

spunky rooms

Robin Tewes

Headbones Gallery - The Drawers

Contemporary Drawings and Works on Paper

spunky rooms

Robin Tewes & Aleks Bartosik

November 13 - December 7, 2009

RICH FOG



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Catalogue Essay - Dark Karma: Uncensored Thoughts on the Art of Aleks Bartosik
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Catalogue Essay - Peeping Tomasina: Ruminating on the Concealment of Robin Tewes
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Aleks Bartosik Cover Image: Ice Maiden, Venus #8
Robin Tewes Cover Image: Pink on Pink

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Robin Tewes

Essay by Julie Oakes



Peeping Tomasina

Ruminating on the concealment of Robin Tewes' Rooms

Tewes does not consider the architectural domestic space within tropes usually associated with a woman's relationship to her home. These pristine, well kept rooms that she images are not the expression of the personality inhabiting the rooms. This 'general' home visualization has not had a house pride make-over. It is not the typical bourgeoisie backdrop but a series of generic stand-ins for a rooms, a symbolic over-all for the domestic situation, a concealment of otherness. Her secure style reinforces the insistence that the aberrations from the norm and subtle rebellions enacted within

this picture of normality are on level ground. This is what it is like, she insists. It is this beige, monotonous, decorous domesticity that is making women less than they can be.

Tewes speaks of a loss of human potential that happens in the modern codification of style. But she finds a subtle release. On the periphery of perfect order, Venus rises (*All I Want is my Equal*). Within the boundaries, the truth comes out although within the immaculate kitchen, the corporeal woman is only a shade, a ghost of herself as in *Revision - #1- Kitchen*

Or consider *I'm a Good Listener* where woman, as symbol, as beauty, as an object herself, is disembodied. Her reflection - the second image, a step of separation away from the original, away from the truth of objectivity - hangs suspended as she stands with her back towards us, with her feet in a clean white midrange bathtub, so that only the backside of her beauty is reflected back into this room of rooms. This room is not an ordinary bath room despite the lack of individuality. It is an odd room for a bath to be in; the carpeted floor, the living room arm chair, the drapes open to an expanse of blue that floats, dreamlike, outside of the room of all rooms, the one and only room. That there is not just one such painting, but several – studies, watercolour, pencil, coloured pencil – proves that Tewes, like Morandi and his repetitive subject matter, senses that with concentration and the dogged pursuit of objectness, truth will be revealed.

Everything about Tewes' rooms is middle-of-the-road. There is no exceptionality. There is no sign of character. It is important that the room en-frames. It sets up the nature of woman. Tewes' rooms are not an opportunity for a happy home maker to create an expression of herself. Nothing in Tewes' rooms has been changed, conquered, created other than the picture of the room, the art

All I Want Is My Equal - 2006
oil on panel, 22 x 28"

object and it is here, framed by a kind of plebeian gentleness, that the rebellion is launched.

There is a double blind at work in Tewes revelation of the truth. Behind the walls, in rooms, in the privacy of enclosure, madness stews, bubbles and boils over like the spatter of fat from a frying pan staining the chrome fittings of a stove with a hard-to-see, difficult to scrub *awayness*. The orgasm of words that the pretty blonde head could not contain sprays like an unleashed tom cat and marks the domestic territory. Scribbles on the walls. Graffiti protests of social imbalances. There is unrest in this seemingly pristine environment and it is female. Hysteria. The madness of the woman who find herself, because it is her nature to nest, ensconced in an idea of a woman's place when really she is more than two dimensional. She is more than three dimensional. She is in the fourth dimension where intuition and lunar pull inform her wisdom.

How can change or growth come about if there is no fertilizer, no dirt, no messy menstrual blood, no birthing climate? The pacification of the masses through a working consumerism that was made possible through a wage that would support purchases that seemed to indicate progress - a toilet, a fridge, a TV, a car! - soothes the populace into believing that things are alright. It is only in social desperation that the concept of revolution can begin. Tewes draws aside the curtain of concealment that modernity and socialization has draw over the nature of woman. She finds rea-



son to act out. And in the boundary of her insulated rooms, she reveals the craziness.

It brings to mind Martin Heidegger's concept of mankind as "standing reserve". Although Heidegger's 'en-framer' is modern technology it translates well into the sameness of modernity that came with generic homes. The essay by Ronald Godzinski, Jr. helps to clarify the relevance of Heidegger's philosophical concept as it can be applied to the work of

Revision #1 (kitchen) - 1990
oil on panel, 22 x 18"



Robin Tewes.

“From Heidegger’s perspective, en-framing is the way in which truth reveals itself as standing-reserve. We simply cannot avoid its influence or sway. One is already in a relationship with it, so it is not a matter of whether or not I will respond to it. Rather, it is a matter of *how* I will respond to it. More importantly, our response to the challenge that en-framing emits, is neither completely predetermined nor free.”

Tewes makes the visual statement that it is

lack of identity that comes through as the truth. Her work reveals this through exactly the same process as that which Heidegger termed ‘unconcealment’. Tewes erases the obfuscation of ‘comfort’ to show what pacifying domesticity leads to. The ‘standing reserve - the potential unused - is *creativity* at the price of the placid lifestyle of homogeneity.

Tewes is a New York City girl. She grew up in Richmond Hills, Queens, a blue collar hood. Levittown, NY opened in 1951. It is a suburb on Long Island that opened the way for the middle class to move out of the city and into the suburbs. It was made possible because of sameness as the cost of building multiples led to mass produced homes. The selling feature was a floor to ceiling window that looked out onto an expanse of the outdoors. This was the dream home of the mother’s of the fifties when Robin Tewes was a child. Tewes cites Levitt-

town as being the talked about escape from the city. She has relatives who made it there. It brings to mind the song “Little Boxes” performed by Pete Seeger and written by Malvina Reynolds in 1962. It became the theme song for the TV show “Weeds” in 2005 when distance from the dream was sufficient to make satirical sketches of the life in these ‘little boxes’ a prime time money making serial. The conformist insinuation of living in sameness has exerted a recognizable cultural influence upon the

I Am A Good Listener - 2006
oil on birch, 26 x 24”

majority of the middle class.

Tewes, as many women artists of her generation, is aware and articulate concerning the status of women artists. She is concurrent with such staunch feminist players as The Guerrilla Girls who have substantiated the inequality of women to men in the art world and positively addressed the problems to effective ends. She, like them, has assumed a disguise but where the Guerrilla Girls use theatricality, Tewes uses the soft sell. Tewes decided to focus in on the domestic space and to exert her point of view; within the frame. She makes her point - once you see how woman is framed; she can do whatever she wants.

Robin Tewes has been on a dogged pursuit of understanding with a Zen persistence that interprets her research with the simplicity of a Koan. As in a Koan, the original question posed has an element of the nonsensical and yet the answer is an illumination. What makes up the domestic environment? Since the rooms that Robin Tewes draws represent an interior where the majority of North American women spend their days - and noticing that she has drawn and painted these typical spaces for years - what has her search revealed? The pieces speak the answers in the aberrations from normality that

occur within the picture frame, like a message read between the lines or a subliminal voice-over.



Solitary Confinement - 2005
oil on birch, 32 x 26"

To have recorded these spaces connotes that she has observed and documented them. Has she invented rooms, or are they rooms remembered where the details are specifically tied to impressions that were large enough to leave a mark on her consciousness? The insignificant details would have faded away so that the import of the room leapt forward and assumed the attention. To read the messages scribed on the walls (or in an instance on a table top) requires an attention to detail. Often the words have been written and then erased as if the significance of the message is not worthy of being viewed or, if it is a visual, the relationship to the environment is tangential as in ink blot images.

A timorous stance has been taken to catch the intrusive presence off guard. It is revealing and necessary to spend the time reading, for this is not a loudly proclaimed declaration of being. The walls are whispering. What do they whisper? They say that they have forgotten something, they ask why he is always late, they list the groceries and they talk about art. At the same time as the Cy Twombly-like scribble registers, the words themselves communicate the artist's thoughts about her discipline.

Within quiet domestic environments, aesthetically arranged, chosen with a particular eye for order and cleanliness, in the intact, pristine expressions of place - Robin Tewes is firm and exact in her presentation of her world. She turns the potential to be picayune, the nonsensical aspect of her Koan, into a dignified illumination. It is the skew in the picture that heightens the revelation - the scribbled insistent messages, often confused and muddled like the niggles of things lost or a reminder to focus - on art, on love, on anything outside of the perfect pristine, seemingly normal, room.

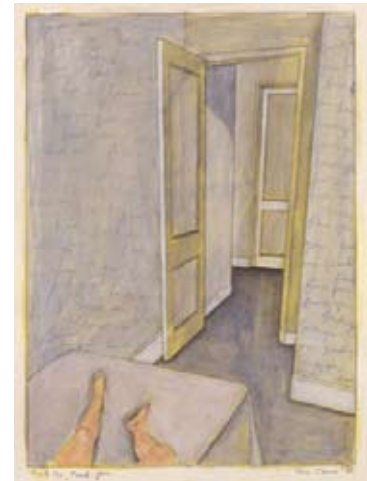
Clothed in tasteful colors and unobtrusive settings, Tewes states her case. This is the world we

live in. Look at it. She is unconcealing the innocuous passivity of 'a woman's place' and beneath the surface she exposes a seething vital forcefulness of nature. This is the blood that flows through female veins and gives color to the skin, pith to the matter. Her work reveals the truth of this particular standing reserve, the fourth dimension of femininity. She shows that woman is a force to be reckoned with, a rich and wonderful resource that has been undermined - only temporarily. Tewes' female is on her way out and up. The room has a view now for inside is unconcealed truth, and Truth is a seer.

