

KEVIN CANNON

BIOGRAPHY

KEVIN CANNON

Born 1948, New York City, NY

EDUCATION

1966-1971 Attended City College of New York.

HISTORICAL REFERENCE

- 1969 Worked in leather shop of William Ford
- 1972 Worked on Long Island
- 1974 Moved to Taos, NM
- 1978 Worked with Ken Price until 1981
- 1983 Moved back to New York City
- 1990 Moved back to Taos, NM

SELECTED SOLO EXHIBITIONS

- 2002 Recent Work, James Kelly Contemporary, Santa Fe, NM
- 2000 Kevin Cannon: Sculpture and Drawings, Harwood Museum, Taos, NM
- 1995 Gallery 12 x 12, Taos, NM
- 1993 Albuquerque Museum, Albuquerque, NM
- 1991 Café Gallery, Albuquerque, NM
- 1987 New Gallery, Houston, TX
- Rena Bransten Gallery, San Francisco
- 1986 Charles Cowles Gallery, New York, NY
- 1985 Charles Cowles Gallery, New York, NY
- 1984 James Corcoran Gallery, Los Angeles
- 1982 Willard Gallery, New York, NY
- 1981 Artbait, Price, Bookhouse & Sons, Taos, NM

SELECTED GROUP EXHIBITIONS

- 2003 Harwood Museum, Taos, NM
- 2001 Exit Art, New York, NY
- 1997 Sheldon Memorial Art Gallery, Lincoln, NB
- 1996 Contemporary Art In New Mexico, Curator Jan Adlmann, Site Santa Fe, Santa Fe, NM
- 1993 Santa Fe Council for the Arts, Santa Fe, NM
- 1992 Harwood Museum Foundation, Taos, NM
- 1991 Stables Gallery, Taos, NM
- 1987 Klein Gallery, Chicago, IL
- 1986 American Crafts Gallery, New York
- 1984 Fort Worth Gallery, Fort Worth, TX
- 1983 Fay Gold Gallery, Atlanta, GA
- Willard Gallery, New York, NY
- 1982 Fort Worth Gallery, Fort Worth, TX
- Hevdt-Bair Gallery, Santa Fe, NM
- 1974 Gallery del Sol, Santa Barbara, CA
- Millicent Rogers Museum, Taos, NM

MUSEUM COLLECTIONS

- 1993 Harwood Museum, Taos, NM
- 1991 Albuquerque Museum, Albuquerque, NM
- 1987 J.B. Speed Museum, Louisville, KY
- 1986 American Crafts Museum, New York, NY
- Brooklyn Museum, Brooklyn, NY
- 1983 Cincinnati Museum, Cincinnati, OH
- 1982 Lannan Foundation, Santa Fe, NM

AWARDS

- 1986 National Endowment for the Arts Fellowship



1971 - Loft, Tribeca N.Y.



1976 - Studio, New Mexico

The artist Kevin Cannon fabricates impeccable leather objects and executes luminous graphite-on-paper drawings that, in this present virtual age, represent a kind of subversive alchemy. By extreme levels of concentrated craftsmanship and draftsmanship, from conception to execution, all the works are instilled with and project a profound authenticity and deliver deep aesthetic and intellectual pleasures. In both miniature and human scale, Cannon explores the formal, and informal, qualities of his medium all the way to the edge and back. In the sinuous curves of nature or Jean Arp, the intricate geometry of cubism, the melting plasticity of drapery, Cannon fabricates objects whose outward form and appearance are pure justification for their existence.

The painstakingly molded works also offer discreet riddles to our senses and sensibilities. Sometimes deeply colored, often ineffably tinted with layers of thin acrylic glazes, they could be made of anything—burl, bronze, ceramic, marble, steel, granite, cloth, even flesh. Tinged with absurdist humor, the odd objects reverberate through human history and our impulse to express in drawing and object making.

