

Current Biography

VOLUME 58
NUMBER 8
AUGUST 1997

<i>Editor:</i>	Ehud Barak, <i>Israeli political leader</i>	3
Elizabeth A. Schick	Ellen Bravo, <i>Organization official and social activist</i>	5
<i>Production Managers:</i>	Sandra Bullock, <i>Actor</i>	8
Joseph Sora (Print)	Santiago Calatrava, <i>Spanish architect</i>	11
Gray Young (Electronic)	Luigi Luca Cavalli-Sforza, <i>Geneticist</i>	14
<i>Senior Editor:</i>	Sue Coe, <i>British artist</i>	17
Miriam Helbok	Richard Dawkins, <i>British zoologist and writer</i>	20
<i>Associate Editor:</i>	Ani DiFranco, <i>Singer and songwriter</i>	23
Eve Nagler	Esther Dyson, <i>Computer industry analyst</i>	27
<i>Staff Writers:</i>	Robert L. Frank, <i>Photographer and filmmaker</i>	29
Willie Gin	Dan Gable, <i>College wrestling coach</i>	32
Yongsoo Park	Earl G. Graves, <i>Publisher, editor, and corporate executive</i>	35
Josh Robertson	Philip H. Knight, <i>Shoe industry executive</i>	37
Olivia Jane Smith	Elizabeth LeCompte, <i>Theatrical director</i>	40
<i>Copy Assistant:</i>	Malcolm McLaren, <i>Musician and band manager</i>	43
Beth Levy	Michael C. Moore, <i>Attorney general of Mississippi</i>	47
<i>Researchers:</i>	Mike Myers, <i>Actor and screenwriter</i>	49
Jacqueline Latif	Muriel Siebert, <i>Corporate executive</i>	52
Laura Magzis	Sherry Turkle, <i>Sociologist and clinical psychologist</i>	55
<i>Editorial Assistant:</i>	McCoy Tyner, <i>Jazz pianist</i>	58
Carolyn Ellis	Obituaries	62
	Index	64
<i>Cover:</i> Singer Ani DiFranco		
<i>Photo:</i> Bonnie Schiffman		

Copyright © 1997 by The H.W. Wilson Company. All rights reserved. No part of this work may be reproduced or copied in any form or by any means, including but not restricted to graphic, electronic, and mechanical—for example, photocopying, recording, taping, or information and retrieval systems—without the express written permission of the publisher, except that a reviewer may quote and a magazine or newspaper may print brief passages as part of a review written specifically for inclusion in that magazine or newspaper.

ISSN 0011-3344

Philip H.
Muriel

Sherry

Mike

McCoy

Sherry

Sherry

Mike

Send your comments to:
Ave., Bronx, NY 10452.
Site at:

December by The H.W.
Subscription price, U.S. and
Bronx, NY POSTMASTER:
The Company, 950 University

on when early modern
ch... the major conti-
ne other surprising re-
i-Sforza, Europe was
mans migrating north
ding that is also sup-
nd genetic analysis of
as revealed that there
ns, a finding that sug-
waves of human mi-
e that once connected

delineating the relat-
erent human popula-
d computational re-
lation A may be like
er X, but the two may
With more than 80 dif-
sider simultaneously
cal programs had to be
all trend. This type of
pal component analy-
portions of the same
tistically significant
f these trends is often
y real possibility that
ay have intermixed
d there are reasons to
ulations that have ex-
on since 1492 solves
here were reciprocal
ions earlier than that.
ot gone unnoticed by
a professor of biology
a at San Diego, wrote
994), "We are pretty
wer who tries to infer
een Christina from the
rbo's rapt face."