Julie Oakes

Notes: Peeping Tomasina

"(En)Framing Heidegger's philosophy of Technology" from Essay in Philosophy, A Biannual Journal, Volume 6, Number 1, Jan 2005 from The World Wide Web



Fuck Me Fuck You - 1998
gouache on paper, 29 x 23", image size 10 x 8"

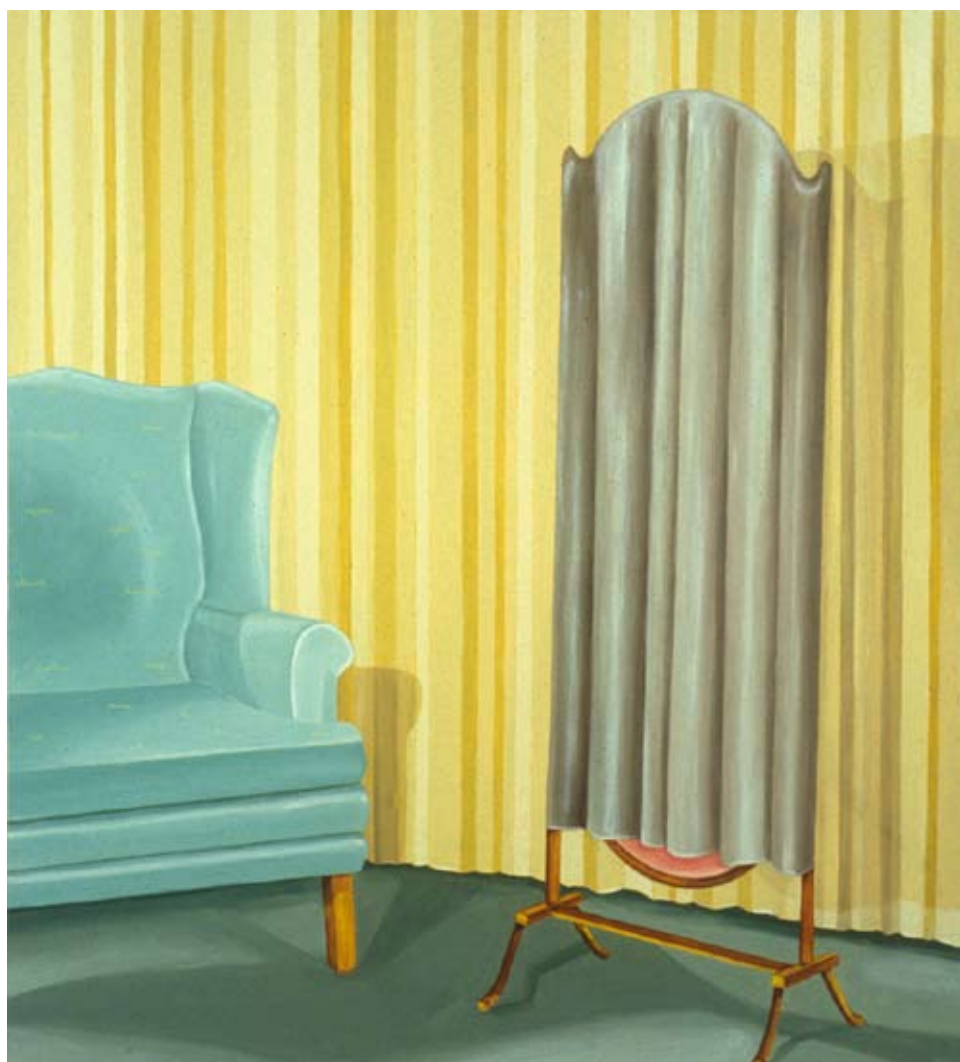


... but my boyfriend isn't - 1999
gouache on paper, 29 x 23", image size 14.5 x 10.5"

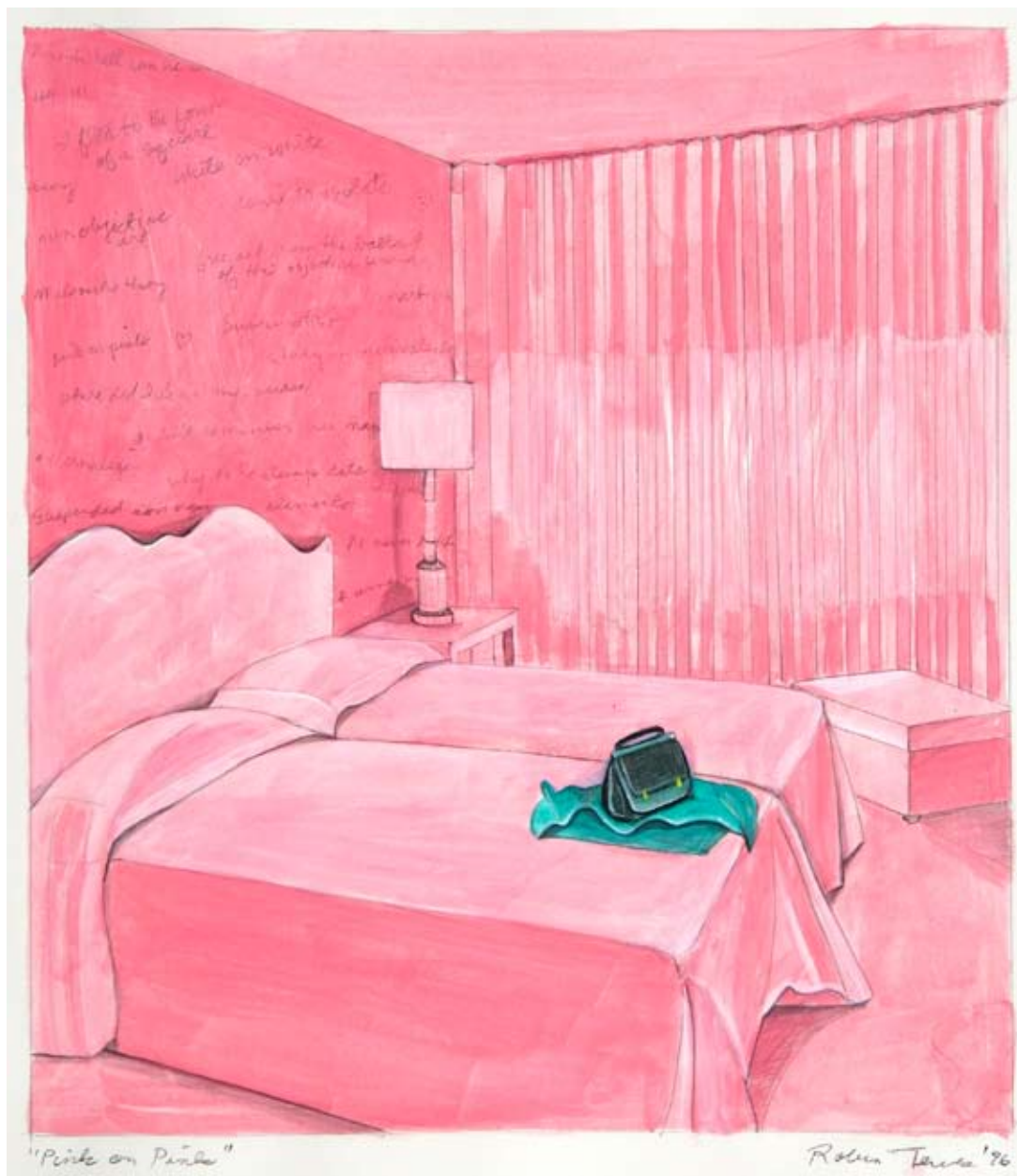
I Want To Be A Housewife - 2002
oil on birch, 22 x 20"



I Want To Be A Widow - 2002
oil on birch, 22 x 20"

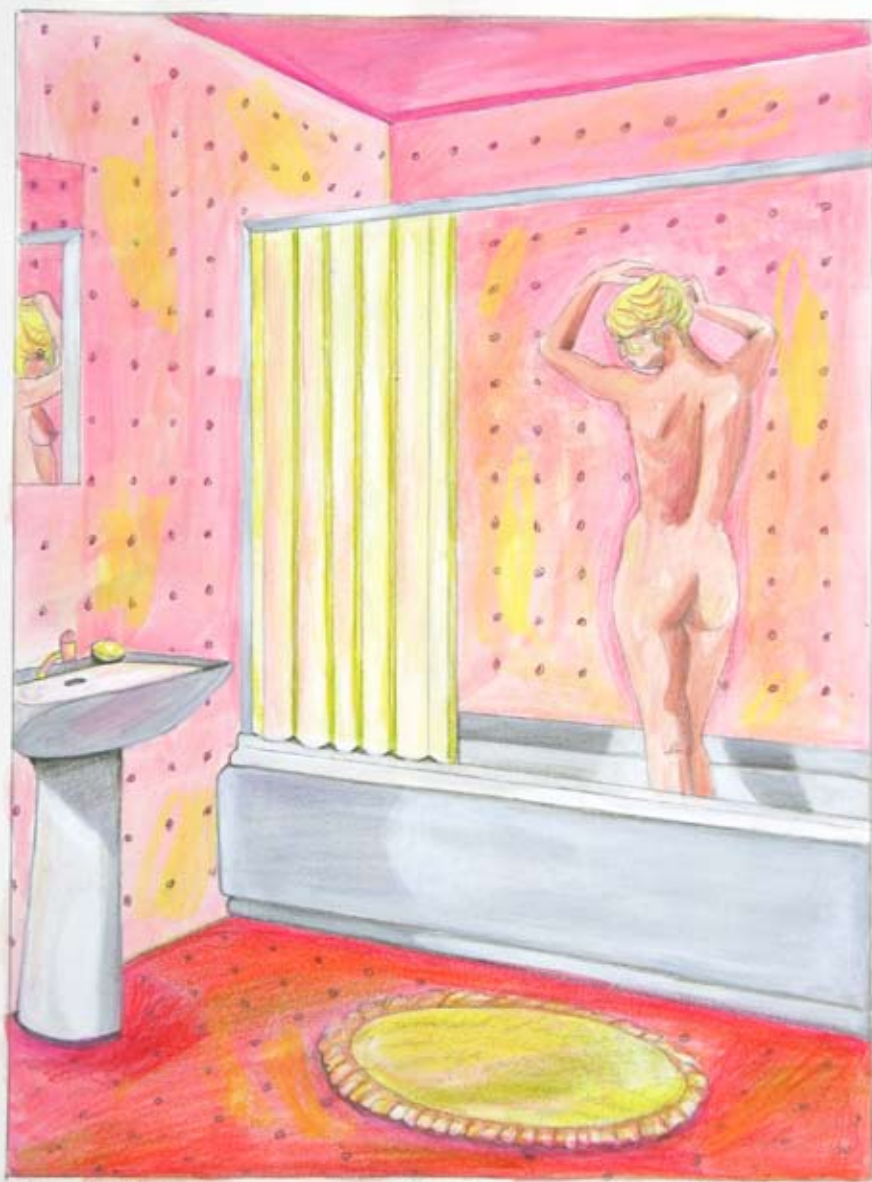


Pink on Pink - 1996
gouache on paper, 29 x 23", image size 10.75 x 9.5"



