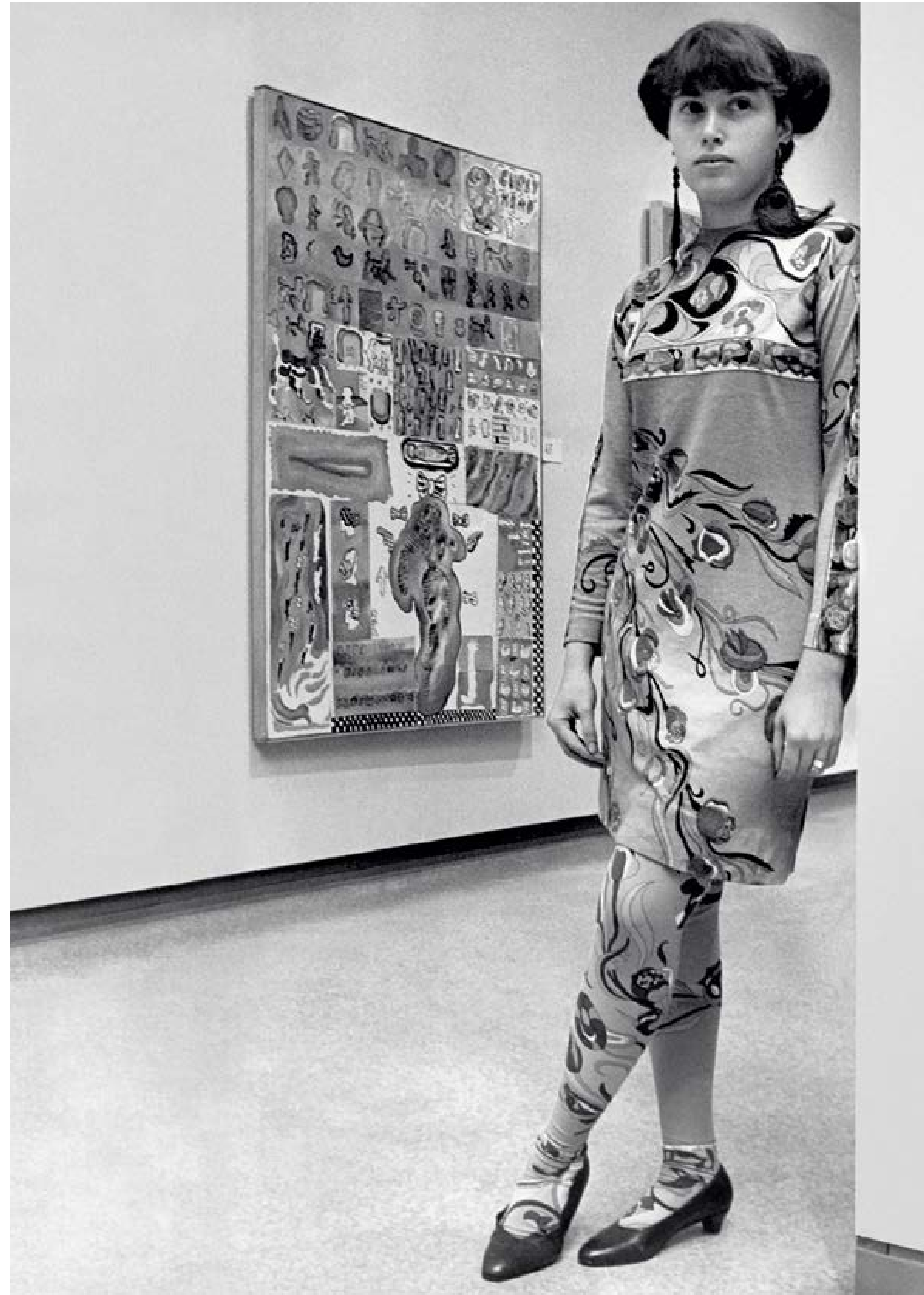


Suellen Rocca with *Curley Head* (c. 1966) in "The 70th Annual Exhibition by Artists of Chicago and Vicinity" at the Art Institute of Chicago, 1967