y Cavalli-Sforza and
ntly expand the data
entists can work. In
group of scientists,
o Cook-Deegan, Mary-
n, published a paper
prehensive survey of
ne genetic material in
unt variations among
opulations. Thus be-
ersity Project (HGDP).
the auspices of the
ples from blood, hair
from 25 individuals
the world's estimated
lations. Armed with
scientists to analyze
acts (blood, proteins,
), the researchers are
portant discoveries
s various genetic dis-

ost of the estimated
te the project had not
DP researchers have

not yet begun to collect DNA samples, though a few independent projects in Europe and Asia have been launched. Meanwhile, various indigenous peoples' rights groups, among them the Rural Advancement Foundation International, have condemned the HGDP as "vampiric" and charged that it represents scientific imperialism. Measures are still being worked out to ensure that only people who wish to donate their DNA to the study will be sampled, and that they will be properly reimbursed for any medical patents developed from the project. Proponents of the study believe that *not* collecting the data is itself a form of exploitation—exploitation by neglect—because any medical benefits derived from the study may be applicable only to those who have been sampled. Cavalli-Sforza has warned that DNA sampling must begin soon, because indigenous populations are disappearing as a result of intermarriage, migration, and oppression.

One of the most exciting possible results of the HGDP may prove to be a resolution of the continuing controversy over whether some races are "superior" or "inferior" to others. In the early 1970s, after accepting a position at the Stanford University School of Medicine, in California, Cavalli-Sforza encountered several advocates of the view that some races are "superior"—among them William Shockley, a physicist at Stanford, and Arthur Jensen, an education professor at the University of California at Berkeley. Shockley even made the outrageous proposal that the government give African-American mothers \$5,000 if they agree to be sterilized. More recently, the idea of black inferiority has received attention through the publication of *The Bell Curve*, in 1994, by Charles Murray and Richard J. Herrnstein. In his own research on the subject (as described, among other places, in sections of his book *The Genetics of Human Populations* [1971], written with W. Bodmer, and in the postscript to *The Great Human Diasporas*), Cavalli-Sforza has argued that Jensen, Shockley, Murray, and Herrnstein each overestimated the correlation between race and intelligence quotients, and that they neglected to take into account the influence of the environment on behavior and achievement. Moreover, Cavalli-Sforza contends, the concept of race is itself flawed. His research has shown that the genetic variation among *individuals* is greater than the variation among *groups*. In short, Cavalli-Sforza has argued that there is no scientific evidence whatsoever showing that one race is inherently superior to another. "It is because they are external that these racial differences strike us so forcibly, and we automatically assume that differences of similar magnitude exist below the surface, in the rest of our genetic makeup," he wrote in *The Great Human Diasporas*. "This is simply not so: the remainder of our genetic makeup hardly differs at all."

Cavalli-Sforza is the author of numerous books and articles on subjects ranging from the historical spread of agriculture to the use of linguistics as a tool for corroborating genetic evidence, the cultur-

al transmission of behavior, and the culture of hunter-gatherers. Cavalli-Sforza believes that studying hunter-gatherers is particularly important, because throughout 99 percent of human history, people obtained food by hunting and gathering. His lab team at Stanford is also investigating several genetic diseases. They have located a region on chromosome 13 responsible for Wilson's disease (a rare disorder in which copper accumulates in the liver and brain), and they are trying to locate genes responsible for autism.

Suggested Reading: *New York Times* C p1 July 27, 1993, with photo; *Science* p1204+ Aug. 28, 1992; *Scientist* p1 Oct. 14, 1996; *Time* p54+ Jan. 16, 1995; Cavalli-Sforza, Luigi Luca, and F. Cavalli-Sforza. *The Great Human Diasporas: The History of Diversity and Evolution*, 1995



Joseph Angeles/Galerie St. Etienne

Coe, Sue

Feb. 21, 1951—British artist; illustrator. Address: c/o Galerie St. Etienne, 24 W. 57th St., New York, NY 10019