"Pink on Pink"

Down the Drain - 2006
gouache on paper, 29 x 23", image size 11.5 x 8.5"

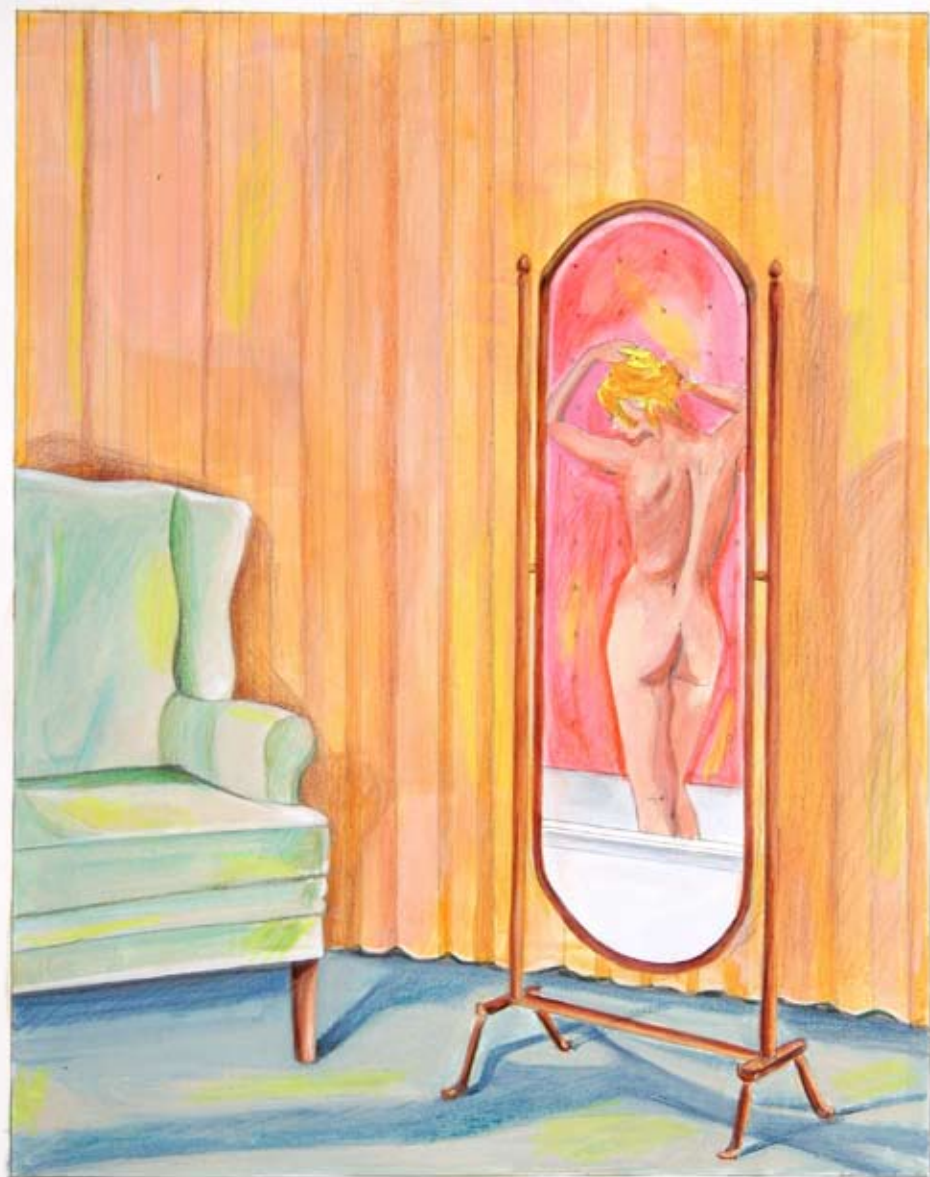


"Down the Drain"

WINTAGE 1972

Robin Tawara '88

Unarmed (woman # 1) - 2002
gouache on paper, 29 x 23", image size 11.5 x 9"

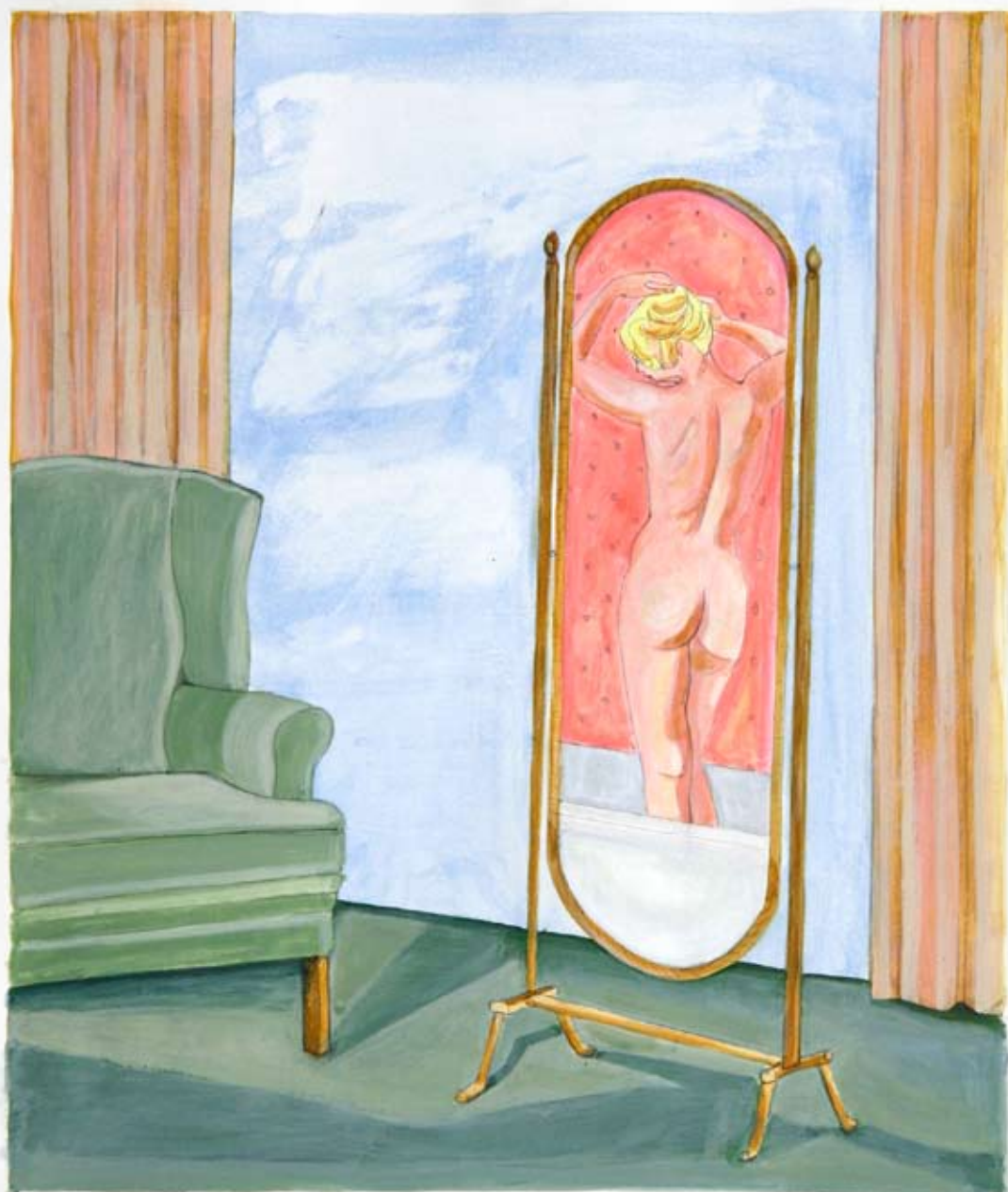


"Unsettled"

Wendy H. H.

John T. H. H.

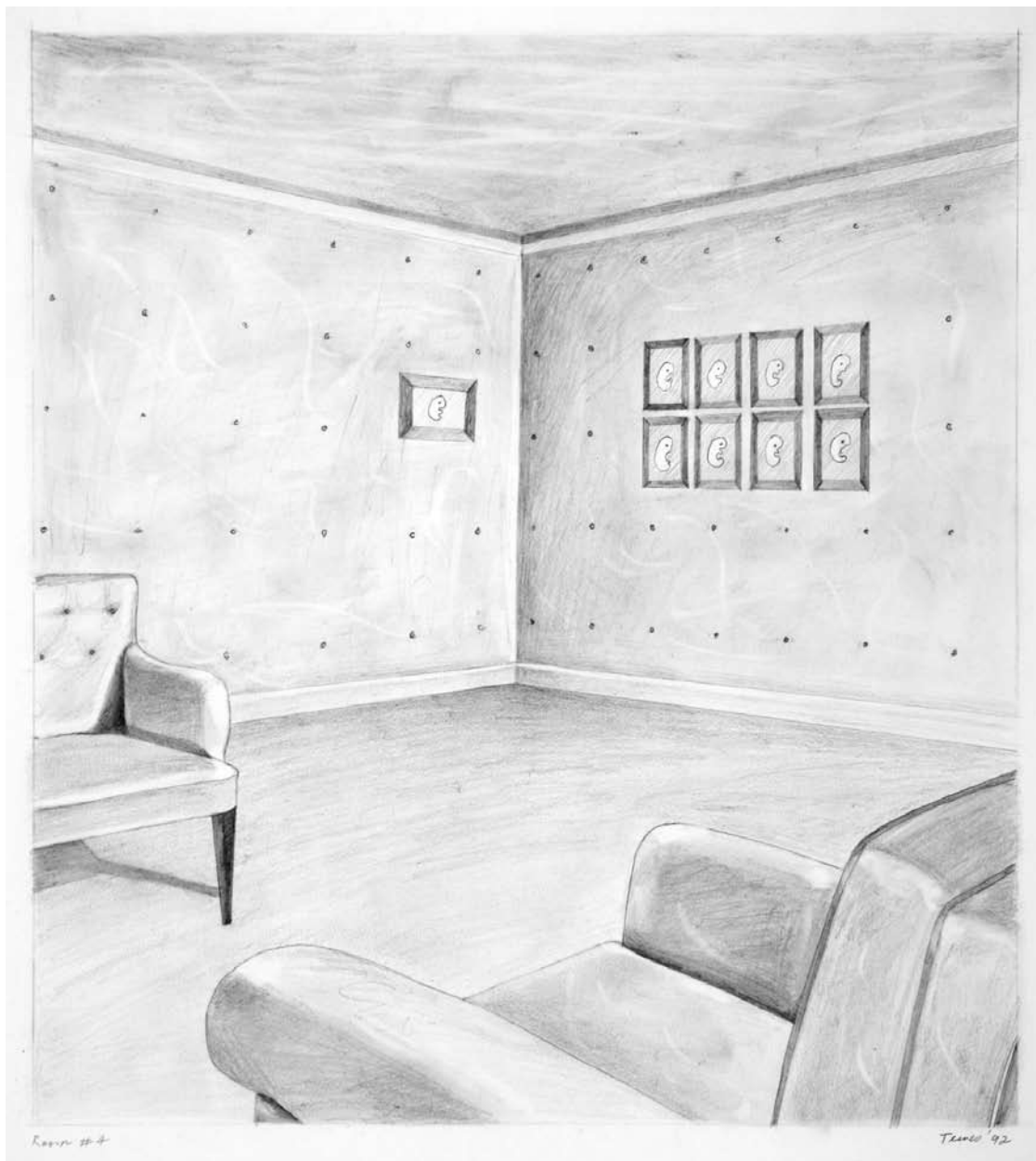
Unarmed - 1996
gouache on paper, 29 x 23", image size 10.5 x 9"