2003 - Studio
Taos, New Mexico



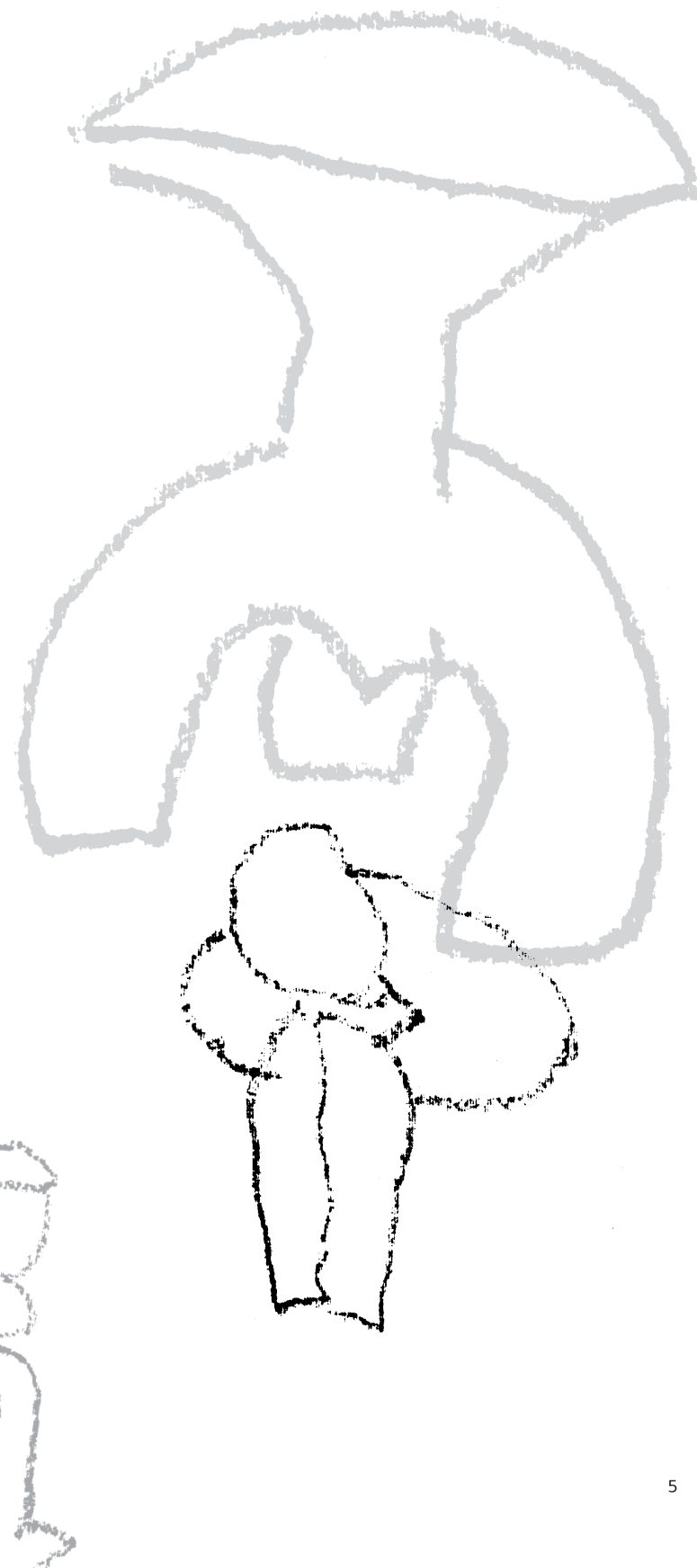
Regard the majestic beasts high upon the cave vaults of Chauvet, Lascaux, and Altamira.

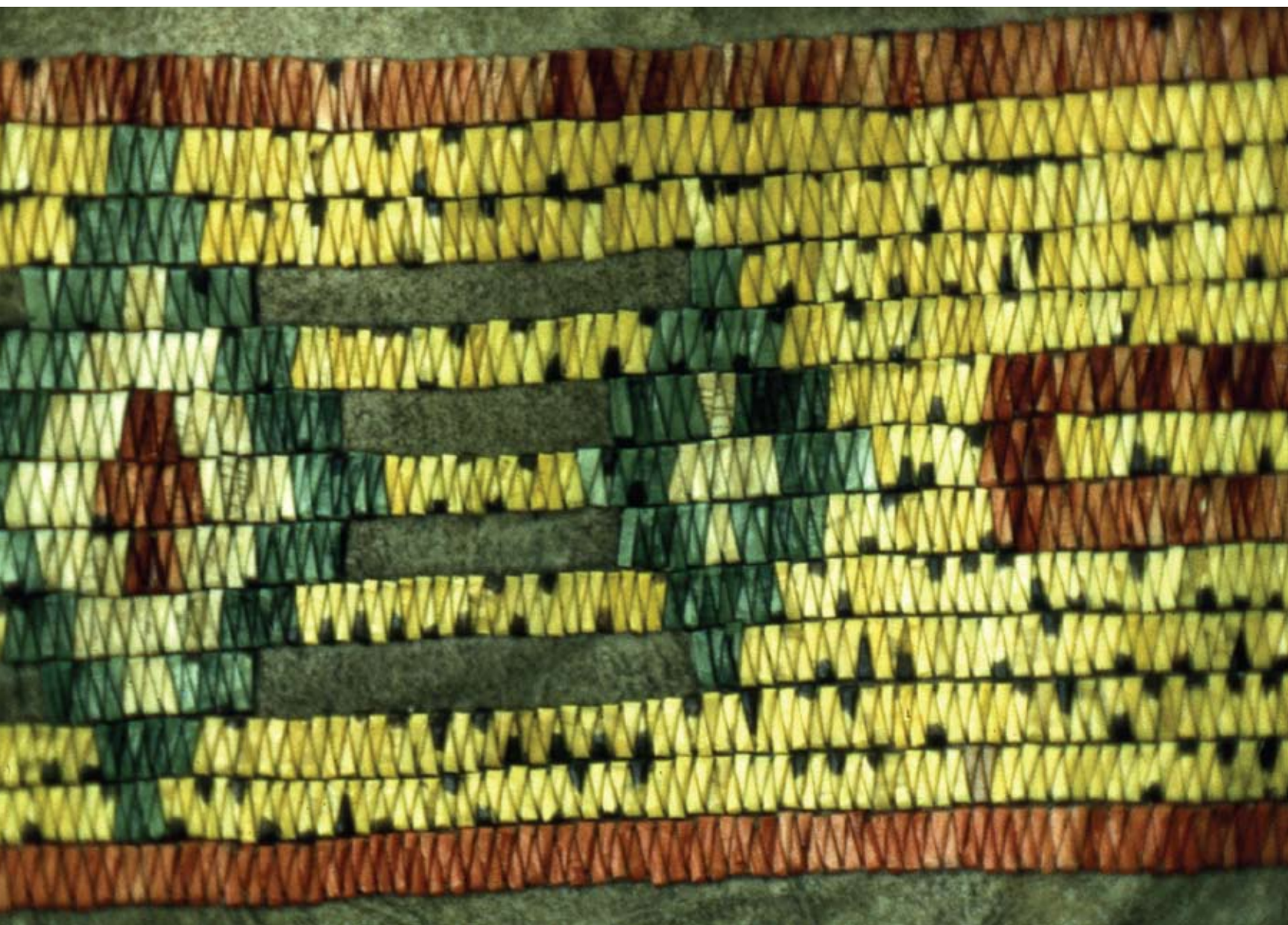
Recall some of the first human objects made of hide and skin—upon them our earliest writings, drawings, and paintings.