The Repeating Beauty of Suellen Rocca

DAN NADEL

> *A lot of images about comfort-caress-sex. Rings, couples, dancing, lamps, legs, wigs, purses, palm trees, hands. Very painty surfaces, worked into + changed. Largest canvases are the most exciting with catalogues of events and images. Her studio is very nice. Big, white, a painting rack and easel and supplies, a bulletin board, drawings tacked around, and collected things. [...] Suellen's handling of color and catalogue images fascinate me.*
> — Christina Ramberg on Suellen Rocca[1]

Suellen Rocca's *Bare Shouldered Beauty* (1965) [p. 31] centers on a female form rendered in subtly modulated gray, right arm tucked behind her head, left arm akimbo, both hands disappearing into her hairdo. Her ambiguous body mass terminates in a pair of high-heeled shoes. Cascading stripes and the numeral *2* cover her head and upper torso. There is a target on her chest, and televisions in place of breasts. Accompanying this bare-shouldered beauty are three smaller versions, each stepped down in scale with a face obscured by either a cloud of bare canvas or undulating black lines. All around the four figures are tiny vignettes and glyphs of ice cream cones, dancers, poodles, socks, hands, chairs, sofas, swans, and cups, as well as multiple grids containing yet more glyphs. Everything is painted matter-of-factly in dusky red, gray, green, purple, brown, and yellow. There's no attempt at painterly illusion or artifice. Where there is no subject to render, the canvas is left bare.

With all its repeating motifs, rippling lines, and confidently casual craft, *Bare Shouldered Beauty* is a map of a particular kind of female life in mid-twentieth-century America. The figure is based on an image from the brassiere section of a 1964 Sears catalogue [fig. 1]. The painting is a nakedly personal statement of young, middle-class womanhood: I have children, I have things, I have this body and these stories; I am real, yet I am also anonymous, covered, idealized. The work reveals and communicates through its component glyphs and scenes, which want to be known, and which want the viewer to know the artist.[2] Rocca's work is an implicit rebuke to the winking appropriation of pinup art by Mel Ramos and Roy Lichtenstein, to the ironic distancing of Pop appropriation in general, to the modernist emphasis on object over subject, and to the concealment of biography so common among painters at the time.

The subject of Rocca's art is what she calls the "visual language of romance and feminine happiness":

> Palm trees, diamond rings, bra styles in the Sears Roebuck catalogue, dancing couples from Arthur Murray ads, and pictures of fancy hairdos tucked into the back pages of magazines were the cultural icons of beauty and romance expressed by the media that promised happiness to young women of that generation. This was the culture that surrounded me.[3]

With its emphasis on subject expressed through singular means, Rocca's work can be identified within the framework that Robert Storr described at length in the catalogue that accompanied his exhibition "Modern Art Despite Modernism":

