

**Terry Allen Glen Baxter Robert Colescott Steven Cortright
Steve Glanacos Louie Grenier J.P. Hutto Jeff Pamela Kelly
John Malpede Linda Montano Tony Oursler Richard Ross
Erika Rothenberg Nina Salemo Michael Smith Terry Sullivan
Mark Tansey David Troy William Wegman**

Not Just For Laughs

THE ART OF SUBVERSION

THE NEW MUSEUM

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Marcia Tucker

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November 21, 1981-January 21, 1982

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Terry Allen

Born in Wichita, Kansas, 1943. Attended Chouinard Art Institute, Los Angeles (B.F.A. 1966). Lives in Fresno, California, and Lubbock, Texas.

SELECTED SOLO EXHIBITIONS

1968—Michael Walls Gallery, San Francisco (also 1970, 1973, 1974) 1971—Mizuno Gallery, Los Angeles; Museum of Contemporary Art, Chicago (cat.) 1975—Contemporary Arts Museum, Houston (cat.) 1976—Claire S. Copley Gallery, Los Angeles; Morgan Gallery, Kansas City (also 1979) 1978—Hansen-Fuller Gallery, San Francisco; Nancy Lurie Gallery, Chicago; Landfall Press Gallery, Chicago 1979—Miami-Dade Community College, Miami; Lubbock Lights Gallery, Lubbock 1980—Baxter Art Gallery, California Institute of Technology, Pasadena (cat.) 1981—Portland Center for the Visual Arts

SELECTED GROUP EXHIBITIONS

1969—*The Spirit of the Comics*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (cat.; traveled) 1970—*1970 National Drawing Exhibition*, San Francisco Museum of Art (cat.) 1971—*Continuing Surrealism*, La Jolla Museum of Art (cat.) 1972—*Surrealism Is Alive & Well in the West*, Baxter Art Gallery, California Institute of Technology, Pasadena 1973—*Biennial Exhibition*, Whitney Museum of American Art, New York; *Extraordinary Realities*, Whitney Museum of American Art, New York 1974—*Selections from Cirrus Editions*, Los Angeles County Museum of Art 1975—*Eight from California*, National Collection of Fine Arts, Smithsonian Institute, Washington (cat.); *Visual/Verbal*, University of California, Santa Barbara (cat.) 1976—*The Great American Rodeo Show*, Fort Worth Art Museum (cat.; traveled); *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art

(cat.) 1977—*American Narrative/Story Art 1967–77*, Contemporary Arts Museum, Houston (cat.; traveled); *Biennial Exhibition*, Whitney Museum of American Art, New York; *X^{ème} Biennale de Paris*, Museum of Modern Art, Paris; *Landfall Press, A Survey of Prints (1970–77)*, Museum of Contemporary Art, Chicago (cat.); *The Record as Artwork*, Fort Worth Art Museum (cat.; traveled) 1978—*Aesthetics of Graffiti*, San Francisco Museum of Modern Art 1979—*Image & Object in Contemporary Sculpture*, Detroit Institute of Arts (cat.; traveled); *Words and Images*, Philadelphia College of Art (cat.) 1981—*Words as Images*, Borgman Gallery, University of Chicago (sponsored by The Renaissance Society and *White Walls* magazine; cat.) 1981—*Humor in Art*, L.A.I.C.A., Los Angeles; *The Southern Voice*, Fort Worth Art Museum (cat.)

In conjunction with many of his one-man and group exhibitions, the artist either performed solo concerts of his own as well as others' music, or played with various bands.

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- Kutner, Janet. "Marcel Duchamp meets Hank Williams in Heaven: Fort Worth's Great American Rodeo Exhibition," *Currant*, May–June–July 1976, pp. 26–37.
- Larson, Kay. "Objecting to Image," *Village Voice*, v. 16/24 (January 14, 1980), p. 79.
- Lewis, Louise. "Ambiguous Testimonials: Baxter Art Gallery Exhibition," *Artweek*, v. 12 (January 10, 1981), p. 5.
- Lubell, Ellen. "Reviews; Terry Allen at Nancy Hoffman Gallery," *Arts Magazine*, v. 52/4 (December

1977), pp. 29–32.

McDonald, Robert. "Terry Allen's Narratives," *Artweek*, v. 19/16 (April 22, 1978), p. 1 ff.

Moore, Alan. "New York Reviews; Terry Allen at Michael Walls Gallery," *Artforum*, v. 13/6 (February 1975), pp. 70–73.

Ross, Janice. "Wrestling with Human Relationships," *Artweek*, v. 9 (November 4, 1978), pp. 1, 20.

Rush, David. "Visual and Verbal," *Artweek*, v. 6 (October 18, 1975), pp. 1, 16.

Tarshis, Jerome. "Review: Terry Allen, Michael Walls Gallery," *Artforum*, v. 8/10 (June 1970), p. 92.