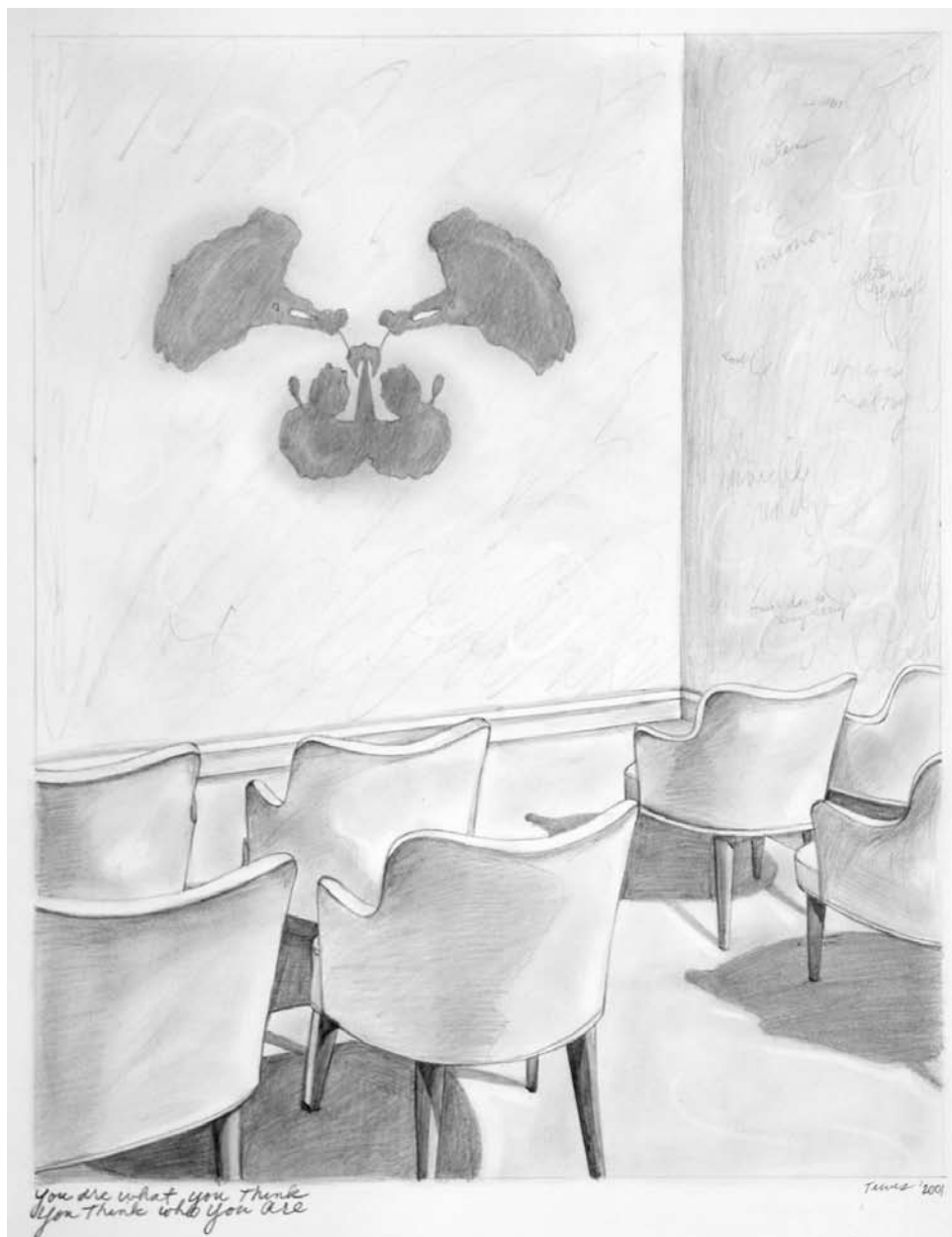
"Unarmed"

Robin Teneva '96

(insert) **Spare Parts** - 2006
painting oil on birch 20 x 20", installation open 21 x 40 x 11"



Room #4 - 1992
pencil on paper, 29 x 23", image size 12 x 10.75"



You Are What You Think, You Think Who You Are - 2001
pencil on paper, 29 x 23", image size 12 x 8.5"



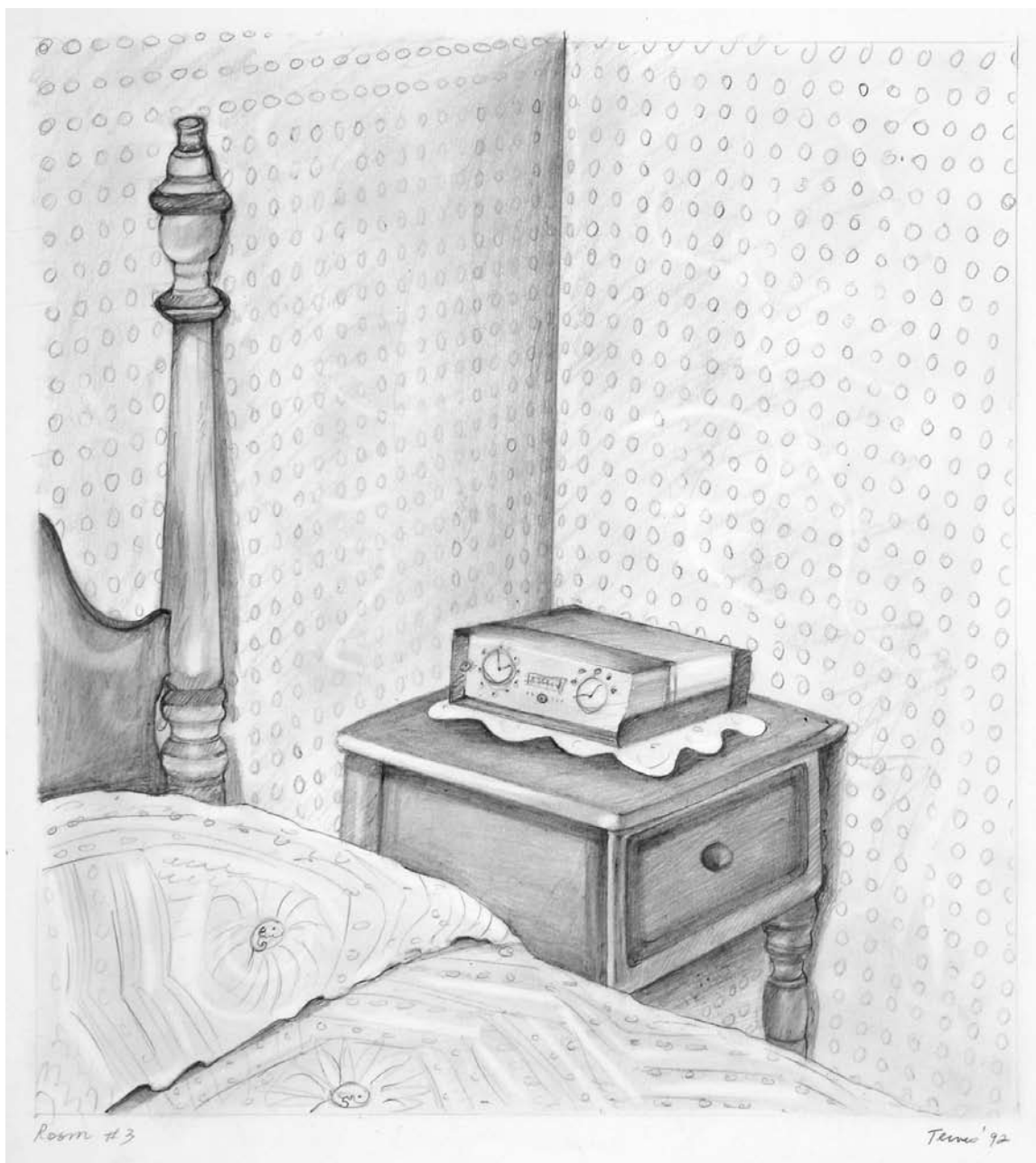
Grocery List - 1997
pencil on paper, 29 x 23", image size 13 x 8"