Fig 1. Spring 1964 Sears catalogue

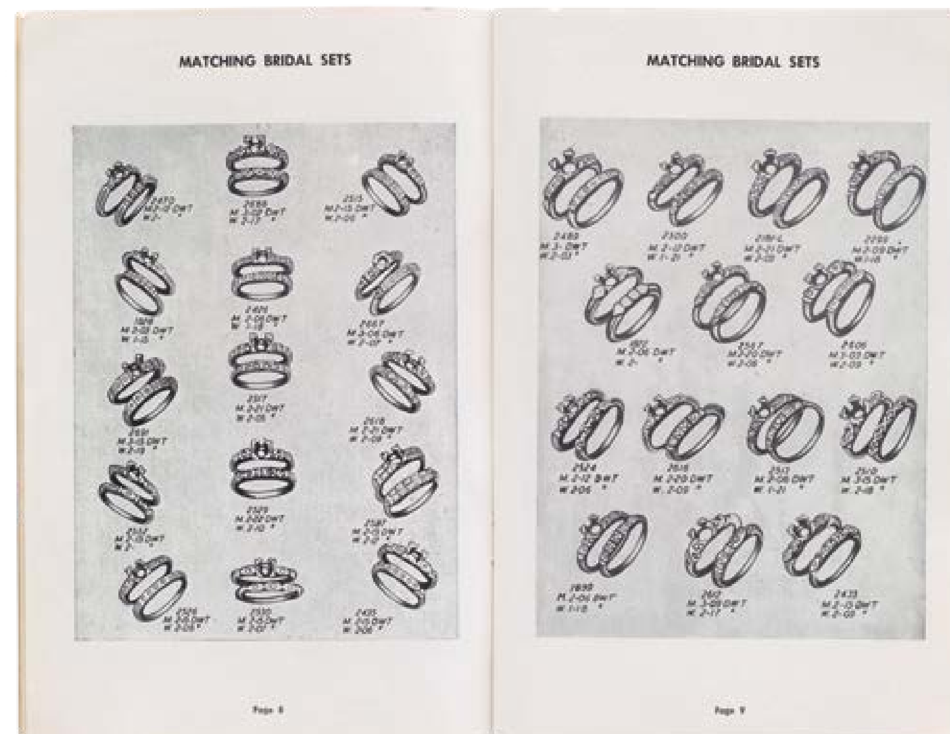


Fig. 2. Wholesale jewelry catalogue, c. 1965

> Before modernist art is about anything else — an image, a symbol, the communication of an experience — it is about the logic and structure of the thing that carries meaning, and about how the thing came into being. In this respect, all modernist art is essentially abstract, even though only some modernist art looks it.[4]

Rocca's work is modern art but not *modernist* — it needs to communicate about its subject.[5]

Rocca shares this sensibility with a generation of artists who came of age in mid-century Chicago. She first gained national attention with the Hairy Who, a group of six artists who exhibited under that moniker from 1966 to 1969 in Chicago, San Francisco, and Washington, DC. All attended the School of the Art Institute of Chicago (SAIC) in the early 1960s and remained in the city after graduating; most had also grown up in Chicago. The Hairy Who exhibitions presented a homegrown art style that trafficked in highly personal visual languages rendered in bold lines and exuberant colors, embracing an omnivorous array of influences, from pre-Columbian art and Joan Miró to barbershop signage.

But before the Hairy Who, Suellen Krupp was a prodigy raised into art by her supportive Jewish family on the north side of Chicago. The city itself was a place of vibrant, clanging contrasts: amid the modernist landmarks and beneath the skyscrapers and the elevated train were people steeped in the grit of industry. "I was a good student," Rocca says. "I always finished my work in plenty of time, and then I would draw. When I was in third grade, my teacher collected all my drawings at the end of the class and hung them in the hall outside my classroom. It was my first exhibition! She called my mother and told her to sign me up for classes at the Art Institute, which my mother did." These classes were held in the museum's grand Fullerton Hall and were incubators for a number of prominent artists, including Rocca's future Hairy Who compatriots Gladys Nilsson and Karl Wirsum. At age eight, the young Rocca was drawing from a live model and carrying her sketchbook everywhere. Recalling her childhood interest in visual culture, she says she was "almost devout about high art. I wasn't actually interested in comic books as a child."[6] In 1960, just sixteen years old, she entered college at the SAIC. Rocca says she "grew up in the Art Institute. It was like a second home."

In that second home Rocca found a formative influence in Ray Yoshida, her first-year drawing teacher, at the time a thirty-two-year-old artist just finding his own footing. Yoshida, she notes, "was able to see things in your work, possibilities and directions that you didn't even know of. And he would very quietly come by and drop a book next to you. It might be Kandinsky or whoever, and allow you to make the connection. He emphasized that anything could be an influence." Yoshida became a mentor to Rocca, encouraging her and her fellow students to follow their instincts rather than subscribe to any rigid ideology.

She, along with members of the Hairy Who and other artists eventually known as the Imagists, learned art history from Whitney Halstead, an artist-turned-historian who was mentored by another artist-turned-historian at SAIC, Kathleen Blackshear. Halstead, following and expanding on Blackshear's tradition, gave equal weight to the fine art at the Art Institute and the natural history collections at the Field Museum. This broadened frame of reference was encouraged by Jean Dubuffet in his 1951 lecture "Anticultural Positions" at the Arts Club of Chicago. It's instructive to read Halstead's later description of the talk and its impact:

> The point that [Dubuffet] emphasized most was his concluding idea that Western civilization had formulated a false dichotomy of values when it set beauty in opposition to ugliness. For Dubuffet this was a complete misperception, and he argued

Fig. 3. Michael Hurson, *Ballet of the Left-Handed Piano*, 1962. Oil and charcoal on canvas. 88⅛ x 69¾ inches; 234 x 177 cm. The Art Institute of Chicago. Joseph N. Eisendrath Purchase Prize Fund, 1963.378