Tucker, Marcia. "Terry Allen (on everything)," *Artforum*, v. 19/2 (October 1980), pp. 42–49.

Books

Loeffler, Carl and Darlene Tong, eds. *Performance Anthology*. San Francisco: Contemporary Arts Press, 1980.

Artist's Publications

The artist has recorded 45-rpm singles and long-playing albums of music, including *Gonna California/Color Book* (single) on Bale Creek Records; *Juarez* (l.p.) produced by Landfall Press and re-released by Fate Records [Chicago]; *Lubbock* (l.p.), *Cajun Roll/Whatever Happened to Jesus and (Maybeline)?* (single), and *Smoking the Dummy* (l.p.), all on Fate Records.



Glen Baxter

Hours of silence followed, punctuated only by the almost imperceptible sound of the hawser leaving and entering the sago . . .

Born in Leeds, England, 1944. Attended Leeds College of Art (1960–1965). Lives in London, England.

SELECTED SOLO EXHIBITIONS

The artist has exhibited with the Gotham Book Mart and Gallery in 1975, 1976, and 1979.

1976—Kornblee Gallery, New York 1978—Anthony Stokes, Ltd., London (also 1981) 1981—Institute of Contemporary Arts Gallery, London (traveled); Nigel Greenwood Gallery, London

SELECTED GROUP EXHIBITIONS

1974—*Small Is Beautiful*, Angela Flowers Gallery, London 1976—Kornblee Gallery, New York 1979—*Art in De Revisor*, Amsterdam; *Miniatures*, Coracle Press Gallery, London

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Artist's Publications: Books

Baxter, Glen. *Atlas*. Amsterdam: Uitgeverij de Harmonie, 1979.

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———. *The Khaki*. New York: Adventures in Poetry, 1973.

———. *Stories*. Bexleyheath [Kent, England]: Joe DiMaggio Press, 1973.

———. *The Works*. Warwick [New York]: Wyrd Press, 1977 (reprint of *Handy Guide* ..., *Fruits* ..., and *The Khaki*).

———. [postcards] London: Bughouse Press/Institute of Contemporary Arts Gallery, 1981.

The artist has published prose texts in the following journals: *Adventures in Poetry* [New York], nos. 8, 9, 10; 49 *South* [Southampton, N.Y.]; *Juillard* [Leeds, England], nos. 1, 2, 4, 7, 8, 9; *Ronald Reagan: The Magazine of Poetry* [London], no. 2; *SUN* [New York], vol. 3, nos. 2–3; *The World* [New York], no. 18. He also has published cartoon strips as well as magazine- and book-cover artworks.



Robert Colescott

Take another look at the territory. There are a few overlooked corners, and maybe it's what nobody wanted anyway. There are leftovers like hog jowls, mustard weed, and Ann Sheridan's underwear. It's the stuff that gets rendered to soap, chopped to fertilizer, or sold to a Houston panty collector. Maybe there's some good in used underwear, popular trash, studio sweepings, or works that didn't pass art history. I'd like to know what happens to Veronese when he's consumed like pornography. What happens to "high art" when its artistry is directed against "high art"? If I am Courbet's angel, can I paint myself on the head of a pin?

If George Washington crossing the Delaware is Carver, should I cry for the solitary hero and history because it allowed only one or maybe two heroes, but a multitude of buffoons (me included)? Or, on the other hand, how about all the hat changing, tap dancing, no-boat-rocking softshoe, no-wave-making ball-jiggling routines everybody's man might be doing to be everybody's man?

Now that's entertainment.

Born in Oakland, California, 1925. Attended University of California, Berkeley, (B.A. 1949, M.A. 1952) and Atelier Fernand Léger, Paris. Lives in Oakland, California.

SELECTED SOLO EXHIBITIONS

1953—Miller Pollard Gallery, Seattle (also 1954) 1957—Zoe Dusanne Gallery, Seattle 1958—Portland Art Museum, Portland 1960—Harvey Welch, Portland; Art Museum, University of Oregon, Eugene; Fountain Gallery, Portland 1961—Reed College, Portland, Salem Art Museum, Mass. 1965—Victoria Art Gallery, B.C. 1966—Portland Art Museum (cat.); Fountain Gallery, Portland (also 1972) 1972—Friedlander Gallery, Seattle 1973—Spectrum Gallery, New York 1975—Razor

Gallery, New York (also 1977); John Berggruen Gallery, San Francisco (also 1978) 1979—Hamilton Gallery, New York 1980—Semaphore Gallery, New York (also 1981)