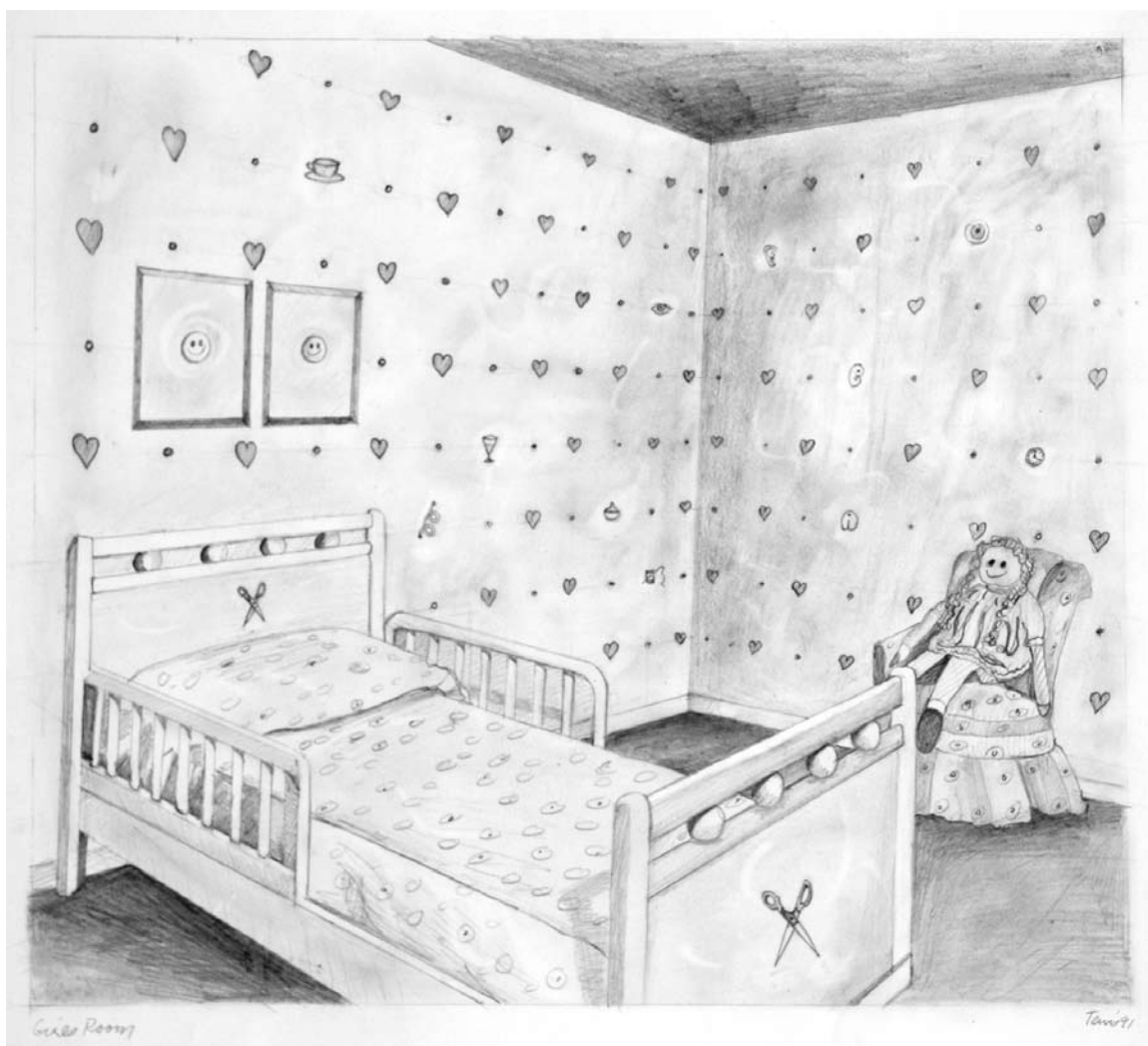
Room Without a View - 1994
pencil on paper, 29 x 23", image size 10.5 x 9"



Faded Calendar - 1992
pencil on paper, 29 x 23", image size 15 x 11"

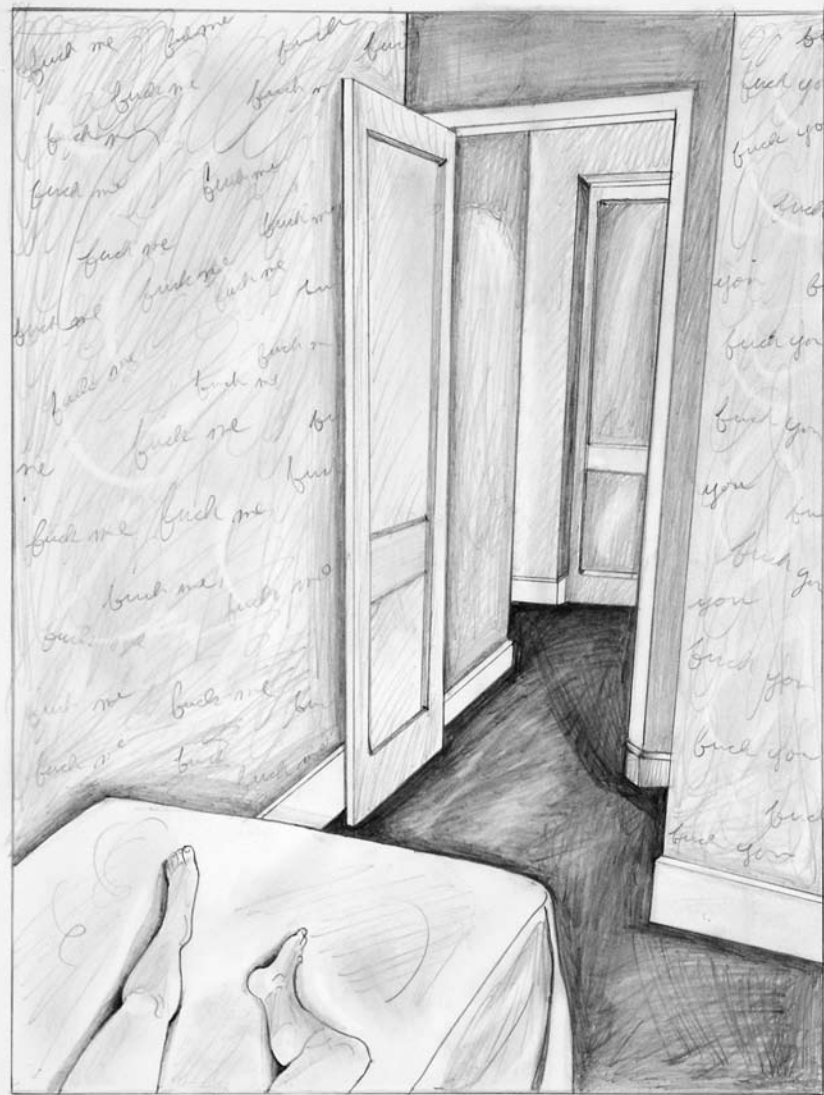


Room #3 - 1992
pencil on paper, 29 x 23", image size 9.5 x 9"



Girls Room - 1991
pencil on paper, 29 x 23", image size 10 x 11"

Fuck Me Fuck You - 2000
pencil on paper, 29 x 23", image size 10 x 8"



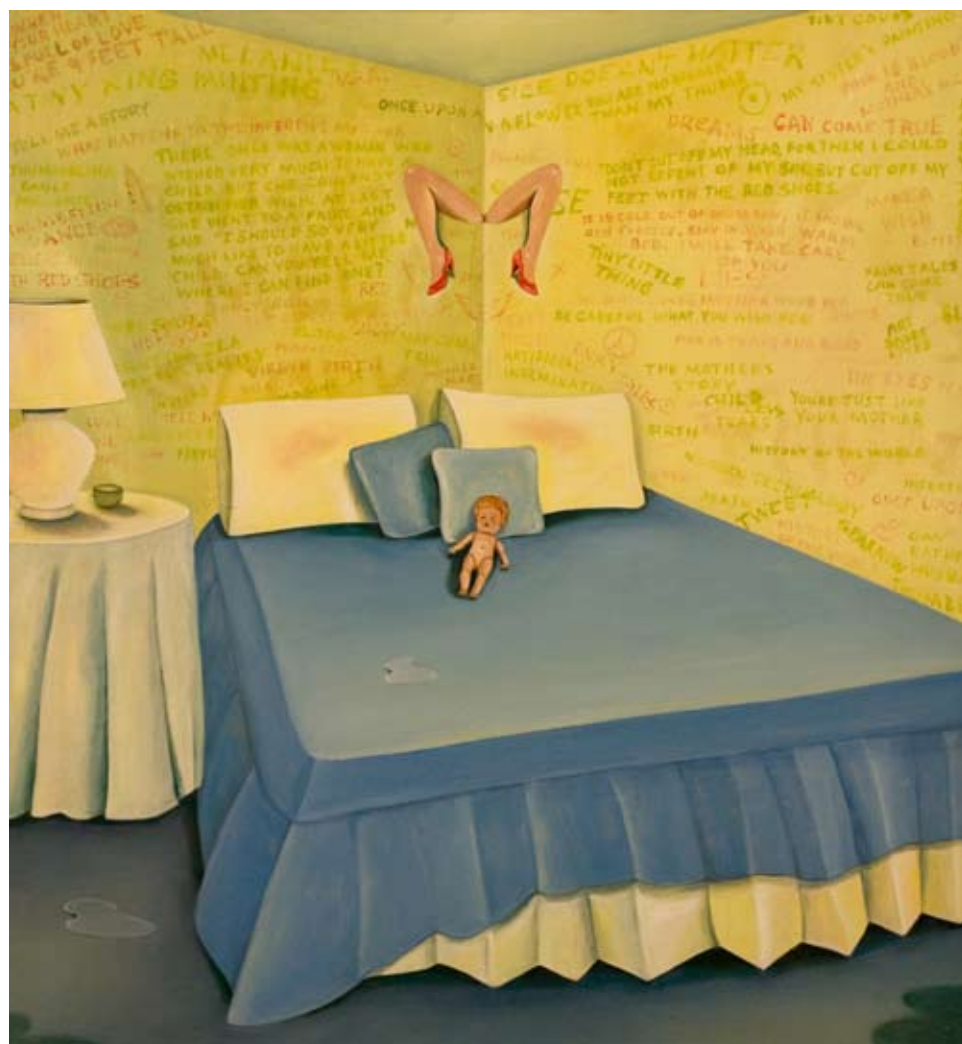
"Fuck me Fuck you"