Fig. 4. Marc Chagall, *White Crucifixion*, 1938. Oil on canvas. 60⅞ x 55 inches; 155 x 150 cm. The Art Institute of Chicago. Gift of Alfred S. Alschuler, 1946.925

Fig. 5. Egyptian wall fragment from the tomb of Amenemhet and his wife Hemet, Middle Kingdom, Dynasty 12 (1991–1784 BC). Limestone, pigment. 12¼ x 16⅜ x 2⅝ inches; 31 x 41.5 x 6.5 cm. The Art Institute of Chicago. Museum Purchase Fund, 1920.262

> that the canons of taste growing out of such a false position must be shifted or even reversed. The effect of Dubuffet's talk was limited at the time. […] Only gradually did [his ideas] coincide with attitudes that began to prevail among the artists and a keener, more receptive audience. The reasons for the change in attitudes among Chicago's artists are complex, but an important factor in bringing about the change was the more intense use made of the museum collections. […] Of greatest importance were the collections of the Field Museum of Natural History.[7]

Like Dubuffet, Halstead and his students weren't interested in binary oppositions or the modernist arrow of progress; they saw the entire playing field as level. Things were what they were — nothing needed to exist "against" anything else. Art was art. This stoic, rather Midwestern philosophy would prove to be foundational. Halstead's encyclopedic and nonhierarchical slide lectures might mix late-medieval Italian and Northern Renaissance paintings, nature drawings, Mesoamerican pottery, Senufo tribal masks, American Indian artifacts, paintings by Miró and Dubuffet, Nazca and Oceania objects, and hand-painted signs. Nothing was off the table, and nothing was fetishized as "other." And so Rocca might reference Marc Chagall and Peter Saul as readily as her kindergarten activity books or the voluminous jewelry catalogues she saw at her husband's family business, Rocca Jewelers [fig. 2].

Rocca's sensibility took root at a particularly interesting time in the Chicago art world. There was much to see in the city — including museum shows by Dubuffet, Balthus, Max Beckmann, and other highly individualistic artists[8] — but relatively few opportunities for young artists. A handful of galleries exhibited contemporary work, including Allan Frumkin, which showed Peter Saul, H. C. Westermann, William Copley, and Roberto Matta. The annual Exhibition Momentum shows, which ran from 1948 to 1957, united figurative expressionists such as Cosmo Campoli, Seymour Rosofsky, Nancy Spero, Leon Golub, and June Leaf. But there was not much more.

Fortunately, local collectors supported young artists who stayed in town after graduation. These were some of the same collectors who welcomed Dubuffet in 1951, and who supported a lively trade in twentieth-century European painting. The best Chicago collections, according to Dennis Adrian, were not homogeneous and were mostly cultivated by women.[9] These included two of particular importance to Rocca: the collection of Lindy and Edwin Bergman and that of Ruth and Leonard J. Horwich. Adrian notes, "The often predominating Surrealism could be accompanied by and given significant context by various tribal arts, popular objects, and a very wide variety of areas of visual interest, including new works by artists in Chicago. This meant that both the artists of the 1950s and later the Imagists entered readily into collections which presented both the contexts and competition of many or most of the major directions of modern and contemporary art."[10]

One aspect of this openness, particularly for the artists of the 1960s, is that Chicago had long been supportive of women in the arts. It was a frontier town — women were important from the beginning — and it was socially permeable, without the rigidity of a social structure carried over from Europe. With that flexibility came an acceptance of women in art as far back as the 1893 Chicago World's Fair, for which Sophia Hayden Bennett designed the Women's Building, showcasing the advancement of women throughout history, which was adorned with a fifty-eight-foot-long, overtly protofeminist mural by Mary Cassatt titled *Modern Woman.* Important Chicago-based female artists over the years included Evelyn Statsinger, Miyoko Ito, Julia Thecla, Kathryn Carloye, and two influential SAIC teachers: Vera Berdich in the

Fig. 6. Three paintings (at left) by Suellen Rocca, including *Paul's Umbrella Painting* (1968) [p. 43], in "Now! Hairy Who Makes You Smell Good" at the Hyde Park Art Center, Chicago, 1968, with paintings by Jim Nutt and sculptures by Karl Wirsum