SELECTED GROUP EXHIBITIONS

1950—*Salon de Mai*, Paris (cat.) 1959—*Centennial Exhibit*, Portland Art Museum 1960—Ruthmore Gallery, San Francisco 1961—*American Painting Today*, Grand Rapids Art Gallery (cat.); *Pacific Profile*, Pasadena Museum of Art; *Painters 1961*, Art Museum, University of Oregon, Eugene 1962—*Northwest Painters*, Ankrum Gallery, Los Angeles 1968—*21 Peintres Americains*, Musée d'Angoulême, France (cat.; traveled); 1968–70—*Bienale de Menton*, Fächette (cat.; traveled) 1974—*Third World Exhibit*, Museum of Modern Art, San Francisco (cat.) 1974–75—*West Coast 1974: The Black Image*, Crocker Gallery, Sacramento (cat.; traveled); Los Angeles County Museum of Art 1975—*Unordinary Realities*, Xerox Foundation, Rochester 1976—*Americana*, Museum of Modern Art, San Francisco; *Other Sources*, Emanuel Walter Gallery, San Francisco Art Institute (cat.) 1977—*Bay Area Artists*, The Oakland Museum; *Painting and Sculpture in California*, National Collection of Fine Arts, Washington (cat.; traveled); *San Francisco Painters*, The Hague, Holland 1978—*Art about Art*, Whitney Museum of American Art, New York (cat.; traveled) 1979—*From Pastel to Notation*, Emanuel Walter Gallery, San Francisco Art Institute; Hayward Gallery, London; *Uncommon Visions*, Museum of Art, University of Rochester 1980—*The Bay Area: Colescott, Brown and DeForest*, Fountain Gallery, Portland; *Eight Black American Artists*, Institute of Contemporary Art, Virginia Museum of Fine Art, Norfolk; *Events: Fashion Moda, Taller Boricua; Artists Invite Artists*, The New Museum, New York (cat.) 1981—*The Anxious Figure*, Semaphore Gallery, New York (cat.); *Crimes of Compassion*, The Chrysler Museum, Norfolk (cat.); *Humor in Art: 41 California Artists*, L.A.I.C.A. (brochure)

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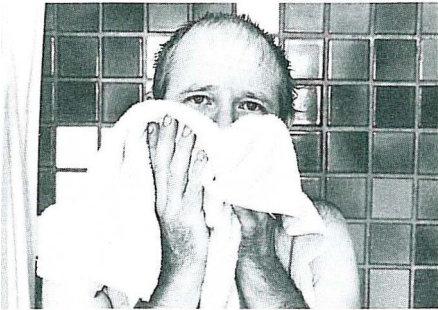
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New York Times, April 7, 1973, p. C29.
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 Lubell, Ellen. "Exhibition Reviews; Colescott at Hamilton," *Arts Magazine*, v. 52/6 (February 1978), p. 36.
 Perreault, John. "Outrageous Black Pop," *Soho Weekly News*, v. 2/30 (May 1, 1975), pp. 19, 23.
 Russell, John. "Gallery View; Colescott at Semaphore Gallery," *New York Times*, January 9, 1981, p. C19.
 Zimmer, William. "Cross-Bronx Expressly: Fashion Moda at The New Museum," *Soho Weekly News*, v. 8/14 (December 30, 1980), p. 23.



Steven Cortright

On one hand, the role of books seems rather antiquated in contrast with the highly sophisticated electronic information/communication systems that are available today. On the other hand, books remain as a significant symbol of thought and knowledge, characterizing the analytical nature of twentieth-century man's fascination with science and problem solving. McLuhan's prediction of the demise of the book has not only failed to materialize, but we currently find ourselves in the midst of a book boom. The pluralism of art forms that developed during the last decade established the book as a viable medium for the visual artist to work with.

My work utilizes published books written by other authors. The titles and contents of these "found" books form a mental image that can be altered and transformed into a new statement through layering of information. Paradox and humor are often dominant themes along with the idea of "bookness." Because books exist on almost any subject imaginable, a limitless choice of subject matter is available. The book format itself remains the unifying constant.

This is not the work of an irreverent book vandal.

Born in Long Beach, California, 1942. Attended Stanford University, Palo Alto (B.A. 1964, M.A. 1966). Lives in Santa Barbara, California.

SELECTED SOLO EXHIBITIONS

1969—Esther Bear Gallery, Santa Barbara; Richard Capper Gallery, San Francisco 1973—Santa Barbara Museum of Art 1974—Hank Baum Gallery, Los Angeles; Graphics Gallery, San Francisco 1976—Space Gallery, Los Angeles 1978—Franklin Furnace, New York 1980 Space Gallery, Los Angeles 1981—Gallery 16, Kyoto; Gallery U, Nagoya; Space 31, Tokyo (all in Japan)