Often compared to the French caricaturist and painter Honoré Daumier (1808–1879), the British-born artist and illustrator Sue Coe has sought to expose injustices of many stripes, especially those that many people often prefer to ignore: the human face of homelessness in New York City, famine in Ethiopia, war in the Persian Gulf, economic exploitation, child prostitution, riots, the plight of political prisoners, gang rape, the final stages of AIDS, and the conditions of black South Africans during

the long reign of apartheid. Since the mid-1980s, while continuing to illustrate editorial material, such as articles on the op-ed page of the *New York Times*, Coe has concentrated on illuminating the dehumanization of workers in slaughterhouses in the United States and the suffering of the swine, fowl, and cattle that serve as the raw material for the meat industry. She is convinced that the only hope of ending, or at least ameliorating, the pain caused by any injustice lies in exposing it to the world. Coe's paintings, collages, and mixed-media or graphite drawings combine elements of expressionism, surrealism, and social realism in a style that is distinctly her own.

Sue Coe was born on February 21, 1951, in Tamworth, in the county of Staffordshire, England. Her mother, an amateur painter, worked in a doll factory to support her family, and as a child, Coe herself worked in a mothball factory for a time. In London, where she and her sister, Mandy, grew up, destruction from World War II bombings was still very much in evidence, and Coe has traced her earliest political consciousness to childhood memories of the ruins of bomb shelters and other structures, she told Susan Gill of *ARTnews* (October 1987). "This was an endless source of fascination for us," she recalled. "There were buildings in which you could see parts of houses that were totally intact. You could see the wallpaper and the fireplaces and the mantels and the little ornaments on the mantel shelves, three stories up." Some of Coe's first drawings, which she produced at age four, were scenes of war.

Another formative influence from Coe's childhood environment was the presence of a hog farm and slaughterhouse a stone's throw from her family's house in Hershham, on the southwestern fringe of Greater London, where she lived from 1960 to 1967. "The smell of hogs seeped into everything—clothes and hair," she wrote in one of the essays that accompany her illustrations in her book *Dead Meat* (1995). Every morning at 4 A.M., she would be awakened by the screams of the pigs. "As a child, I thought they would slaughter all the pigs they had, then stop," she wrote. "I didn't understand the regularity of it."

That she eventually became an artist was due at least partly to her failure on the mandatory exam that was administered to all 11-year-old schoolchildren in Great Britain, Coe recalled in the same essay. "Lucky for me," she wrote, "my parents pretty much ignored me after that (their hopes shattered), and I was free to develop a malignant fantasy world, which could have turned into psychosis, or art. It was art. Also, lucky for me, my friends failed, too. They became radical lesbians who joined the marines, professional car thieves, drug addicts who died, a rock star, and one shorthand typist. These choices were highly preferable to the other professions the middle classes offered women: wife of a bank clerk, airline stewardess, librarian, or nurse, with bank loans to buy furniture covered with plastic bags."

Perhaps already aware that she would become an artist—although it did not seem possible at the time, given her family's lack of money—Coe enrolled at the age of 16 at the Chelsea School of Art. Three years later, in 1970, she entered the Royal College of Art, in London. "I got in for free—otherwise I couldn't possibly have gone," she told Susan Gill, explaining that the governing Labour Party had "encouraged education for working-class students at the Royal College. . . . The genius of the British art-school system is that the kids are given wonderful equipment to use and are left on their own. If you want to talk to a professor, you go 'round to the pub. Out of this system came wonderful industrial design and rock music." While she was still a student, British and European magazines began publishing her drawings.

In 1972, before graduating from the Royal College of Art, Coe moved to the United States, where she hoped to find a larger market for her illustrations. She obtained her first commission, from the *New York Times*, within hours of her arrival in what became her adopted country. While teaching at the School of Visual Arts in New York City, from 1973 to 1978, she sold her illustrations to a wide variety of periodicals, including *Ms.* and the *National Lampoon*. Her themes were always political: the racially motivated violence committed by the Ku Klux Klan, terrorism in Northern Ireland, the famine in Ethiopia.