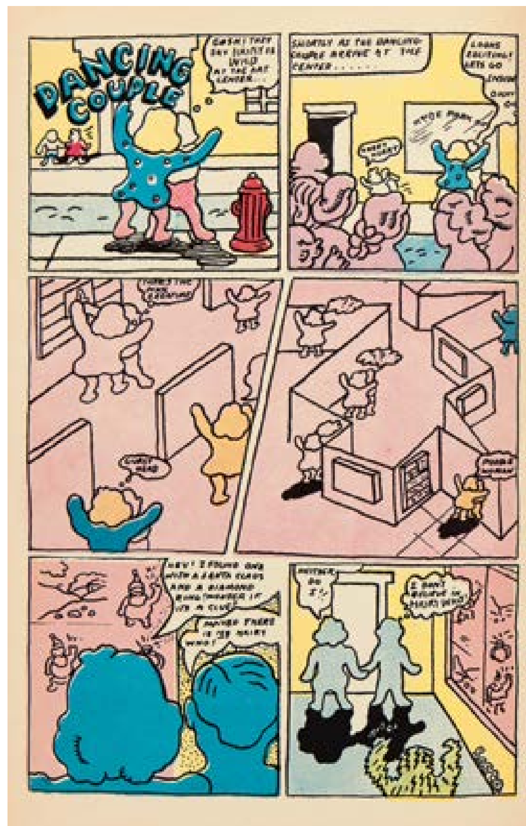
printmaking department[11] and Kathleen Blackshear in art history. It's also easy to divine such support from the exhibitions organized by Don Baum at the Hyde Park Art Center, which always featured women and men in equal numbers. An artist's gender just wasn't an issue. Sarah Canright, who studied at the SAIC and participated in the formative Imagist shows at the Hyde Park Art Center (a facility mostly led by women), is one of the few artists from that cohort to land in New York in 1972. She described the difference: "[In Chicago] the male artists took us as seriously as they did themselves, and so did the collectors who bought our art. This translated to the Art Institute and the newly formed MCA [Museum of Contemporary Art] as well. As art began to sell, it seemed the majority of attention went to the male artists, but that never affected the internal dynamics of the Imagists. When Edward and I moved to New York, the struggle for women to be taken seriously was a rude surprise."[12]

And so, in early-1960s Chicago, this gifted young artist, Suellen Rocca, flourished. Among her classmates she was considered, according to Jim Nutt, the most artistically confident and mature in her year. Rocca's energy and daring at such a young age became an example to her classmates and, later, to a new generation of artists. As a student, she admired her slightly older contemporary Michael Hurson, whose 1962 student painting *Ballet of the Left-Handed Piano* was acquired and exhibited by the Art Institute the following year [fig. 3]. Hurson (as well as his classmate Elizabeth Murray), like Rocca, was interested in drawing in paint, serial imagery, objects of comfort, and clustered images on large canvases.

By the time she graduated in 1964 she was well versed in a variety of visual cultures and comfortable with painting on an unusually large scale. Many of her works depict objects that embody postadolescent longing, incipient sexuality, and the transition to early adulthood. In paintings like *Chocolate Chip Cookie* and *Bare Shouldered Beauty and the Pink Creature* (both 1965) [pp. 33 and 39] she uses a catalogue-like format to enumerate the objects of her fascination: hats, rings, boxes, cookies, dresses, bananas, and dancers (which in the former painting float across the two panels, uniting and animating them). All are underpinned by clouds of a single color, and marked by scale shifts and multiple borders composed of objects. Rocca's pictorial vocabulary is partially drawn from her childhood memories of kindergarten workbooks, or pre-readers [p. 82]. Of these publications she observes, "A man with a hat, a house, a dog — expressed as simple line drawings — so surreal in their incongruity and change in scale. A visual language expressed as simple pictures — icons — like hieroglyphs. Santa Claus, swans, poodles, socks, chairs, sofas, etc. All are familiar images with instant cultural recognition. These pre-readers also reminded me of the excitement I felt emerging into the larger world of school as a cherished and overprotected only child."