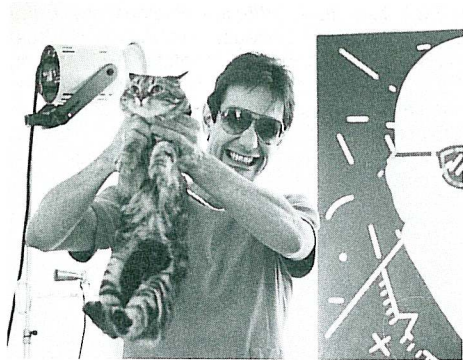
SELECTED GROUP EXHIBITIONS

1966—*Prints from the Permanent Collection*, University of New Mexico, Albuquerque 1967—*People Who Should Be Seen*, Los Angeles County Museum of Art 1968—*International Print Show*, Fort Worth Art Museum 1970—*41st Northwest Printmakers' International Exhibition*, Seattle Art Museum (cat.) 1971—*Centennial Exhibition*, Emanuel Walter Gallery, San Francisco Art Institute; *National Print Exhibition*, Brooklyn Museum (also in 1974; cat.; traveled); *New Painting: Santa Barbara*, Santa Barbara Museum of Art 1973—*Realism at Las Vegas*, University of Nevada, Las Vegas; *World Print Competition '73*, San Francisco Museum of Art 1975—*Prints California*, Oakland Museum of Art; *Visual-Verbal*, University of California, Santa Barbara 1976—*5th International British Print Biennale*, City Art Museum, Bradford, England 1977—*Artists Books*, University of California, San Diego; *Dokumenta*, Kassel (cat.); *World Print Competition '77*, San Francisco Museum of Art (cat.) 1978—*Artist's Books*, organized by Franklin Furnace, New York (cat.; traveled); *Artists's Books U.S.A.*, New Gallery of Contemporary Art, Cleveland (organized by Independent Curators, Inc.; cat.; traveled); *Artwords and Book works*, L.A.I.C.A., Los Angeles (cat.; traveled); *Contemporary California Photography*, Cameraworks Gallery, San Francisco (cat.) 1979—*The Altered Photograph*, Institute for Art and Urban Resources

at P.S.1, New York; *Attitudes: Photography in the 1970's*, Santa Barbara Museum of Art (cat.); *Visual and Sculptural Bookworks*, Montclair Art Museum, N.J. 1980—*Artists Books*, Produzentengalerie, Munich (cat.); *Invented Images*, Art Museum, University of California, Santa Barbara (cat.) 1981—*IV Bienal Americana de Artes Graficas*, Cali, Colombia

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 Micha, René. "Kassel: Documenta 6," *Art International*, v. 21/5 (October–November 1977), pp. 42–6.
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 Wilson, William. "The Object Observed," *Los Angeles Times*, September 24, 1978, p. 101 and calendar.
 Books
 Coke, Van Deren. *The Painter and the Photograph*. Albuquerque: University of New Mexico Press, 1972.
 Gassan, Arnold. *The Color Print Book*. Rochester: Light Impressions Press, 1981.



Steve Gianakos

Some boys and girls have the bad habit of biting their nails. Of course, no hand looks well if the ends of the nails are bitten away. But sometimes much worse happens to boys and girls who bite their nails. The ends of the fingers have nothing to protect them and it hurts like hell. They can no longer tell the difference between hard things and soft things. And worst of all, a person who bites his nails is taking into his mouth all kinds of dirt and germs that are under his fingernail. A nail that is bitten short cannot be used to pick up small things, or to untie knots, or to scratch your boyfriend's or girlfriend's eyes out. Do you bite your nails?

Born in New York City, 1938. Attended Pratt Institute, New York (B.I.D. 1964). Lives in New York City.

SELECTED SOLO EXHIBITIONS

1968—Fischbach Gallery, New York 1974—Institute for Art and Urban Resources at the Clocktower, New York 1976—Alessandra Gallery, New York 1977—Droll/Kolbert Gallery, New York (also 1979) 1979—Contemporary Arts Museum, Houston (brochure) 1980—Texas Gallery, Houston

SELECTED GROUP EXHIBITIONS

1966—*The Dimensional Surface*, A.M. Sachs Gallery, New York 1969—*Plastic and New Art*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (cat.; traveled) 1970—*A Plastic Presence*, Milwaukee Art Center (organized with The Jewish Museum, New York; cat.; traveled) 1974—Artpark, Lewiston, New York 1975—*Chairs*, Art Gallery of Ontario, Toronto 1976—*Al-lusions*: Fine Arts Gallery, University of Colorado Museum, Boulder (cat.); *Rooms*, Institute for Art

and Urban Resources at P.S.1, New York (cat.) 1977—*Art on Paper 1977*, Weatherspoon Art Gallery, University of North Carolina, Greensboro (cat.); *Contemporary Greek-American Artists*, Brooklyn Museum, New York (cat.); *Improbable Furniture*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (cat.; traveled); *Nine Artists: Theodoron Awards*, Solomon R. Guggenheim Museum, New York (cat.); Upton Hall Gallery, State University College at Buffalo (organized by Hallwalls) 1978—*cARToons*, Downtown Branch, Whitney Museum of American Art, New York; *Indoor-Outdoor*, Institute for Art and Urban Resources at P.S.1, New York 1979—*Directions*, Hirshhorn Museum and Sculpture Garden, Washington (cat.); *With a Smile*, Marian Goodman Gallery, New York 1981—*Drawings*, Metro Pictures, New York; *Eight Funny Artists: Wit and Irony in Art*, Institute for Art and Urban Resources at P.S.1, New York; *Humor in Art*, L.A.I.C.A., Los Angeles (brochure); *Summer Pleasures*, Barbara Gladstone Gallery, New York