Robin Teevan '00

Herstory - 2001
pencil on paper, 29 x 23", image size 14 x 12"

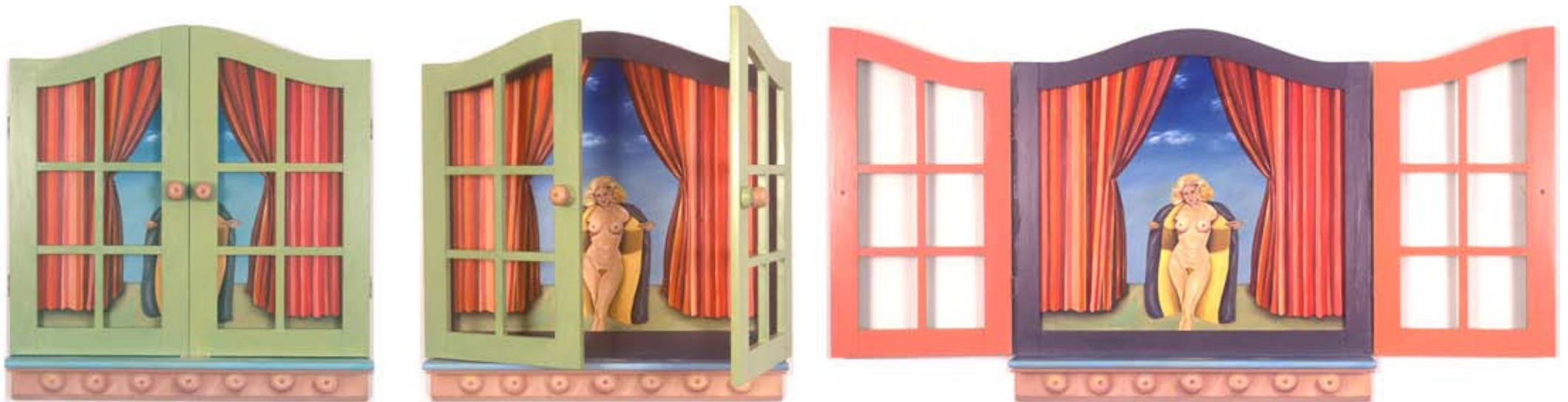


Tiny Little Thing - 2008
oil on birch, 30 x 26"



I am Who You Are - 2005
oil on birch, 16 x 12"





(insert) **Spare Parts** - 2006
painting oil on birch 20 x 20", installation open 21 x 40 x 11"

Robin Tewes

EDUCATION: 1978 - C.U.N.Y. B.F.A, Magna Cum Laude, Hunter College, New York City

AWARDS:

2009 - Edwin Austin Abbey Mural Workshop Fellowship
Pace University Residency Painting Program
2008 - Pollock-Krasner Foundation Award
2007 - Adolph and Esther Gottlieb Foundation Award
2005 - Open Studio Northeastern Competition, New American Painters
2004 - New York Foundation for the Arts, Painting
1998 - Djerassi Artists Residency
1997 - New York Foundation for the Arts, S.O.S. Grant
1996 - Mid Atlantic Foundation for the Arts, S.O.S. Grant
1996 - Pyramid Atlantic Residency
1992 - New York Foundation for the Arts, S.O.S. Grant
1989 - New York Foundation for the Arts, Painting
1978 – Artist Space Project Grant

SELECTED SOLO EXHIBITIONS:

2006 Spencertown Academy of Art, Focus, Curated by John Weber, Spencertown, New York
Adam Baumgold Gallery, Tasteful Obsessions, New York City
2004 Queens College, Klapper Hall Gallery, New York
2000 Michael's: Exhibition with Jane Dickson, Santa Monica, California
1999 Bill Maynes Gallery, New York City
1998 John Weber Gallery, Housing Project, New York City
Faggionato Fine Arts, You Think Who You Are, London, England
1997 Bill Maynes Gallery, Mostly Nude, New York City
1996 Rutgers University, Mary H. Dana Women Artists Series
1995 Bill Maynes Gallery, New York City
Art In General - Boys Room, Window Installation, New York City
1994 John Weber Gallery, New York City
R.C.C.A.: The Arts Center, Troy, New York
Bill Maynes Contemporary Art, Wild Kingdom, New York City
1993 Rowles Studio Bill Maynes, Hudson, New York
1988 Sorkin Gallery, New York City
1983 Josef Gallery, New York City
1981 Tony Birkhead Gallery, Cincinnati, Ohio
1978 Fifth Street Gallery, New York City

SELECTED GROUP EXHIBITIONS:

2009 Wish You Were Here #8- A.I.R. Gallery, New York City
Story Lines: Adam Baumgold Gallery, New York City
About Face: Adam Baumgold Gallery, New York City
Out Of Order: MAP, Maryland Art Place, Baltimore, MD.

On Agression: The Philoctetes Center, New York City
 A Dog's Life: Memphis College of Art, Curated by Betty Edwards, Memphis, Tennessee
 Anonymous: Institute for Women's Art, Rutgers University, The Dana Women Artist Series, N.J.
 2008 Widening The Frame": DVD of some art by Women of the 1970's, produced by Nina
 Yankowitz, exhibited at the Mishkin Gallery, New York City
 Road Works: Adam Baumgold Gallery, New York City
 Wish You Were Here 7: A.I.R. Gallery, New York City
 Self Reflections: The True Mirror: Philoctetes Center, New York City
 On Line: Adam Baumgold Gallery, New York City
 www. women: Headbones Gallery, Toronto, Canada
 2007 122 for 122: P.S. 122 Gallery, New York City
 Night of 1,000 Drawings: Artists Space, New York City
 Keeping It Real: Curated by Jerry Kearns, Richmond Center for Visual Art, Western Michigan
 University, Kalamazoo, Michigan
 Holiday Shopping Exhibition: The Emily Harvey Foundation, New York City
 Text Messages: Adam Baumgold Gallery, New York City
 Wish You Were Here 6: A.I.R. Gallery, New York City
 Drawn to the Edge: Adam Baumgold Gallery, New York City
 Lovely Dark and Deep: Women Artists Retake the Fairy Tale: Pelham Art Center. N.Y.
 Seen & Imagined: Curated by Linda Gottesfeld, Peter Fingestin Gallery, Pace University, N.Y.C.
 War in the World: Artists Respond to the Last 5 Years: Hunterdon Museum, New Jersey
 2006 Whitney Biennial, Day For Night Peace Tower Project: Organized by Mark Di Suvero and Rirkrit
 Tiravanija, Whitney Museum, New York City
 122 for 122: 25th Anniversary: P.S. 122 Gallery, New York City
 Speed Limit: LMCC, Redhead Projects, Curated by Seth Cameron, New York City
 Maryland Art Place 25th Anniversary: Baltimore, Maryland
 Objects in Mind: The Philoctetes Center, Robin Tewes, Hallie Cohen, Elana Sisto,, N.Y.C.
 Situation, Positioning, Location: Headbones Gallery, Toronto, Ontario
 Selected NYFA Benefit Exhibition, White Box Gallery, New York City
 Fine Line: Adam Baumgold Gallery, New York, City
 5 Generations: A.I.R. Gallery, New York City
 Synthesis and Distribution: Experiments in Collaboration: Peter Fingestin Gallery, N.Y.C.,
 traveling to Choate House Gallery, Pleasantville, N.Y., Curated by Will Pappenheimer and Ron
 Janowich and Merlin Merijn Van Der Heuden
 Wish You Were Here V: A.I.R. Gallery, New York City
 Collaboration as a Medium: Pyramid Atlantic-Maryland Art Place, Baltimore, Maryland
 2005 In A Series: Adam Baumgold Gallery, New York City
 Girl Talk: Diesel Gallery, Brooklyn, New York
 Little Rascals/Images of Children in Contemporary Art: Linda Ross Contemporary Art + Projects,
 Huntington Woods, Michigan
 Wish You Were Here IV: A.I.R. Gallery, New York City
 Collaboration as a Medium: Pyramid Atlantic, Edison Place Gallery- Pepco Headquarters,
 Washington, DC
 Trappings by Two Girls Working: Traveling Exhibiton thru 2008 by Tiffany Ludwig and Renee Piechocki
 2004 Ornaments by Artists, 25th Anniversary: P.S.122 Gallery, New York City
 NYFA 5 Artist Selection: 30Vandam, New York City
 Holiday Show III: Curated by Robin Kahn, Wallspace, New York City