Suellen's Corness Painting (1967) [p. 47] takes its window format from a cornice in the furnace room next to her knotty-pine studio. Here is a quasi-allegorical depiction of her life: two curtains, festooned with imagery, pulled back to reveal an enormous wood-grain ice cream cone. In her 1967 work *Cha-Cha Couple (Dance Game)* [p. 50], as in *Bare Shouldered Beauty*, Rocca takes one of her usual motifs, in this case the silhouette of a dancing couple, and maps it with shapes and glyphs. But unlike the sexual power conceded by *Bare Shouldered Beauty*, *Cha-Cha Couple* (like *Corness*) seems to reflect more on the idea of domesticity and responsibility than idealized romance. It enumerates all the *other* things one could/should be doing while romancing.

Gradually Rocca's glyphs became recombinant building blocks — a profile and an umbrella fused into a woman with an umbrella for a body (*Paul's Umbrella Painting*, 1968) [p. 41] — or were used individually to "write" visual sentences with layers of associative meaning. These line drawings were not transferred to canvas mechanically; Rocca drew them



Figs. 7 and 8. Pages by Suellen Rocca in *The Portable Hairy Who!* (1966) and *Hairy Who* (1968). Offset lithography on paper. Each page 11 x 7 inches; 28 x 18 cm

Fig. 9. Pages by Suellen Rocca in *Hairy Who* (1968). Offset lithography on paper. Each page 11 x 7 inches; 28 x 18 cm

freehand, with little concern for either verisimilitude or illusion.[13] Her clusters of images, asymmetrical shapes, and list-like obsessional structures were largely inspired by the games in children's activity books, which she remembered from her own youth and was encountering again as a mother, with their mazes, puzzles, and fill-in games. The latter might begin with two highly incongruous objects — a banana at the top of the page, a chair at the bottom — to be connected by drawing a line. If one thinks of Rocca's recurrent objects as parts of a game in which the goal is to get from ring to hat to bell, one can begin to imagine the compositional process at work. Her constellations can be likened to the memory pictures of Chagall, who often painted multiple vignettes in and around central figures [fig. 4]. Other resonant artists include Öyvind Fahlström, who saw the 1967 Hairy Who exhibition in Chicago[14] and similarly worked with glyphs and comic-book elements, and the young Claes Oldenburg, who attended the SAIC from 1952 to 1954 and used rough outlines to transform household goods into uncanny objects. And of course Oldenberg's great influence, Dubuffet, made compositions in the early 1960s that resemble jigsaw puzzles of abstract color forms. All of these artists worked parallel to Rocca at various points, but they don't account for her vision. Like her fellow Hairy Who artists, she belonged to no school or movement outside of herself.

Rocca's drawings and paintings were separate yet related. In both mediums she tended to want to draw with paint. She noted,

> I like to work on paintings and drawings at the same time; I like to have a drawing that I'm working on and a painting. At least some of the ideas of the drawing carry into the painting. I never do a finished drawing and then do a painting of it. I never do that or anything near like that. I start out with maybe some sort of idea of some sort of central image that I want to develop, but then the painting happens while I'm painting it.[15]

Rocca's later drawings became increasingly complex, almost architectural, like *Big Policeman* from c. 1967 [p. 46]. Her father was an avid bowler, and here she assembled a tiered trophy structure surrounded by the stuff of sports and domestic life — tennis, ice cream cones, a pair of spectacles, snapshots of children. The bottom third of the picture is reminiscent of a game page from a child's activity book, with a human figure composed of irregular shapes, each containing an object — as if to suggest we're all the sum of our remembered parts. As her drawings became increasingly multistructured, Rocca's paintings began to focus more and more on single objects, such as purses and lamps. She also made some of these objects into sculptures for the later Hairy Who shows, in which all of the artists presented various objects — found, made, or altered — in glass cabinets. Her *Lamp Poem* (c. 1969) [p. 73] focuses on just a single object, a lamp with an unmistakably tumescent base and a shade that depicts a cozy-looking home in the distance. It is surrounded by the onomatopoeia of desire, as the painting itself seems to coo over the lamp ("ooh," "ahh," "mmm"). The entire canvas is ringed with ruffles, like a gently subversive household gift.