Diminutive “boxes,” miniature geometric “still lifes,” and anthropomorphic “figures” are intimately monumental, with that alien, familiar look and feel of ancient artifacts from unknown cultures. The intricate, biomorphic abstractions in human scale, meanwhile, are as silky sleek as a Brancusi or a 30,000-year-old horse of mammoth ivory from the Vogelherd cave; as embraceably grotesque as the Venus of Willendorf (25,000 BCE) or a Louise Bourgeois.

May we think of the artist as a preindustrial minimalist, perhaps?

Consider. Made with the merest of implements—hide, knife, awl, needle, waxed thread, bone (to smooth and burnish skins and seams), hairbrush, pigment—each piece, equal parts prehistoric surgery and postmodern tailoring, is as precise as the edge of an obelisk, as exact in grace and symmetry as a twisted gold torque made by a Late Bronze Age artisan of Ireland.





1974 - 7 1/2" x 11" - Porcupine Quill embroidery on home-tan buckskin



Mid 50's - Jamaica, Queens



1981 - Taos, New Mexico

Kevin Francis Cannon was born November 27, 1948, in Queens, New York, the second child and second son of Connell and Maud (Brogan) Cannon, from Donegal, County Donegal, and Killaloe, County Clare, Ireland, respectively. Cannon's father was a grocer and butcher and owned the Oakland Market on Third Avenue in Manhattan at the time of Kevin's birth.

Though his father died unexpectedly when Kevin was only fourteen, in a not uncommon instance of predispositions and predilections beyond parentage, it was Cannon's father's older brother, Patrick, and sister Peggy, whom the artist claims in retrospect to have been the greatest, if also absent, influences in his life.

Patrick, a noted writer, publisher, and scholar, also founded Sandymount (Dublin) High School in 1947. Kevin's Aunt Peggy, meanwhile, worked for the United Nations' UNESCO program, teaching nursing and midwifery throughout the Far East and living in Katmandu for many years. Cannon met his aunt and uncle periodically during his early life when they visited New York. He recognized, as time went on, that he indirectly inherited from both a good deal of their wide range of intense intellectual and artistic interests, their impulse toward exotic locales, even their Old World manner and dress and perhaps not a few of their eccentricities.

In Queens, Cannon was brought up in a classic, first-generation, Irish American, Catholic milieu: rigorous parochial schooling, altar boy, choir, large family gatherings with live music, singing, and dancing. As a teenager he spent as much time as he could hanging out at the beach. When the fifteen-year-old Cannon needed sandals one summer, he simply took apart a pair of old leather shoes and constructed his new, suitably seasonal footwear, his first works in leather.

A couple of years later, Cannon was immediately fascinated when he stepped into a leather and sandal shop in Greenwich Village. There, he learned the crafts of leatherwork and sandal making from William Ford and Barbara Shaum. (Shaum had worked with the noted Roger Rilleau, as well as with Raymond and Malachy Duncan, brothers of Isadora from the illustrious bohemian American Duncan family.)

Cannon enrolled at City College of New York in 1967 and took art and music courses. For several months in 1969, he traveled in Europe and North Africa, and again in 1971, after taking his baccalaureate from CCNY. On his second journey overseas, Cannon traveled in Spain, France, and England, visiting with John Waterer, at the time the honorary secretary of the Museum of Leathercraft in London. Cannon also spent considerable time during his travels, as he has



1981 - 5" x 5 3/4" x 3 3/8" - **Untitled Box**
Leather, Dye
Collection: Larry Bell

done throughout his life, searching out arcane leatherworking history and techniques, and vintage leatherworking tools.

After returning to New York, Cannon moved out to Long Island, where he studied with bridle maker Fred Patterson and opened a sandal shop in West Hampton Beach. There, he made designs based upon classical styles that appear on figures on ancient Greek vases and the sarcophagi of pharaohs. At the same time, Cannon was also making traditional, finely crafted, hand-sewn leather objects, such as boxes and briefcases.

In 1974 the artist traveled out to Powell, Wyoming, where he spent a rugged winter studying saddlery and saddle making with master craftsman and saddle maker Cliff Ketchum. Later that same year, Cannon

moved south to Taos, New Mexico, where he learned Native American and traditional Spanish colonial designs and techniques, including home tanning, beadwork, porcupine quillwork, Navajo strike ingot silverwork, mosaic inlay, and concho making.

Just as he had when he cut apart a pair of shoes to make his first sandals as a teenager, Cannon relied upon impulse and instinct in his “apprenticeships.” Throughout his life, he has learned and mastered his crafts and conducted his problem solving by a great

deal of trial and error, partly by formal study, partly by his own practical improvisations

In 1978 Cannon met the noted ceramic artist Ken Price, who had moved to Taos from LA in the early 1970s. Cannon assisted Price intimately in the studio for the next three years, during which time he became adept with clay and glazes. (In the years since, he has made several series of delicate cups as gifts for friends, and he has also made a number of extraordinary raku-fired “pinch bowls,” likewise only as gifts.)