Crosscurrents at Century's End: (Selections from the Neuberger Berman Collection
 Chicago Cultural Center, Chicago, Illinois
 Crosscurrents at Century's End: Tampa Museum of Art, Tampa Florida
 Women: Sideshow Gallery, Williamsburg, Brooklyn
 Wish You Were Here III: A.I.R. Gallery, New York City
 Selfish: Gallery Onetwentyeight, New York City
 Art: Uninterrupted 2: Djerassi Artists Residency 25th Anniversary, Woodside, California
 Power in Print: Pyramid Atlantic, Maryland Art Place, Baltimore, Maryland traveling thru 2007
 Drawn to the Present: Curated by Jane Dickson and Linda Gottesfeld, Pace University,
 Pleasantville, New York
 Studio Café: Pelham Art Center, Pelham, New York
 2003 Holiday Show II: Curated by Robin Kahn, Wallspace, New York City
 Crosscurrents at Century's End: Norton Museum of Art, West Palm Beach, Florida
 Crosscurrents at Century's End: Henry Art Gallery, University of Washington, Seattle
 Gallery Artists: Bill Maynes Gallery, New York
 Wish You Were Here 11: A.I.R. Gallery, New York City
 2002 Holiday Show I: Wallspace, Curated by Robin Kahn, New York City
 Wish You Were Here I: A.I.R. Gallery, New York City
 2001 Reconfiguration: Works on Paper at the Central Academy of Fine Arts, Beijing China
 Yanhuang Museum, Beijing, China - Traveling to The Modern Chinese Art Foundation,
 (MCAF) Gent, Belgium
 Cross Currents 2001: The Work of Pyramid Atlantic, The Art Gallery, University of Maryland
 Wish You Were Here: The New York Foundation for the Arts-Thompson Street Assoc., N.Y.C.
 Book Speak: Out of the Mainstream: Montgomery College, Takoma Park Campus, Pyramid Press
 2000 Nude and Narrative: P.P.O.W. Gallery, New York City
 The Figure in Contemporary Art: Snug Harbor Museum, Staten Island, N.Y.
 Private Worlds: Art In General, New York City
 The Yard Sale: Curated by Barbara Pollock, Chelsea Art Fair, New York City
 Gallery Artists: Bill Maynes Gallery, New York City
 Interiors: The Gallery on the Hudson, Irvington, New York
 Best in Show: Columbia County Council of the Arts: Carrie Haddad Gallery, Hudson, New York
 Bard College Faculty Exhibition: Chocolate Factory, Red Hook, New York
 1999 Best of the Season: The Aldridge Museum of Contemporary Art, Ridgefield, CT.
 Family Tales: The Pelham Art Center, Pelham, New York
 Xmas: Kent Gallery, Sponsored by the Dept. for Public Appearances, N.Y.C.
 Snapshot: In Site: Contemporary Museum, Baltimore, Maryland
 Through the Eyes of Women: E.Peterson Gallery, New York City
 Souvenirs/Documents-20 Years: P.S.122 Gallery, New York City
 Bard College Faculty Exhibition: The Chocolate Factory, Red Hook, New York
 Benefit Auction: New Museum for Contemporary Art, New York
 1998 Pop Surrealism: The Aldridge Museum of Contemporary Art, Ridgefield, CT.
 Mouse - An American Icon: The Alternative Museum, New York City
 Architecture and Inside: Paul Morris Gallery, New York City
 Small Works Six: The PSD-X Gallery, Parsons, New York City
 Nudes: Carrie Haddad Gallery, Hudson, New York
 Pyramid in Collaboration: The Federal Reserve Building, Washington, D.C.
 Bard College Faculty Exhibition: The Chocolate Factory, Red Hook, New York

1997 Contemporary Prints: The Baltimore Museum, Baltimore, Maryland
 On Paper: Avanti Gallery Inc., New York City
 Text and Image: Boorhees Zimmerli Museum, Rutgers University
 Generation: 25th Anniversary: A.I.R. Gallery, New York City
 Girls! Girls! Girls!: Grand Salon, Curated by Tricia Collins, New York City
 Domestic Lunacy: The Art Exchange Show Art Fair, New York City
 Bard College Faculty Exhibition: The Chocolate Factory, Red Hook, New York
 1996 Interiors: L.A.C.E., Curated by Renee Petropoulis, Hollywood, California
 Realism After 7AM-Realist Painting After Edward Hopper: Curated by Richard Milazzo, Hopper House, Nyack, New York
 Priority: Art in General, New York City
 Mary H. Dana Women Artists Series 25th Anniversary Exhibition: Rutgers University
 Friends in My Apartment: Curated by Barbara Pollock, New York City
 Copiacabana: MELAC Museo, Extreme no e Iberoamericano di Arte Contemporaneo
 1995 Living With Contemporary Art: The Aldridge Museum, Ridgefield, CT.
 Pleasant Pebble: The Work Space, New York City
 1994 Chasing Angels: Christenrose Gallery, New York City
 Paper Work: John Weber Gallery, New York City
 Women and Violence: The Other Side of the Rainbow, Threadwaxing Space, New York City
 Works on Paper: Bill Maynes Contemporary Art, New York City
 Paperworks: Rowles Studio, Hudson, New York
 1993 The Return of the Cadavre Exquis: The Drawing Center, N.Y.C. Traveling through 1995 to: Corcoran Museum, Washington, D.C.
 Fundacion Para el Art Contemporaneo, Mexico City
 Santa Monica Museum, California
 Forum for Contemporary Art, St. Louis, Missouri
 Group Exhibition: John Weber Gallery, New York City
 Elvis Has Left The Building: Curated by Collins and Milazzo, New York City
 Hair: Kohler Arts Center, Sheboygan, Wisconsin
 On Our Way Home: The Henry Street Settlement, New York City
 Works On Paper: The Warren Street Gallery, Hudson, New York
 The Other Side Of The Rainbow: Sawtooth Center for the Arts, Salem, North Carolina
 The Subject Of Rape: The Other Side Of The Rainbow, Whitney Museum, New York City
 1992 Works On Paper: Curt Marcus Gallery, New York City
 Salon Show: Art In General, New York City
 Small Works: The Warren Street Gallery, Hudson, New York
 The Other Side Of The Rainbow: WAC- Art at the Anchorage, Brooklyn, New York
 1991 Choice: A.I.R. Gallery, New York City
 1990 Something Strange: White Columns, New York City
 All Quiet on the Western Front?: Curated by Collins/Milazzo, Galerie Antoine Candau, Paris
 1989 Contemporary Self Portraits - Ten Women: MMC Gallery, New York City
 Soho In Desoto: Tallahassee Gallery, Tallahassee, Florida
 On Paper: Curt Marcus Gallery, New York City
 1987 The House That Jack Built-The Politics of Domesticity: Foreman Gallery, Oneonta, N.Y.
 On Paper: The Curt Marcus Gallery, New York City
 1986 Group Exhibition: P.S. 122 Gallery, New York City
 1985 Situations: The Museum of Modern Art, New York City

Spring Exhibition: Zim-Lerner Gallery, New York City
1984 The New Portrait: P.S.1, Long Island City, New York
...and the living is easy: Visual Arts Museum, New York City
Portraits Now: Gallery at Hastings-On-Hudson, New York
Portraits: Executive Gallery, New York City
Mail Art Now and Then: Franklin Furnace, New York City
1983 Portraits on a Human Scale: Whitney Museum, New York
Still Life: Zim-Lerner Gallery, New York City
Annual Competition: Provincetown Museum, Mass.
Ceramic Forms in Art: Zim-Lerner Gallery, New York City
All Art: Civilian Warfare Gallery, New York City
Mark Tansey/Robin Tewes-Two Person Exhibition: Josef Gallery, New York City
1982 Critical Perspectives: P.S. 1, Long Island City, New York
Annual Exhibition of Works on Paper: Weatherspoon Museum, Greensboro, N.C.
The Human Figure in Contemporary Art: Contemporary Art Center, New Orleans, LA
Energism: Arthur Roger Gallery, New York City
1981 Episodes: Grace Borgenicht Gallery, New York City
The First Energist Drawing Show: Stefanotti Gallery, New York City
7 Energist Painters: P.S. 122 Gallery, New York City
1980 Art for the Eighties: Galleria Durban, Caracas, Venezuela
Three Person Exhibition: Tuthill-Gimprich Gallery, New York City
Open Studio Exhibition: P.S.122 Gallery, New York City
1979 International Mail Art Fair: Lara Vincy Gallery, Paris, France
Open Studio Exhibition: P.S.122, New York City
1978 Artists of P.S.122: Fifth Street Gallery, New York City

SELECTED BIBLIOGRAPHY:

Art In America: Artworld, September 2007
Register Star - Arts, Tewes' Solo Exhibition at Spencertown, October 27, 2006
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BOOKS AND CATALOGUES:

A Dog's Life - Essay by Frederic Koeppel, Memphis College of Art, 2009
Who's Who in American Art - 2008-1986
Hanging Loose #93, Hanging Loose Press, 2008
Window on the Work: Keeping It Real, Michigan University Press, 2008
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Ink Bonds - Rich Fog Micro Publishing/The Drawers-Headbones Gallery, Ontario, Canada, 2008
Essential Elements: Andrew Stevovich, Hard Press editions for Adelson Gallery, 2007
Trappings Power and Clothing: Text by 2 Girls Working, Tiffany Ludwig, Renee Piechocki, 2007
The Drawers-Headbones Gallery, Anthology 2006
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New American Paintings, Volume #56, 2005
Collaboration as Medium, 25 Years of Pyramid Atlantic - Pyramid Atlantic Press, 2005
Art in Context, Center for Communications Library, 2004
CrossCurrents at Century's End - Selections from the Neuberger Berman Art Collection, 2004
Unpackaging Art of the 1980's, The University of Chicago Press, Text by Alison Pearlman, 2003
Art and Celebrity, Pluto Press, Text by John Albert Walker, 2003
Center for Curatorial Studies CCS Library, Remstar Archive, Bard College 2003-2004
New York Contemporary Art Galleries, Text by Renee Phillips, 2002
Reconfiguration, Text by Lilly Wei, Courtyard Gallery, Beijing, China, 2001
The Figure - Another Side of Modernism, Snug Harbor Cultural Center, Text by Lilly Wei, 2001
The Rhetorical Figure - Another Side of Modernism, Text by Alexis Worth, 2001
The Artists Blue Book - 2004-2002
Best of the Season, The Aldridge Museum of Contemporary Art, 1999
Souvenirs/Documents: 20 Years, P.S. 122 Gallery, 1999
Pop Surrealism, The Aldridge Museum of Contemporary Art, 1998
Blind Spot Photography, Lexington Photo Labs Press, 1998
Parnassus Poetry in Review, Volume 23, #1 & 2, 1998
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Five Rooms - Robin Tewes, Edition of 25, Published by Pyramid Atlantic, 1996
Mary H. Dana Women Artists Series-25 Years, Rutgers University, 1996
Realist Painting After Edward Hopper, Text by Richard Milazzo, 1996
Art In General Manual, 1996-1992
Open House - Bill Maynes Gallery, Text by Chuck Wachtel, 1995
Time Capsule-A Concise Encyclopedia by Women Artists, Creative Time, 1995
Living With Contemporary Art, The Aldridge Museum, 1995
But Is It Art? The Spirit of Art as Activism, Bay Press, Text by Nina Felshin, 1995
Chasing Angels, Christenrose Gallery, Text by Roger G. Denson, 1994
Wild Kingdom, Bill Maynes Gallery, Text by Rhonda Lieberman, 1994
The Return of the Cadvre Exquis, The Drawing Center, Text by Ingrid Schaffner, 1994
Elvis Has Left the Building, Text by Collins/Milazzo and Sandro Chia, 1993
The Subject of Rape, Whitney Museum, Text by Hannah Feldman, 1993
High Performance: Art in the Public Interest, University of Michigan Press, Text by Linda Frye Burnham, 1992
Hanging Loose #59, Hanging Loose Press, 1991