All of this work found a home, of course, in the Hairy Who exhibitions. The young artists who stayed in Chicago tended to spread out across the city. Some, like Rocca, married and had children. There wasn't a central scene to be a part of, or even a central meeting place outside of school.[16] Recognizing this relative paucity of opportunities for young local artists, Don Baum, an artist and curator who was exhibition director for the Hyde Park Art Center, a community art and education space, initiated a series of group shows in the early 1960s, some of which included future Hairy Who artists. Nutt and Jim Falconer, however, quickly realized they weren't satisfied

Figs. 10 and 11. Drawings for *Hairy Who (cat-a-log)*, 1969.
Ink and colored pencil on vellum. Each 20 x 15 inches; 51 x 38 cm

Fig. 12. Pages by Suellen Rocca in *Hairy Who (cat-a-log)* (1969). Offset lithography on paper.
Each page 11 x 7 inches; 28 x 18 cm.

with being mixed in with thirty or forty other artists, some established, some not. Instead they proposed a five-person show. In addition to themselves, it included Art Green, Gladys Nilsson, and Rocca. Baum accepted their proposal but suggested adding Karl Wirsum, who had graduated three years earlier and was certainly a kindred spirit. Thus the group, as Nutt has noted, was formed "not out of a unified, carefully thought-out philosophical position, but rather the need to present our work as powerfully as possible within our means."[17]

The artworks exhibited in these shows were meant to be viewed as individual objects, not as an installation or the anonymous work of a collective. But a shared aesthetic was expressed through the execution of the exhibitions, which included hand-drawn posters, self-published catalogues, laminated buttons, and installations with linoleum sheets mounted on walls, information labels affixed with chewing gum, and displays of the artists' own object collections [fig. 6]. The four self-published catalogues, which the artists called comic books, were offset-printed, staple-bound publications that contained work made only for print, some of it riffing on exhibited paintings, some of it entirely original. Rocca herself made all new works for the comic books, treating each one as a printmaking project with either two or four offset colors. Sometimes she gave her glyphs their own narratives, as in the oblique stories *Dancing Couple* [fig. 7] and *Poodle Woman*; other pages resemble advertisements for travel destinations or consumer goods of her own creation [fig. 8].

Rocca says, "There was a lot of energy passed between the members of the group, and a lot of someone bringing their interest in a certain kind of thing and opening it up to the others. There was a very healthy kind of cross-fertilization that went on, that produced a lot of positive energy that came out in our work. I think it's a unique thing that doesn't happen very often."[18] The Hairy Who exhibitions[19] found a receptive audience locally and also generated national attention, with Halstead reporting on the shows in *Artforum* and works entering private and institutional collections; Wirsum and Nilsson were shown in the Whitney Museum of American Art's Annual Exhibition in 1967 and 1968, respectively, and various exhibitions inspired by or related to the Hyde Park Art Center shows ran throughout the 1970s.[20] As the work found its way outside of Chicago, the group's influence resonated with numerous other artists looking for another way forward.[21]

Playing the influence game can be reductive on both sides, but it's fair to say that Rocca's "catalogue" paintings from 1965 onward, in both their subject matter and their emphasis on simple outlines, exerted a formidable influence on Christina Ramberg's treatment of sexuality and serial imagery, as well as Roger Brown's paintings and Ray Yoshida's Comic Book Specimen collages (collecting was forever a motif in Chicago[22] — the mostly anonymous practice of scrapbooking comic strips goes back a century[23]). Rocca's work — idiosyncratic even for the Hairy Who, and without the crisp finish of Nutt, Nilsson, and Wirsum — became very much an artist's favorite, as Ramberg noted in the epigraph above.

What impacted Ramberg and other artists is exactly what makes Rocca's work contemporary today. In the past decade and a half, painting and drawing have finally caught up with Rocca's pluralist approach to form, content, and explicitly gendered subject matter, as exemplified in her *Untitled (pillow, legs, towel)* from 1968 [p. 43]. Here the artist arrays line drawings of legs standing on palm trees and fingers pushing down on feminine heads, with a central image of two fingers touching either side of a towel, itself carrying a pair of underwear. Sparser than other drawings, it masterfully combines her language of glyphs to form seemingly contradictory psychosexual allusions — ideas of triumphant escape are at odds with being literally under a thumb, and the underwear set against a towel seems to signify

Fig. 13. Suellen Rocca and Jim Falconer with *Chocolate Chip Cookie* (1965) **[p. 33]**

the messiness of sexual relations. Using a homegrown language and working in her own visual idiom without fuss or pressure, Rocca bravely made paintings that explicitly reflected her cultural situation as a young, middle-class, and newly married Jewish woman. When we step back from those circumstances, her body of work becomes a brilliant, complicated, and gorgeous portrait of what it is to be a young woman — then and now.