Among the events that aroused Coe's ire was the death, in 1977, of Stephen Biko, the founder of the South African Students Organization and the leader of the Black Consciousness Movement in South Africa. "When I found out more about how many people had died in detention [in South Africa], many of them young idealists, I became enraged," she has recalled. Coe documented the condition of blacks in South Africa under apartheid in her first book, whose ironic title, *How to Commit Suicide in South Africa* (1983), referred to the authorities' claim that the student activists and others who died in prison had committed suicide. The book, in which text by the journalist Holly Metz accompanied Coe's illustrations, had a first printing of 5,000 copies; its growing popularity on college campuses in the mid-1980s, at the height of the movement to persuade public and private investors to divest themselves of stock in South African corporations, led to a second printing, also of 5,000 copies. "It became an organizing tool," Coe explained to Gill, "which is our highest ideal of how the book can be used."

The illustration *South Africa*, executed in black-and-white graphite and mixed collage, which served as the centerfold of *How to Commit Suicide in South Africa*, was inspired by a newspaper photo (which appears as part of a collage in one corner) of a woman about to be beaten by two men. A black woman in the center of the illustration is about to be whipped by men in dog-skull masks; her hands are bound by a rope held by President Ronald Reagan, who is being shot at by a black man. In another metaphorical image of conditions in South Africa,

ne would become
m possible at the
money—Coe en-
sea School of Art.
nterred the Royal
got in for free—
ve gone," she told
governing Labour
ion for working-
ege. . . . The ge-
am is that the kids
o use and are left
o a professor, you
ystem came won-
k music." While
d European maga-
ings.

m the Royal Col-
lited States, where
t for her illustra-
mission, from the
of her arrival in
y. While teaching
w York City, from
rations to a wide
Ms. and the Na-
s always political:
committed by the
hern Ireland, the

Coe's ire was the
he founder of the
tion and the lead-
ovement in South
about how many
n South Africa),
became enraged,"
d the condition of
rtheid in her first
ommit Suicide in
the authorities'
and others who
icide. The book,
olly Metz accom-
first printing of
arity on college
he height of the
d private inves-
in South African
ing, also of 5,000
g tool," Coe ex-
nest ideal of how

xecuted in black-
collage, which
Commit Suicide
newspaper pho-
ge in one corner)
wo men. A black
ation is about to
ks; her hands are
Ronald Reagan,
man. In another
in South Africa.

We Come Grinning into Your Paradise (1982), Coe showed a man on a table, his limbs splayed, being tortured by five monsters. The dollar sign and pound sign that mark the palms of one of the five denote what Coe sees as the inextricable links between capitalism and oppression.

The artist's next project was a series of seven self-published photo-etchings based on earlier works, including two versions—one drawn, the other painted—of a scene that was inspired by an actual incident in which a 21-year-old woman was gang-raped in a bar in New Bedford, Massachusetts. In the drawing, *Woman Walks into Bar—Is Raped by 4 Men on the Pool Table—While 20 Watch* (1983), Coe depicted the woman from the perspective of someone above her; she appears as a gray, skeletal figure being pulled in all directions by her hair and limbs. The man about to take his turn at raping her, and those in line behind him, are shown from above and behind. Her portrayal of the onlookers is perhaps the most powerful aspect of the work; some of them are looking at the viewer, almost as though inviting collusion in the crime. In *Artforum* (September 1985), the critic Donald Kuspit described the painted version of the rape, *Romance in the Age of Raygun* (1984), along with other pictures that Coe had rendered first as drawings or other graphics and then as paintings, as "somewhere between political cartoon and history painting."