In his own studio, Cannon began to make the small, masterfully crafted and colored leather objects that would occupy him through much of the rest of the decade. Flawlessly fabricated, ingeniously devised, the eccentric, mordantly witty monuments-in-miniature had inflections of cubism, “primitive” cultural artifacts, surrealist painting, fine furniture making, and organisms from nature, as well as the small constructivist ceramic works he had made in Price’s studio.

It was as if Cannon’s innate gifts of object making had finally come into synch with all the intellectual and artistic influences he had accumulated over the years—from Alexander Archipenko, Fernand Leger, Egon Schiele, Francis Picabia, Vladimir Tatlin, Giacomo Balla, and Elie Nadelman, to the many anonymous artisans from prehistory to the present who had created some of the



1983 - 10" x 8" x 8" - **Tiger House**
Leather painted and dyed
Collection: Rose Mary Mack



1985 - 6 1/2" x 4" x 4 5/8" - **Dual** / Painted Leather
Private Collection

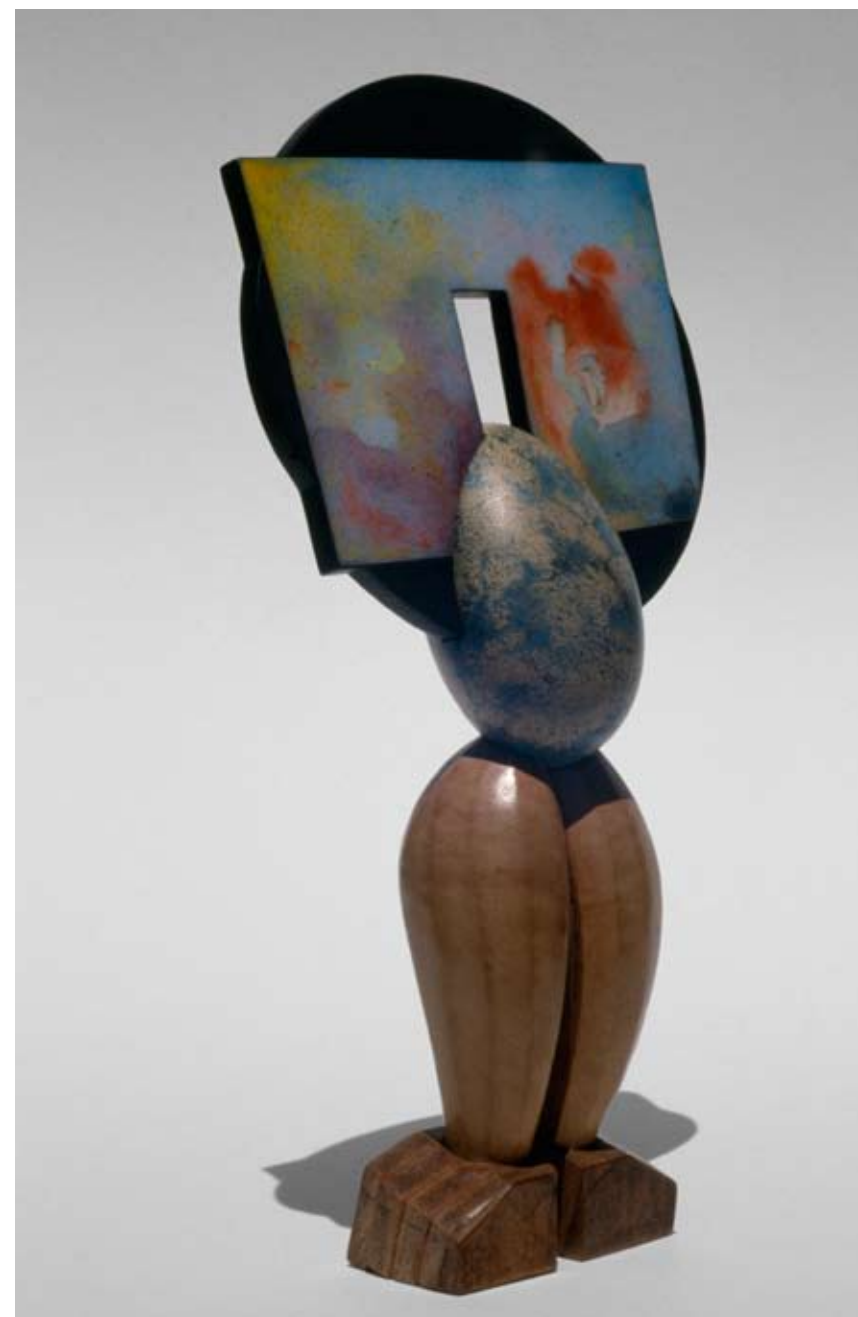
most powerful artistic expressions on earth. All now found expression in what would become a recurring vocabulary of geometric and biomorphic forms. Indeed, it was and remains one of Cannon's aesthetic maxims that by limiting the "choices" and variables, a greater, more expansive freedom and powerful focus of exploration and expression are to be found.