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- Morgan, Susan. "An Interview with Steve Gianakos," *Real Life*, v. 2 (October 1979), pp. 3–4.
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- "Re-Visualist History," *Soho Weekly News*, v. 7/4 (October 25, 1979), p. 44.
- Books
- Artpark: *The Program in Visual Arts*. Buffalo: University Press, 1976.

Artist's Publications

Gianakos, Steve. [drawings] *Sun & Moon: A Journal of Literature and Art*, no. 6–7 (Winter 1978–79), cover and tassim.



Louie Grenier

I used to be a masochist with paranoid tendencies; I would fear that people were plotting to help me. Then I began to videotape sad moments to play back and view later when something worse was happening. Company I wanted to keep with someone who was not there, I could with a video camera that was. A kind of "video buddy" as a spin-off from an old, warm, friendship. My greatest influences have been Marcel Duchamp and Johnny Carson.

Born in Chicago, Illinois, 1945. Attended Southern Illinois University, Carbondale (B.A. 1972). Lives in New York City.

SELECTED SOLO EXHIBITIONS

1976—Victory Gardens Theater, Chicago 1979—Albany Public Library, N.Y. 1980—Anthology Film Archives, New York; Rutgers University, New Brunswick, N.J.

SELECTED GROUP EXHIBITIONS

1977—*15th New York Film Festival*, Alice Tully Hall, New York (cat.) 1978—*Video Screenings*, Global Village, New York 1979—*Anthology Video*, Holly Solomon Gallery, New York; *Artist's Television Network*, Manhattan Cable Television, New York; *Bizarreness, Humor, Fantasy*, Inter-Media Art Center, Bayville, N.Y.; *CAPS Fellowship Recipients*, Institute for Art and Urban Resources at P.S. 1, New York (traveled); *Fourth Annual Video Celebration*,

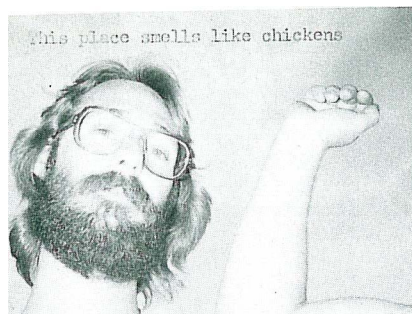
Marymount College, Tarrytown, N.Y.; Media Study, Inc., Buffalo; *Over the Rainbow*, The Kitchen, New York; Snug Harbor Cultural Center, Staten Island, N.Y.; Visual Studies Workshop, Rochester 1980—*Electronic Art Concepts and Images*, Chicago Editing Center (traveled); *15th Annual Avant Garde Festival of New York*, 55th St. Terminal & Hudson River; *Mudd Video I, II, III, and IV*, Mudd Club, New York; *Three Tape Comedians*, The Kitchen, New York 1981—*Funny Video Tapes*, Institute for Art and Urban Resources at P.S. 1, New York

The artist has also appeared in thirty-eight feature films.

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J. P. Hutto

My mother does my talking.

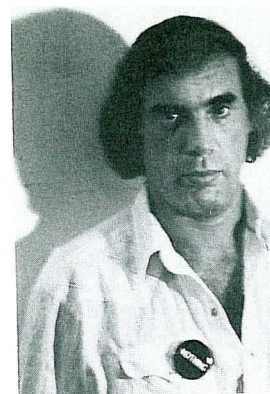
Born in Decatur, Alabama, 1952. Attended University of Alabama, Tuscaloosa (B.A. 1978, B.F.A. 1979, M.A. 1980). Lives in Tucson, Arizona.

SELECTED GROUP EXHIBITIONS

1978—*LaGrange National IV*, Chattahoochee Valley Art Association and LaGrange College, LaGrange, Georgia; Masur Museum of Art, Monroe, Louisiana; University of North Alabama, Florence 1980—*1980 New Orleans Triennial*, New Orleans Museum of Art (cat.); *Seven Alabama Photographers*, Huntsville Museum of Art 1981—*New Photographics/81*, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, Washington (traveled)

SELECTED BIBLIOGRAPHY

Green Roger. "1980 Triennial, An Interview with Juror Marcia Tucker," *Arts Quarterly*, v. 2 (December 1980), pp. 1–7.