All Quiet on the Western Front? Text by Collins/Milazzo, 1990
 Current Contents Art and Humanities, University of Michigan Press, 1990
 The House That Jack Built-The Politics of Domesticity, Foreman Gallery, Text by Sarah Lowe, 1987
 Anthology - Hang Loose Together, Hanging Loose Press, 1987
 Portraits on a Human Scale, Whitney Museum, Text by Janet Heit and Becky Saunders, 1983
 New Observations-Art and Culture, Printed Matter, Text by Ronny Cohen, 1983
 26 Paintings - Robin Tewes, Hanging Loose Press, Text by Ronny Cohen, 1982
 Art on Paper, Weatherspoon Museum, Text by G.F. Carpenter, 1982
 Eposides, Borgenicht Gallery, Text by Carter Ratcliff, 1981
 The Artist Project: Portraits of the Real Art World New York Artists, IN Publishers, Text by Peter Bellamy, 1981
 Art for the Eighties, Galeria Durban, Caracas, Venezuela, Text by Scott Cook, 1980
 Hanging Loose #37, Hanging Loose Press, 1980

SELECTED LECTURES/TEACHING:

2009 (BRIO) Visual Arts Panel for Painting
 Pace University, Created Summer Course, New York City: Cultural Immersion
 Panel discussion at RiverspaceArts, Women artists juggling single motherhood and work,
 following screening of "Who Does She ThinkShe Is", Nyack, New York
 Pace University, Adjunct Associate Professor, Fine Arts, New York City
 Hunter College, Adjunct Assistant Professor, Fine Arts, New York City
 Pace University, Higschool Summer Program, Painting, New York City
 Time Warner -"Arts and Us - Importance of Arts in Education" March 18 - 1:00 PM and
 March 23, 6PM on channel 35 and channel 83 of RCN in Queens. Host - Ruth League.
 Guests - Robin Tewes and Barbara Murray. Presented by Innova Productions for QPTV
 Produced and Directed by - Nimi Kumar
 2008 Hunter College, Adjunct Assistant Professor, Fine Arts, New York City
 Pace University, Adjunct Associate Professor, Fine Arts, New York City
 Pace University, Visiting Artist Lecture, New York City
 Pace University, Higschool Summer Program, Painting, New York City
 2007 Pace University, Higschool Summer Program, Painting, New York City
 Pace University, Visiting Artist Lecture, Sociology Department
 Pelham Art Center, Visiting Artist/Workshops, Pelham New York
 Parsons School of Design, Visiting Artist, New York City
 Pace University, Adjunct Associate Professor, Fine Arts, New York City
 Website Design Program/Digital Imaging at Pace University, New York City
 2006 Spencertown Art Academy Lecture, Spencertown, New York
 Faculty Art Talks: Pace University, New York City
 Fordham University, Visiting Artist, New York City
 Pace University, Adjunct Associate Professor, Fine Arts, New Yor
 2005 Pace University, Adjunct Associate Professor, Fine Arts, New York City
 Outreach Program, University of Boston, Mass, interview with Jerry Kearns
 2004 Queens College, Dome Lecture Hall, Visiting Artists, New York
 Pace University, Visiting Artist, New York
 2001 Central Academy of Art & Design, Visiting Artist, Beijing, China
 University of Massachusetts Outreach Program, Amherst, Mass.
 2000 Artists Talk on Art, Why Figurative, Moderated by Lilly Wei, Phoenix Gallery, N.Y.C.
 University of Boston Massachusetts, Visiting Artist, Boston, Mass.

Pelham Art Center, Lecture, Pelham, New York
 University of Massachusetts Outreach Program, Amherst, Mass.
 Bard College, M.F.A . Summer Program, Painting, Annandale, New York
 Parsons School of Design, Painting, New York City
 1999 Bard College, M.F.A. Summer Program, Annandale, New York
 Parson School of Design, Painting, New York City
 G.A.S.P., Grace Church School after School Program, Painting, New York City
 1998 Bard College, M.F.A. Summer Program, Painting, Annandale, New York
 Parsons School of Design, Painting, New York City
 Cranbrook Academy of Art, Visiting Artist, Cranbrook, Michigan
 G.A.S.P., at Grace Church School, Painting, New York City
 1997 Bard College, M.F.A. Summer Program, Annandale, New York
 Parsons School of Design, Painting, New York City
 G.A.S.P. at Grace Church School, Painting, New York
 1996 The Corcoran Museum, Visiting Artist, Washington, D.C.
 Parsons School of Design, Painting, New York City
 UCLA, Visiting Artist, Los Angeles, California
 University of California, Creative Studies, Visiting Artist, Santa Barbara, California
 Middlebury College, Visiting Artist, Riverdale, Maryland
 1995 Aldridge Museum of Contemporary Art, Living With Contemporary Art, Panel
 Yale Norfolk Summer School of Art, Visiting Artist, Norfolk, Conn.
 1989 MaryMount Manhattan College, New York City, Panel

SELECTED SPECIAL PROJECTS:

2009: P.S.122 Painting Association Board for 122 for 122 Exhibition, New York City
 2008 Curated Exhibition at Peter Fingestein Gallery, Pace Universit, "Artists Portraits of Artists"
 P.S.122 Painting Association Juried Panel
 Limited Print Edition Portfolio - Ink Bonds, The Draweres-Headbones Gallery, Ontario, Canada
 2007 Good Shepard Services Art Auction - CRG Gallery, New York City
 NYFA Honorary Committee for PopFlash Benefit
 Artrageous - Benefit auction for the Edwin Gould Services for Children and Families (EGSCF)
 2006 Parnassus in Review: Art Auction Coordinator with Nina Yankowitz
 NYFA Panelist for Painting
 Copilandia - A Gratis Project: Centro de Arte de Sevilla. Curated by Robin Kahn/Kirby Gookin
 Trappings: Two Girls Working Project, Tiffany Ludwig/Renee Pierchocki, video, N.Y.C.
 2004 Lecture/Reading at Queens College with author Chuck Wachtel, sponsored by NYFA
 2000 Yard Sale: Interactive Public Project, Curated by Barbara Pollack, N.Y.C.
 Art In General, Artist Studio Tour, New York City
 1999 Website-<http://www.artformedia.com>
 1998 P.S.122 Artist Mentor Program, New York City
 1996 Pyramid Atlantic Book and Printmaking Project, 5 Rooms, Riverdale, Maryland
 Public Art Project, Gratis. Los Ojos Del Guadiana, Sevilla, Spain
 Mid Atlantic Arts Alliance, International Visiting Artist Host, New York City
 1995 Art in General, Window Installation, May-June, New York City
 Yale Norfolk Summer School of Art, Visiting Artist, Norfolk, Conn.
 1994 One City Café, Façade Paintings, Collaborative, A&HC, On Our Way Home, New York City
 The Artist & Homeless Collaboration, On Our Way Home, Henry Street Settlement, N.Y.C.
 Whitney Museum at Philip Morris, A&HC Arts and Education Program, New York City

Henry Street Settlement, Something Lost/Something Gained, Tent Installation, N.Y.C.

The Other Side of the Rainbow, Collaboration with artist Hope Sandrow

1975 Founding member of P.S.122 Painting Association, N.Y.C.

Founder of the 5th Street Gallery, N.Y.C.

SELECTED PUBLIC COLLECTIONS:

Michael L. Royce (NYFA Executive Director)

NYAA (New York Academy of the Arts)

Neuberger Berman Museum Collection

Norton Collection

MOMA (Agnes Gund Collection)

The Jane Zimmerli Art Museum, Rutgers University

Institute for Women and Art, Rutgers University, New Jersey

Weil, Gotschel and Manges Collection, New York City

The Legal Deposit National Bank of Canada

Lombard/Fried Gallery, New York City

General Electric, New York City

Equitable Life Insurance Co., New York City

Cabrini Nursing Home, New York City

The Incarnation Children's Center, New York City

The Food and Hunger Hotline, New York City

Pyramid Atlantic, Baltimore, Maryland

Smithsonian Libraries Collection, Washington, D.C.

Hessel Museum of Art, Remstar Archive, CCS Bard College

Rutgers University Libraries Archives

ISSUE Project Room

Djerassi Resident Artists Program, Woodside, CA.

Rago Arts Center

Kenneth L. Freed Collection of Contemporary Art

Spunky Rooms: Aleks Bartosik & Robin Tewes

On Friday November 13th, 2009, Headbones Gallery opened an exhibition of works by two women artists; Robin Tewes, a mature New York artist who deals in images derived from domestic environments and Aleks Bartosik, who's autobiographically based, narrative drawings were introduced at the opening reception with a drawing performance.

Spunky women - Tewes' quiet resignation breaking out with military fierceness and Bartosik's seemingly virginal demeanour kicking her heels with spirited naughtiness, ready to be frisked. Unseemly women, their work is not in keeping with standard norms of taste and form. Each is rebellious. Neither is ladylike.

Tewes brews on her boundaries, hysteria lying just below the surface of her placid rooms – a figment of her imagination or the visual documentation of her particular prison? Are the walls, corners, furniture, a private picture of a woman's castle or an artist's confinement? Tewes acknowledges the solitary confinement of easel painting in a living room while the child plays on the rug. Tewes is painting camouflage. There is a perverse insinuation lurking in the ordered sameness – a quiet 'fuck you' whispered with a sly smile of victory. Leo Tolstoy wrote War and Peace, first published in 1869 because men went to war - a grand theme. Virginia Woolf in 1929 delivered a series of essays to two women's colleges at Cambridge University titled A Room of One's Own wherein she questioned whether women could write a great work for they were denied the same opportunities as men to experience the world - women stayed at home. Tewes works from home and is effective.

Bartosik is the younger generation. Messing about. Her women do all the unseemly acts that lie beneath the surface of Tewes' brew. Rubrical acts with reddish smears as lipstick blotches. Bartosik's bad little girl is not about to give in to a ladylike resignation. She too is caught in the examination of women's world, the psychological range openly acknowledged - narcissist to nymphomaniac. She dons her war paint, saddles her horse, kisses her girlfriends and shows what she has been told to keep private.

spunky rooms

Aleks Bartosik