Cannon's first completed works in this mode, exhibited at the Willard Gallery in New York in autumn 1982, were small geometric configurations that actually functioned as boxes. The little "box sculptures" were

puzzled out of ingenious combinations of forms—an elliptical "egg" of marbled caramel precariously balanced upon two blocks meeting at right angles; "handles" of absurdly lounging limbs draped over a ledge; a red donut; even a musical note—and the faceted exterior surfaces and hidden interiors sported bold, dramatic colors and color combinations.

In 1983 Cannon returned to New York, where for the next seven years he lived on the Upper East Side. A new series of wry little anthropomorphic figures and quirky "still lifes" seemed to evolve naturally out of the intimate, playful boxes. Again, elliptical egg-shaped "heads," sometimes bisected by disks and rectangles that become oversized "headdresses," provided lots of area for Cannon to display his superb color and surface combinations. When perched atop stocky, heavy-hipped two- and four-legged bases, the "heads" made the new pieces appear like nothing less than cubist kachina dolls, possibly fetish objects from Mesoamerica or ancient Japan.

At times Cannon made forays into the absurdly comic, as in *Tiger Water Tiger* with its perfect mini-palm tree—bark realistically scored, fronds languidly drooping and green—shading a strange, two-legged dwelling. Meanwhile, *Show Me* aroused a zany, amusement park-casino atmosphere with its loopy, spoked wheel stuck on a crumpled "hat," all supported upon chunky, brilliantly hued pins.



1987 - 10 1/2" x 2 1/2" x 5 1/4" - **Anghaven** / Painted Leather
Private Collection

1983 - 6" x 5" x 4 3/8"
Queequeg / Leather, Dye, Painted
Private Collection



Cannon left New York and returned to Taos in 1990, at the same time he was making an important technical breakthrough. Previously, his forms had been laminated; now he found a way to make them hollow. This technique allowed him to make them more simply as well, and since they were lighter, he could make them much larger.

Cannon's first efforts in hollow, human-scale forms were charged with dramatic sensuality. They also seemed to play up the musty old arguments surrounding "craft" and "fine art," function and useless form, high-tech look and low-tech material. Immediately, the object then defused these issues with high humor.

A preposterous work like Tetetra, a quartet of bulbous bosomy protuberances—burl- or porcelain-smooth, green-veined skin—is as blatantly erotic as one of Hans Bellmer's bound and bulging dolls, as sublimely grotesque as a Louise Bourgeois.

Sharing in the grotesquerie is the startling series of five "petals on torsos," as one might think of them, made in 1995. Big, lolling, tonguelike appendages protrude from swelling hips and a voluptuous derriere. Two other frankly anatomical abstractions, Re-Read and Kind Mist, have a hilarious sexuality, as from bulbous breasts, phallic cones, like the female figurehead at the prow of a sailing vessel, protrude and probe fore and aft. Towie One (Cannon has a



1986 - 14" x 11" - **Untitled** / Drawing of Catman / Graphite on paper
Collection: William Ford

penchant and knack for clever titles), on the other hand, looks like a curious, stumpy fire hydrant or a mysterious item of nautical hardware carved out of burl.

Cannon's 1999 series of three-legged, long-necked "stools," ranging from one and a half to three feet height, are quirky takeoffs on Shaker, Louis XIV, and Chippendale furniture; titles such as Quatorze accentuate the connection. Grouped together—sleek and skinny, squat and stout, long necked and heavy hipped—they have the lonely, comic look of elongated piano stool figures standing around a Giorgio di Chirico piazza

Cannon's next test of leather's malleability and his own technical abilities resulted in a tour-de-force series of design and fabrication. His variations on a theme of "folds" began



1985 - 14" x 11" - **Untitled** / Drawing of piece / Graphite on paper

with chocolate brown, thin as a Hershey Bar forms that looked to be in a starched, rumpled, unfolding state. Small napkin-sized "folds," such as Very Area, are solid evanescence, retaining all lightness, resisting all forces of gravity. The larger "folds," such as Drape and French Tool, are supremely graceful expanses of crags, soft fissures, twisting cavities, and crevices. They have the look and formal appeal of George Orr's wrinkled, unglazed ceramics, the crushed and dented steel works of John Chamberlain, or the anomalous geologic formations found in the American Southwest.

Bonus and Instant, with their pointed "star" shapes and, in the case of Bonus, twin tri-stars of barbell spokes at the end of an axle, have the feeling of mid-century modernism.

In a sense, Cannon's work has come almost full circle in the last three decades. The late, large objects have a staid, understated eloquence that seems to share in the spirit of Cannon's early classical sandals. The biomorphic objects look so oddly ordinary, banal almost, and become so easy to look at, that they become difficult to see. At times, in their quotidian, unassuming stillness, these pieces approach the weighty "invisibility" and essential clarity of the ordinary matter of Giorgio Morandi's bottles.

Throughout his life, Cannon has made drawings, and if the artist's abilities in making



1983 - 11" x 14" - **Untitled** / Drawing of piece / Graphite on paper



1993 - 11 1/2" x 11 1/2" x 12" - Pu-Tetra / Leather
Collection: Flora Biddle

are innate, instinctive, his formidable powers of drawing are perhaps even more so. He can make both extremely exact replications of visual phenomena (an early copy of Vermeer's *Girl with a Pearl Earring* is a stunner) and nearly abstract evocations of form and volume in a speedy, sinuous Matissean line.

A series of early photorealist drawings of odd pairings of everyday items—a pair of scissors, a thumb puzzle, a guitar tuning peg—has a glowing, luminous presence and a consistency as soft and solid as the lead in which the works are rendered.