Jeff

Once upon a time, a person died into the twentieth century to tell earth jokes and make notes for public display

Born in Oakland, California, 1942. Attended University of New Mexico, Albuquerque (B.F.A. 1971) and University of Wisconsin, Madison (M.A. 1972, M.F.A. 1973). Lives in New York City.

SELECTED SOLO EXHIBITIONS

1979—Institute for Art and Urban Resources at P.S.1, New York; O.K. Harris Gallery, New York

SELECTED GROUP EXHIBITIONS

1971—Burpee Art Center, Rockford, Ill. 1972—Madison Art Center, Wisc. 1973—National Collection of Fine Arts, Washington (traveled); Springfield Art Museum, Mo. 1974—Maxwell Galleries, San Francisco 1976—*Watercolor U.S.A.*, Springfield Art Museum (traveled) 1977—*Art in Public Spaces*, 26 Federal Plaza New York (organized by O.I.A.); *Contemporary Reflections 1977–1978*, Aldrich Museum of Contemporary Art, Ridgefield (cat.) 1978—*Arte Fiere*, Bologna; *Small Paintings*, Community Gallery, New York (cat.) 1978–1979—*Postcard Size Art*, Institute for Art and Urban Resources at P.S.1, New York 1979—*Art of the 1970's*, Aldrich Museum of Contemporary Art, Ridgefield 1980—*Foire Internationale d'Art Postal Audiovisuel*, Galerie Lara Vincy, Paris; O.K. Harris Works of Art & Race Gallery, Race Gallery, Philadelphia; *Recent Acquisitions*, Metropolitan Museum of Art, New York; *Small Works*, 80 Washington Square East Galleries, New York University

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O'Beil, Hedy. "Reviews; Jeff Russell at Westbroadway," *Arts Magazine*, v. 52/9 (May 1978), pp. 32–3.

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"Salon de la Louisiana Water-Color Society," *La Revue Moderne* [Paris], November 1972, p. 21.

Zimmer, William. "Taking On Water," *Soho Weekly News*, September 27, 1979, p. 60.

In previous exhibitions and reviews the artist's full name, Jeff Russell, has been used.



Pamela Kelly

Humor is a device that allows me to address political and social issues in an accessible manner.

Born in Topeka, Kansas, 1951. Attended Tyler School of Art in Rome (certificate, 1972) and in Philadelphia (B.F.A. 1974); Whitney Museum Independent Study Program (1973). Lives in New York City.

SELECTED GROUP EXHIBITIONS

1974—*ISP Student Exhibition*, Whitney Museum of American Art, New York 1981—*55 Mercer Invita-*

tional, 55 Mercer Gallery, New York; *Small Works*, 80 Washington Square East Galleries, New York University, New York



John Malpede

... I was standing on the corner leaning on a traffic light control box. This guy came up, pointed to me and said, with some urgency,

"I wouldn't stand there like that..."
I said "Huh?"

"I wouldn't stand there like that!"
"You wouldn't stand here like this?"

"No."
"Well, why not?"

"I don't want to!"

Born in Wichita Falls, Texas, 1945. Attended University of Wisconsin, Madison (B.A. 1968) and Columbia University, New York. Lives in New York City

SELECTED SOLO PERFORMANCES

1975—Naropa Institute, Boulder 1979—N.A.M.E. Gallery, Chicago 1980—Artists Space, New York 1981—Allen Art Museum, Oberlin College

SELECTED COLLABORATIONS, DANCE, AND GROUP PERFORMANCE EXHIBITIONS

1976—Central Notion Company, Interaction Dance Foundation, New York 1977—*Dead Dog and Lonely Horse* [collaboration with Bill Gordh], 3 Mercer Street and Battery Park, New York, L.A.C.E. and Vanguard Gallery, Los Angeles (separate performances); *112 Greene Street Workshop Performance Festival*, 112 Greene Street, New York 1978—*Close Radio*, KPFK-FM, Los Angeles (cat.); *Dead Dog...*, Lincoln Hotel and N.A.M.E. Gallery, Chicago, Water Street Art Center/Theatre X, Milwaukee (separate performances) 1979—*Dancing in Series*, Roxanne Dance Foundation,

New York [collaboration with Stephanie Woodard, et al.]; *Midway Between Comedy and Art*, Midway Studios, University of Chicago; *Performance Documentation*, N.A.M.E. Gallery, Chicago; 1980—*Benefit for 626*, 626 Broadway, New York; *Dialogues*, Just Above Midtown Gallery, New York 1981—*Franklin Furnace at the Mudd Club*, Mudd Club, New York; *Special English*, [collaboration with Woodard et al.], Danspace and Experimental Intermedia Foundation, New York, and Department of Dance, Oberlin College (separate performances)

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Carr, Genie. "Dead Dog and Lonely Horse—a Dramatic Hybrid," *Winston-Salem Sentinel*, April 7, 1978, p. 19.