NOTES

1. Christina Ramberg in an undated journal entry (c. 1968–70), courtesy of Pentimenti Productions.
2. This is in marked contrast to the prevailing avant-garde thinking of the late 1950s and early 1960s, as exemplified by Jasper Johns: "I don't want my work to be an exposure of my feelings." The idea of expressive work that pulled back the skin to reveal psychological flesh and blood had gone out with decline of the cultural currency of Abstract Expressionism. Expression, for women, tended to be limited to expressing the "universal," so the idea of an explicitly female abstract-expressionist approach was highly unusual. Pop loosened things up somewhat in regard to the drawing and painting of personal, female-centric languages — in the work of Niki de Saint Phalle and Kiki Kogelnik, for example.
3. Unless otherwise noted, all Rocca quotations are from conversations with the author, 2015–16.
4. Robert Storr, *Modern Art Despite Modernism* (New York: The Museum of Modern Art, 2000), p. 28.
5. Here it is also useful to read Gene Swenson's thoughts on subject matter in modern art in his important essay and exhibition "The Other Tradition" (Institute of Contemporary Art, Philadelphia, 1966): "'Emotions' have been objectified; perhaps some would say they have been mechanized. The author sees nothing necessarily sinister in this; in fact he finds in it an exciting variety of possibilities of human awareness."
6. Roger Brown, "Hairy Who Interviews," unpublished typescript, c. 1980. Courtesy Roger Brown Student Collection.
7. Whitney Halstead, "Made in Chicago," in *Made in Chicago* (Washington, DC: Smithsonian Institution Press, 1975).
8. "Work by Jean Dubuffet" at the Art Institute of Chicago, May 18 to June 17, 1962; "Balthus" at the Arts Club of Chicago, September 21 to October 28, 1964; "Max Beckmann" at the Art Institute of Chicago, Chicago, March 12 to April 11, 1965.
9. Dennis Adrian, "Critical Reflections on the Development of Chicago Imagism," in *Chicago Imagism: A 25 Year Survey* (Davenport, IA: Davenport Museum of Art, 1994).
10. Ibid.
11. It was the famously critical Vera Berdich who ignited Rocca's love of etching and taught her to embrace the medium as a place for mark-making and diagrammatic drawing.
12. Sarah Canright in conversation with the author, 2016.
13. Her approach to drawing with paint is echoed in William Copley's treatment of similarly simple objects.
14. See Jim Nutt in "A Hairy Who's History of the Hairy Who," *The Ganzfeld* 3 (2003).
15. Roger Brown, "Hairy Who Interviews."
16. In correspondence with the author, Art Green reflected on his experience as an artist in 1960s Chicago. "None of us were prizewinning students while we were at the Art Institute. Those who won travel fellowships went off to New York, Paris, London. I imagine that my parents thought I had thrown my life away by going to art school instead of doing something practical. The upside to throwing your life away is that, having done that, you're pretty much free to do what you want."
17. Jim Nutt in conversation with the author, 2003.
18. Roger Brown, "Hairy Who Interviews."
19. For a fuller picture of the Hairy Who, see my "A Hairy Who's History of the Hairy Who," *The Ganzfeld* 3 (2003); *What Nerve! Alternative Figures in American Art, 1960 to the Present* (Providence: Rhode Island School of Design Museum, 2014); and *The Collected Hairy Who Publications 1966–1969* (New York: Matthew Marks Gallery, 2015).
20. Among the shows in which Rocca participated: "The Spirit of the Comics," Institute of Contemporary Art, Philadelphia, 1969; "What They're Up To in Chicago / *Peintre, Leure de Chicago*," National Gallery of Canada, 1972–73; and "Who Chicago?" Camden Arts Centre, London, 1980–82 (traveling exhibition).
21. In the 2014 documentary film *Hairy Who and the Chicago Imagists*, artists including Amy Sillman, Kerry James Marshall, and Gary Panter speak about the group's influence.
22. So prevalent that it was the subject of a small exhibition and catalogue that accompanied the 1975 Museum of Contemporary Art Exhibition "Made in Chicago." *Made in Chicago: Some Resources* documents examples from the collections of various Chicago Imagists.
23. A prime example of this practice can be found in *The Ganzfeld* 4 (2004).