While Cannon has called his three-dimensional works still lifes, he calls the large drawings he later makes of them still lifes of still lifes. They are not preliminary studies or sketches—some of these are made, but they are technical in nature, the patterns of shapes he will need to cut out to make the form. Rather, the object-portraits are made after the three-dimensional work has been completed. The resulting sizable object-portraits are dense, dark, and physical. The subjects come to “still life” in satiny, heavily worked veils of activated, ebony graphite. In masterful counterpoint of tonal values accenting edge and shadow, Cannon subtly changes aspects of focus and density to lead our gaze where we don't expect. The act of drawing seems to dematerialize the actual pieces and make them even more intense abstract objects of fascination.



1998 - 14" x 11" - January / Graphite on paper
Collection: Nancy Phister

A series of domestic drawings, one might call them, made in the kitchen and around the house, are part literal transcription, part whimsical reverie. The hand takes liberties with what the eye “sees” to create a kind of metaphysical realism. A drinking glass, a saucer, a spoon, the glint of brilliant white “sunlight” along the edge of a fork, a checked pattern on a tablecloth—all portray the sublimity of existence and experience in the meta-physicality of humble everyday objects.

Beyond all culture, however, and any and all art historical “isms” or references, Cannon’s work really comes out of an animist spirit, the geometry of nature, and communicates in the language of a spiraling, twisting double helix of DNA.

Indeed, in January 1990 the forces of genetics and DNA, the powers beyond the grave, as it were, and beyond our own powers of personal choice, were startlingly made known to the artist. The revelations came by mail, a package and a letter from a cousin, Patrick Cannon, in Blackrock, County Dublin. In the former was a book on leatherwork given to Kevin’s Aunt Peggy by her mother on Peggy’s eighteen birthday, along with two leather valises that Peggy had subsequently made.

In the letter, cousin Patrick offered the even more stunning news that Peggy’s valises were “examples of the family tradition of leatherwork that went back probably three generations before Aunt Peggy and probably earlier.”

Incredibly, and again entirely unknown to the artist as well, was the fact that his great-grandfather Connell Cannon (1843–1910) had been a boot manufacturer in Donegal town! As Patrick pointed out in his letter, “Kevin is the only one carrying on the family’s traditional craft in the present generation.” (Patrick goes on to say, interestingly, “The craft that is still carried on in Donegal by the Cannons is the making

of the looms for weaving Irish tweed. The looms are made from wood and some leather with little or no metals.”)

Regardless of fate, predestiny, or pure, blind chance, in a sense Cannon’s work reflects an attitude of utter indifference and complete renunciation of most of the aesthetic as well as the sociopolitical values of our present age. More to the point, however, his work is a reaffirmation of a timeless, one might even say eternal period of nonpareil fabrication and classic connoisseurship.

While Cannon’s motivations, influences, and associations may be guessed at and even divined, the works, like the artist himself, remain almost hermetically sealed and concealed. Thomas M. Collins



1997 - 14" x 11"
July / Graphite on paper
Collection: Nancy Phister



1982 - 5 5/8" x 4 3/8" x 5" - All you need to know for now / Leather, Dye, Painted
Private Collection



1999 - 11" x 14" - June
Graphite on paper
Collection: Deborah Shields



1984 - 10 3/4" x 2 5/8" x 5 1/2" - Atlas / Painted Leather
Private Collection



1985 - 8 3/4" x 4 1/4" x 5 7/8"
Balmona / Painted Leather
Private Collection



1985 - 7 5/8" x 2 3/8" x 3 3/8" - **May I** / Painted Leather - Private Collection