Christon, Lawrence. "Stage News," *Los Angeles Times*, August 13, 1978, pp. 53-4.

Clinton, Pat. "Gallery Tripping: Performance Art at a Standstill," *[Chicago] Reader*, June 25, 1979, Section 1, p. 6.

Jones, Patricia. "Dialogues at Just Above Midtown," *Live: Performance Art*, no. 5 (February 1981), pp. 33-5.

Jowitt, Deborah. "Dance: Things in Small Packages," *Village Voice*, v. 25/50 (December 17, 1980), p. 107.

Ross, Janice. "Global Space Performances," *Artweek*, v. 9/26 (August 26, 1978), p. 4.

Woodard, Stephanie. "Concepts in Performance, A Dog and a Horse," *Soho Weekly News*, v. 6/9 (November 30, 1978), pp. 45, 53.

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Malpede, John and Bill Gordh. "Artists' Chronicle: Dead Dog and Lonely Horse," *High Performance*, v. 1/3 (September 1978), p. 23.

———. "Dead Dog and Lonely Horse," *High Performance*, v. 1/2 (April 1978), p. 23.



Linda Montano

My work has often been about taking care of things that are going on in my life. I found that I had trouble communicating verbally in my personal life, so I decided to practice talking for a year privately. I sat in front of a video camera and talked, using accents and developing characters who seemed to be related to me. These evolved into the videotape *Learning to Talk*. I made all the characters successful in stereotypically traditional ways—they publish books, write songs, become neurosurgeons—so that I could give up fear of success. The characters are based on the Yoga Chakra system. Each character has a trait which corresponds with the Chakra, for example, the French woman, Lamar Breton, correlates with sex, the nun with security, and so on.

Born in Kingston, New York, 1942. Attended College of New Rochelle (B.A. 1965), Villa Schifanoia, Florence (M.A. 1966), Hobart Welding School, and University of Wisconsin, Madison (M.F.A. 1969). Lives in Zen Art Center, Mt. Tremper, N.Y.

SELECTED SOLO EXHIBITIONS AND PERFORMANCES

1969—University of Wisconsin, Madison 1971—University Art Museum, University of California, Berkeley (also 1975, 1979) 1973—Museum of Conceptual Art, San Francisco; San Francisco Art Institute 1974—The Gallery, University of California, Davis 1975—The Annual, San Francisco; Chicago Art Institute; Womanspace, Los Angeles 1976—80 Langton Street, San Francisco; La Mamelie, San Francisco; Mandeville Art Gallery,

University of California, San Diego 1977—Artist's Coalition, San Diego; Woman's Building, Los Angeles 1978—Center for Music Experiment, University of California, San Diego; Los Angeles Institute of Contemporary Art 1980—and/or, Seattle; Film in the Cities Gallery, St. Paul; The Kitchen, New York; Real Art Ways, Hartford (also 1981); San Francisco Museum of Modern Art 1981—Performance Gallery, Oberlin Dance Collective; Intermedia Foundation, New York; Museum of Modern Art, New York

Since 1972, Montano has performed in public spaces in San Francisco, Leucadia, and Del Mar; private homes in San Francisco and Leucadia; as well as in the Anza-Borrega Desert and on Moonlight Beach, Leucadia, California.

SELECTED GROUP EXHIBITIONS AND PERFORMANCES

1974—*South of the Slot*, 63 Bluxome Street, San Francisco (cat.) 1975—*Performance Series*, San Francisco State University 1977—*Tapes by Performance Artists*, KPFA radio, Los Angeles 1978—Media Study Center, Buffalo; *Southland Video Anthology*, Mary Porter Sesnon Gallery, University of California, Santa Cruz (cat.); *Women's Performance Series*, Los Angeles (organized by Double X) 1979—*Video*, Museum of Contemporary Art, Chicago 1980—*Avant-Garde Festival*, New York; *Everson Video Review*, Everson Museum of Art, Syracuse (traveled); *New Music America Festival*, Walker Art Center (broadcast on KUOM radio), Minneapolis 1980–81—*The Secret World from Which There Is No Return*, Multi-Media Performances, San Diego; Center for Music Experiment, University of California, San Diego 1981—*Cabrillo Music Festival*, Abtos, Calif.

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- Kleb, Bill. "California Performance," *Performing Arts Journal*, v. 1/3 (Winter 1977), pp. 40–50.
- Linhares, Phil. "South of the Slot," *Artweek*, v. 6 (January 11, 1975), pp. 6–7.
- Maroni, Tom. "Out Front," *Vision* [San Francisco], no. 1 (September 1975), pp. 8–11.
- Rahmani, Aviva. "Conversation with Linda Montano," *High Performance*, v. 2/3 (September 1979), pp. 70–71.