Other notable works of this period include *New York 1985: Car Hookers Age 13* (1985), a spooky nighttime street scene in which steam in the shape of a skeletal ghost rises from a manhole cover and towers over a car with the license plate GHOST 1, which passes between haggard-looking teenaged prostitutes lining both sides of the street. Another, *U.S. Military Successfully Bombs a Mental Hospital in Grenada* (1984), shows a burning figure falling into a cavernous dungeon in which cowering patients are apparently trying to shield themselves from warplanes that fly against a backdrop of raging fire. One of the patients wears a crown, symbolizing "the classic archetype of a mad king who feels invulnerable to destruction," as Coe explained in a 1993 interview with Frank Gettings, the author of *Directions: Sue Coe*, the printed piece that was produced in conjunction with a 1994 exhibit of her work at the Hirshhorn Museum and Sculpture Garden, a division of the Smithsonian Institution, in Washington, D.C.

In 1986, Coe's dedication to exposing injustice found expression in her book *X (The Life and Times of Malcolm X)*, which contains paintings and drawings of the black Muslim leader, who was assassinated in 1965. "After the South Africa book," Coe told Gill, "I wanted to do something about America, about racism here, and not just as something exotic and far away." In a review of Coe's Malcolm X series, which was exhibited at P.S. 1 in Long Island City, in the New York City borough of Queens, Michael Brenson of the *New York Times* (November 14, 1986) judged her drawings to be more convincing than her oil paintings.

"In the deliberate medium of painting," Brenson wrote, "she is not yet at home. With black pencil on white paper, however, this stark, utterly black-and-white vision can generate powerful and chilling effects. Coe is one of the most inventive and gifted graphic artists around." *X (The Life and Times of Malcolm X)* contains texts by Coe and by the Pulitzer Prize-winning cartoonist and writer Art Spiegelman (the creator of the books *Maus* and *Maus II*), and, in addition, a chronology of "concurrent events" by the journalist Judith Moore. "With Moore's satirical and highly readable text and color plates, *X* stands on its own as an independent work of art," according to Gill.

Coe's first one-woman exhibition took place in 1979, at the Thumb Gallery in London. Four years later, she had her first solo show in the United States, at the P.P.O.W. Gallery in New York City; another Coe exhibit was mounted there in 1985. Earlier, in 1977, she began participating in group shows, some overseas and some that toured internationally. *Police State*, a retrospective of Coe's work from 1982 to 1986, toured the United States in 1987 and Europe in 1989. That show presented about 30 of her works, including many of her illustrations for the op-ed page of the *New York Times*.

Since the mid-1980s, Coe has focused on the suffering of animals that die in slaughterhouses and the dehumanizing aspects of the work that goes on in such places. (Among the many notable exceptions to this theme are Coe's paintings and drawings that relate to such ongoing problems as homelessness and such events as the Persian Gulf War and the testimony of Anita F. Hill during the Senate confirmation hearings regarding Clarence Thomas's fitness to sit on the Supreme Court.) Coe's investigation of the meatpacking industry—like every series she has produced on specific themes—has involved meticulous research that includes reading, interviewing, and, where possible, firsthand observation. Her *Porkopolis* series (1989–1993), for which she produced over 100 drawings, and *Dead Meat*, a 1995 book and a 1996 exhibit at the Galerie St. Etienne in New York City, emerged from her meat-industry studies.

Coe's first *Porkopolis* exhibit was at the Galerie St. Etienne in 1989. Noting that she "stops just short of anthropomorphism when depicting porcine features," a reviewer of the show for the *New Yorker* (October 16, 1989) declared, "Coe is masterly: from Dickensian bombast through the graphic sign-language invective of John Heartfield and the beastly caricatures of George Grosz to the deceptively sensual tones of depravity of Honoré Daumier, she knows every rhetorical trick in the book." An accompanying brochure, with text by Mandy Coe, explains the connection between the meat industry and world hunger, noting that the grain that feeds the animals could be used to avert famine among humans. "Animal rights may be the overt issue in the paintings," Elizabeth Hess wrote in the *Village Voice* (October 10, 1989). "but the force of this exhibition comes from Coe's ability to comment on the state of human rights. . . . It's impos-

sible, especially in light of Coe's previous works, not to see this systematic slaughter as a metaphor for the Holocaust."