1985 - 10 7/8" x 2 3/4" x 3" - **Ray** / Painted Leather - Private Collection



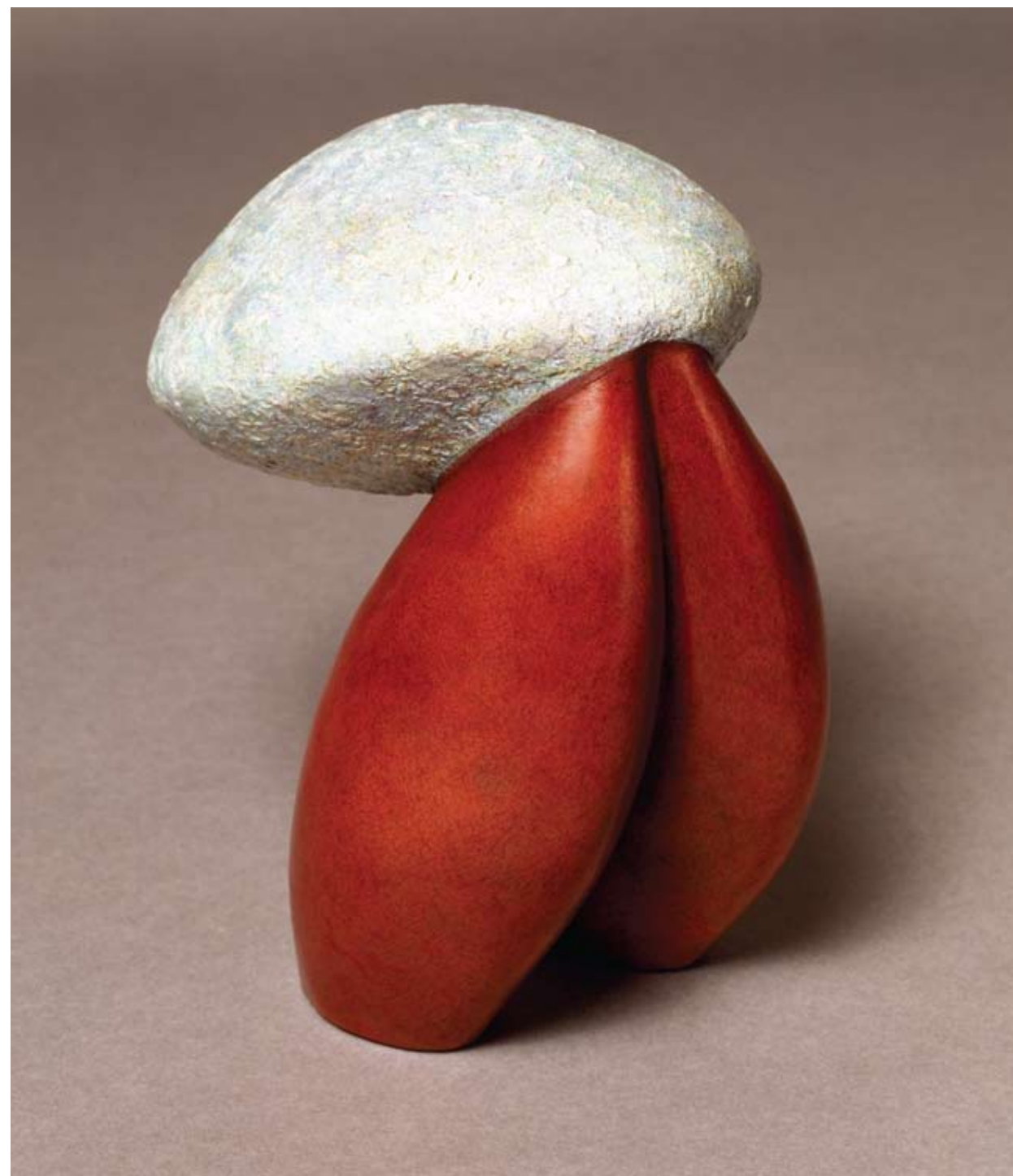
1986 - 8 5/8" x 3 1/4" x 4 1/2" - **Progan** / Painted Ceramic - Collection: Speed Art Museum



1986 - 8 1/4" x 4" x 4 1/2" - **Gestickulean** / Painted Ceramic - Private Collection



1987 - 4 1/2" x 6 5/8" x 4 3/8" - **Fammira**
Painted Leather
Private Collection



1989 - 9 1/2" x 8" x 6" - **Fer** / Painted Leather - Collection: Wendy Larson



1989 - 11" x 8 1/2" x 8"
Ocher / Leather
Collection: Edward Foster



1990 - 21" x 21" x 21" - **Towie One** / Leather - Collection: "The Albuquerque Museum"

1990 - 22" x 22" x 22"
Clovento / Painted Leather
Private Collection



1989 - 20" x 20 1/2" x 17"
Icon Ardor / Painted Leather
Collection: Burton & Ann Kaplan



1992 - 13 3/4" x 15 1/2" x 15 1/2" - **Untitled** / Leather - Private Collection

1992 - 13 1/2" x 14 1/4" x 14 1/4"
Untitled Ball / Leather
Private Collection



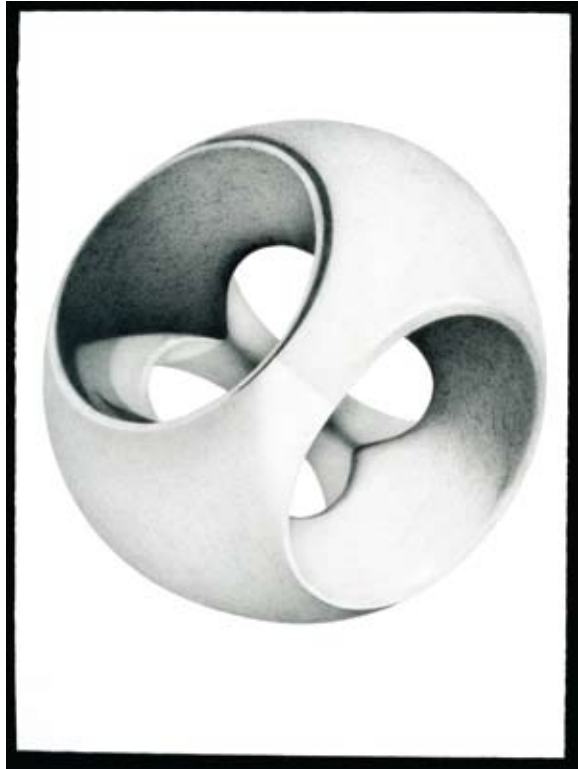
1994 - 17 1/2" x 13" x 13 1/2"
Untitled Ovoid / Leather
Collection: Connell Cannon



1994 - 19" x 21" x 21" - **Untitled Tetra** / Painted Leather - Private Collection



