Airport Cafe-No Tab, No Tip, No Eating», San Francisco Examiner, Tuesday, April 8, p. E6
- Russell, John, «Steve Gianakos», The New York Times, November 15, p. C22

1985

- Berry, Marty, «Innocence and Experience: Poetry Becomes Art», The Greenville News, October 17
- AQUI, poster image, Issue 6-Set 2, Summer
- Raynor, Vivian, «Funny Art», The New York Times, June 28
- Roman, Shari, «Pictorial: 5 Paintings», This Magazine, June, Vol.1-No. II, pp. 10-11
- «Public Art Fund Newsletter», Winter

1984

- Heartney, Eleanor, «Steve Gianakos-Review», Arts Magazine, Summer, p.39
- Levin, Kim, «Art: Voice Centerfold», Village Voice, April 11

1983

- Vanity Fair, illustrations for special travel section, November
- Adams, Brooks, «Review: Steve Gianakos», Art in America, Summer
- Tsiaras, Philip, «Steve Gianakos», Arts Magazine, June, p.17
- Heit, Janet, «The Comic-Art Show», Arts Magazine, October, p.9
- Smith, Roberta, «Review-Comic-Art Show», Village Voice, August, 23

1982

- «Art Reviews», Los Angeles Times, August 13
- «Portfolio-Steve Gianakos», Paris Review, Summer

1981

- «Art», New York Post, May 30
- «Reviews», Soho Weekly News, June 9 p.41

1980

- «Crime Zone Magazine», No.5, Spring
- «What's News», US Magazine, April 1, p.8
- «Reviews», Artforum, January, p.70

1979

- «Reviews», Houston Post, December 23, p.15
- «Reviews», Houston Chronicle, December 23, p.15
- Morgan, Susan, «Interview Steve Gianakos», Real Life, October
- «Sun & Moon», illustrations pp26, 66, 137, 161, 165, 191 and cover

1978

- Ratcliff, Carter, «Making It In The Art World: A Climber's Guide», New York Magazine Nov 27, 61-7
- Lawson, Thomas, «Review of Exhibitions», Art in America, Mar/Apr, p.122 (illus.)

1977

- Russell, John, «Imitations of Catastrophe», The New York Times, March 20
- «From a suicide Carrot a Slumbering Hot Dog», Newsday, March 13
- Zimmer, William, «A New Wine in Old Bottles», Soho Weekly News, Oct. 13, p14.
- Weingarten, Paul, «Who Would Sit Still For Furniture Like This?», The Chicgo Tribune, Aug 2.
- «Museum Furnished With Art», Chicgo Daily News, July 6
- Bruner, Louise, «Improbable Furniture Exhibit is Far Out and Very Hilarious», The Blade, Toledo, Ohio, August 14
- deAk, Edit, «Review», Artforum, December p. 61
- «The Younger Generation: A Cross-Section», Art in America, September, p.90

1976

- «The Fetish of Style», Arts Magazine, November
- «Review», Village Voice, December 6

1975

- deAk, Edit, «Articles», Art Rite, No.8
- «Towards a More Beautiful Coffin», Art Rite, Winter No.8

## Catalogues

2015

- «Steve Gianakos», Semiose éditions, Paris, 2015 (illus.)

2009

- «Exile on Main Street», Exhibitions Program, Bonnefantenmuseum. Feb.17 - Aug 16.

1988

- «The Dog in Art-From Rococo to Post-Modernism», by Robert Rosenblum; published by Harry N.Abrams, Inc, 1988 (illus.)

1987

- «Diamonds are Forever-Artists: Writers on Baseball», edited by Peter H. Gordon with Sydney Waller and Paul Weinman, Chronicle Books, Sans Fransisco 1987; (illus.)
- «Comic Iconoclasm»; ICA London, essays by Sheena Wagstaff & others; June 1987; (illus.)
- «1976-1986: Ten Years of Collecting Contemporary American Art» - selections from the Edward R. Downe, Jr. Collection» essays by Patterson Sims, Suzanne Stroh, Wellesley College Museum, Mass; 1986-1987

1986

- «Airport Cafe: an exhibition about Art and Food»,

Exhibition Program, San Fransico International Air port, April 1986; (illus.)

- «Sacred Images from Secular Art», Whitney Museum of American Art, May 1 - July 13
- «Chairs» San Fransisco International Airport, California; August; (illus.)

1985

- «Momento Mori» Moore College of Art, Philadelphia, Penn.; november (illus.)
- «Innocence and Experience», Greenville County Museum of Art, essay by Tom Styron, Oct. (illus.)

1984

- «An International Survey of Recent Painting and Sculpture» essay by Kynaston McShine, The Museum of Modern Art, New York, October.

1983

- Carlin, Jofn-Wagstaff, Sheena, «Comic Art-Show» Whitney Museum of American Art»,Downtown Branch; August

1981

- «Steve Gianakos», Z Press, Calais, Vermont

1979

- «Directions», Smithsonian Institute Press, Washington DC

1977

- «Improbable Furniture», Institute of Contemporary Art Univ. of Pennsylvania at Philadelphia; p.34

1976

- «Artpark, the Program in Visual Arts» University Press at Buffalo, State University at Buffalo, Lewiston, NY; pp.16-17