Although the artist did "not go into graphic detail" in the first *Porkopolis* exhibit, according to Roberta Smith of the *New York Times* (October 13, 1989), she spared the viewer nothing in her book *Dead Meat* (1995), which contains graphic depictions of every process in the slaughterhouse, along with essays by Coe derived from the journals she kept of her visits to slaughterhouses. Evaluating the *Dead Meat* exhibition at the Galerie St. Etienne, Carol Diehl of *ARTnews* (September 1996) found Coe's depictions of suffering—in gouache, graphite, watercolor, ink, charcoal, crayon, pastel, and various combinations of those media—"stylized yet unabashedly confrontational." In *Ship of Fools*, the centerpiece of the exhibition, Coe managed "to pack a compendium of society's ills, from violence in Bosnia to hot tubs, into a single painting," according to Diehl. Describing the work as "an overwrought jumble of colors and images [that] has the effect of trivializing tragedy," Diehl suggested that "Coe is most effective when she eschews her soapbox and works from tenderness and compassion. Her gentle, simple sketches of doomed animals . . . say it all."

When asked in 1987 by Susan Gill how she maintains her idealism while immersing herself in unrelenting bleakness and horror, the artist replied, "When you are in touch with the people and you feel you are part of their struggle, you realize that simply maintaining your commitment to the struggle is a victory." Eight years later, in one of the *Dead Meat* essays, she explained her art and her work in less comforting terms. "My quest—to be a witness to understanding collusion—has become like a mirror facing a mirror," she wrote. "I require witnesses. Reality has to be shared for it to be understood. Yet it is a contradiction: to witness what is concealed forces one into more isolation and solitude."

Sue Coe lives in New York City.

Suggested Reading: *Animals' Agenda* p7+ Feb. 1989; *Artforum* p129+ Sept. 1985, with photo; *Art in America* p23 Feb. 1984, p126+ Jan. 1990, with photos; *ARTnews* p110+ Oct. 1987, with photos, p161 Nov. 1994, with photo; *Arts Magazine* p21+ Apr. 1989, with photo; *ID* p28+ Jan./Feb. 1995; *New Art Examiner* p21+ Apr. 1987; *Newsweek* p60 Mar. 28, 1994, with photos; *Print* p112+ Mar. 1992, with photo; *Progressive* p33+ Mar. 1989, with photos; *World Artists, 1980-1990*, 1991

Dawkins, Richard

Mar. 26, 1941—British zoologist; writer; educator.
Address: c/o Oxford University Museum, Parks Rd., Oxford OX1 3PW, England

The science-fiction writer Douglas Adams once wrote in jest that the answer to "life, the universe, and everything" is 42. Richard Dawkins, a British zoologist and evolutionary biologist who is a friend of Adams's, has a much more specific answer than that, at least regarding questions about life, and it lies in the theories of the great 19th-century British naturalist Charles Darwin. "I want to persuade the reader, not just that the Darwinian world-view happens to be true, but that it is the only known theory that could, in principle, solve the mystery of our existence . . .," he wrote in one of his books. "A good case can be made that Darwinism is true, not just on this planet but all over the universe wherever life may be found."

Dawkins first read Darwin when he was 16 years old, and when he understood Darwin's theories, he stopped believing in God. Since the mid-1970s, he has been one of Darwin's most impassioned spokespersons, and he has achieved the status of celebrity scientist. A best-selling author, he has published five books—*The Selfish Gene*, *The Extended Phenotype*, *The Blind Watchmaker*, *River Out of Eden*, and *Climbing Mount Improbable*—in each of which he explains in laymen's terms how



Lisa Lloyd/W. W. Norton

Darwin's theory of natural selection accounts for the intricacy of everything from spiders' webs to human vision. Dawkins's explanations have become exceedingly popular, especially in England; as Ravi Mirchandani, who was then with the British division of the publisher Viking, told Ian Parker