1994 - 21" x 20" x 22" - **inter-tetra** / Leather - Private Collection



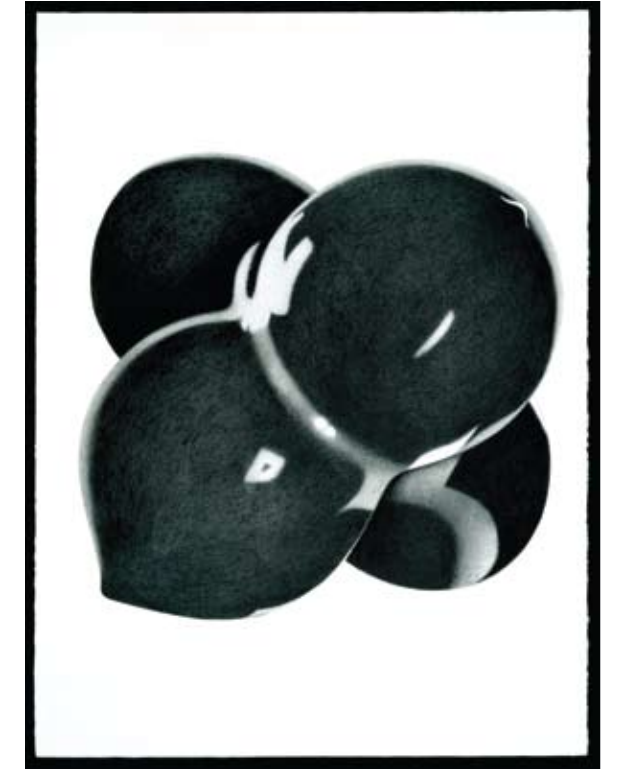
1995 - 30" x 22 1/2" - Untitled
Drawing of piece - Graphite on paper
Private Collection



1996 - 30" x 22 1/2" - Untitled
Drawing of piece - Graphite on paper
Private Collection



1996 - 30" x 22 1/2" - Untitled
Drawing of piece - Graphite on paper
Collection: Richard Adams



1995 - 22 1/2" x 30" - Untitled
Drawing of piece - Graphite on paper
Private Collection



1996 - 23" x 16 1/4" x 20 1/2"
Untitled Torso / Painted Leather
Collection: Claudia Kleefeld



1996 - 27" x 15" x 16 1/2"
Pacific Leg / Painted Leather
Private Collection



1996 - 15 1/2" x 26" x 14" - **Pius** / Painted Leather - Collection: Edward Foster



1997 - 29" x 18 1/2" x 18 1/2" - Moss / Painted Leather - Private Collection



1999 - 42" x 19" x 16 1/2" - Quatorze / Leather - Private Collection



1999 - 38" x 29" x 26 1/2" - **Egyptian Wing** / Painted Leather - Private Collection

1999 - 22 1/4" x 30 1/4"
Drawing of Wrinkle / Graphite on paper
Collection: James Lubowitz



1996 - 6" x 3 1/2" x 3 1/2"
Handleless / Leather
Collection: Edward Foster



1999 - 23 1/4" x 30 1/4" - **Untitled Drawing** / Graphite on paper - Private Collection



2001 - 17 3/4" x 13" x 15" - **Drape** / Leather - Private Collection



2001 - 8 1/2" x 9 1/2" x 9 1/4"
Third One Drawn / Leather
Collection: Wendy Larson



2001 - 23" x 23 1/2" x 15 1/4"
Kind Mist / Painted Leather
Private Collection



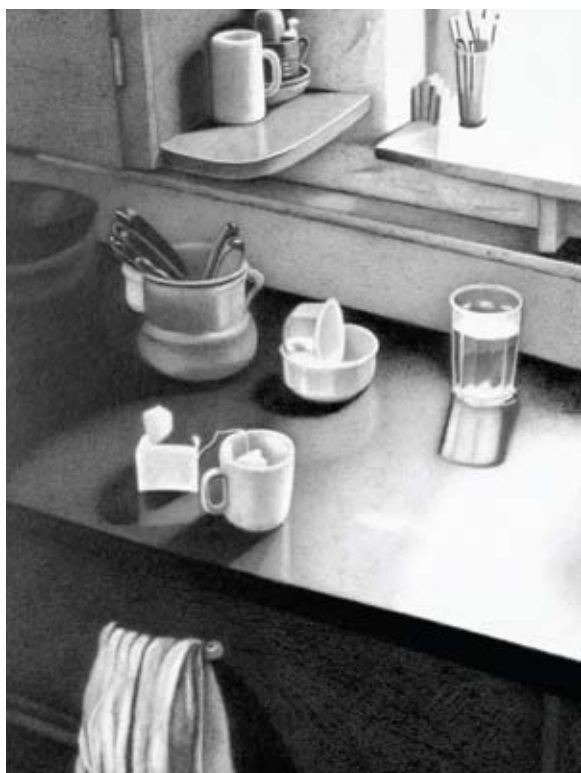
2001 - 10 3/4" x 20 3/4" x 14 1/4" - **Woolever** / Leather - Private Collection



2003 - 10 1/4" x 21" x 14" - **Untitled Wrinkle** / Leather - Collection: Thomas Lee Jones



2003 - 13" x 26 1/2" x 25" - **Untitled Fold** / Painted Leather - Private Collection



2003 - 14" x 11"
Kitchen February / Graphite on paper
Collection: Lee Reed



2003 - 14" x 11"
Kitchen March / Graphite on paper
Collection: Lee Reed



1988 - 17 5/8" x 9 1/4" x 6 1/4"
Naxem / Painted Leather
Collection: Edward Stanton



1988 - 17 1/2" x 10 3/8" x 6 1/4"
Cartem / Painted Leather
Private Collection



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