Roth, Moira. "Matters of Life and Death," *High Performance*, v. 4/1 (December 1978), pp. 2–3, 6–7.

———. "Mitchell's Death," *New Performance*, v. 3/1 (n.d.), pp. 35–40.

———. "A Star is Born; Performance Art in California," *Performing Arts Journal*, v. 4/3 (1980), pp. 86–96.

———. "Toward a History of California Performance: Part 1," *Arts Magazine*, v. 52/6 (February 1978), pp. 94–103.

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Loeffler, Carl E. and Darlene Tong, eds. *Performance Anthology*. San Francisco: Contemporary Arts Press, 1980.

80 Langton Street Documentation/The First Year—1975–1976. San Francisco: 80 Langton Street, 1976.

Artist's Publications

- Montano, Linda. *Art in Everyday Life*. New York: Station Hill Press, 1980.
- . "Linda Montano," *La Mamelie Magazine: Art Contemporary*, v. 1/no. 3 (Winter 1976), p. 11; also, v. 1/4 (Spring 1976), pp. 20–23.
- . "Linda Montano," *Vision*, no. 1 (September 1975), pp. 34–35.
- . "Mitchell's Death," *High Performance*, v. 1/4 (December 1978), pp. 4–5, 46–7.
- . "A Telephone Interview with Mildred Montano," *Crawl Out Your Window*, v. 5–6 (February 1979).
- . *Twelve Poems*. Madison: Carpenter Press Ltd., 1969.



Tony Oursler

"I found Mr. Oursler's presentation to be modern and very interesting. Humor and comedy flowed free through his video types. His video artistry seems to have that 'sodomardernistic' [sic] style stereotypically known as the 'Californian way of Life,' where many fads begin. The creativity in his work is vibrant and alive, his storytelling off the wall approach is cosmic! I really enjoyed his Presentation, it was good clean video fun!!!"

—Milton Mason, 1981

"Never . . . have I been so offended as I was by Tony Oursler. I am sure that there were some who were entertained by profane, vulgar and childlike home video movies complete with wailing in the background, not to mention the moronic tones spoken by the narrator (Oursler, I believe). Unfortunately I cannot fit into the aforementioned category. It took all my strength of will and stomach to keep me in my seat after fifteen minutes of Tony Oursler."

—Ed Lefkowitz, 1981

[The above statements were written by students in "Art Forum," a course at Montclair State College, N.J., in which the artist's tapes were screened.]

Born in New York City, 1957. Attended California Institute of the Arts, Valencia (B.F.A. 1979). Lives in New York City.

SELECTED SOLO EXHIBITIONS

1981—University Art Museum, University of California, Berkeley

SELECTED GROUP EXHIBITIONS

1978—*15 Artists: Videotapes*, LACE [Los Angeles Contemporary Exhibitions] (brochure) 1979—*The New West*, The Kitchen, New York; *10 Artists: Videotapes*, LACE (brochure) 1980—*By Products*, LACE, Los Angeles; *California: Video*,

Long Beach Museum of Art (cat.; traveled in U.S. and Europe and to *XI^e Paris Biennale*, Musée d'Art Moderne de la Ville de Paris [cat.]); *New Narrative Video from California*, Anthology Film Archives, New York; *New Video*, Everson Museum, Syracuse; *San Francisco Video Festival*, San Francisco Art Institute (traveled); *2nd Generation Video Artists*, Studio Gallery, Berlin; *Tony Oursler and Van Waterford*, LACE 1981—*Beware of the Dog*, Mudd Club, New York; *California Video*, Artists Television Network, MCTV, New York; *Funny Video*, Institute for Art and Urban Resources at P.S.1, New York; Hallwalls, Buffalo; *Kobe Video Festival*, Kobe, Japan; *Los Angeles International Film Exposition*, Preview House (organized by Filmex and the Long Beach Museum of Art); *Love Is Blind*, Castelli Graphics, New York.

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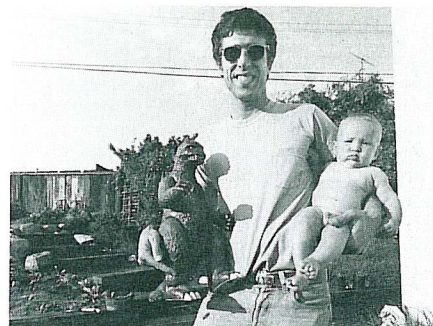
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Trebay, Guy, ed. "Video Picks: California Video," *Village Voice*, v. 26/9 (February 25, 1981), p. 12.
Wilson, William. "California Video: State of the Art vs. State of the Artists," *Los Angeles Times*, July 24, 1980, Calendar.

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———. "Some Southern California Video," *Media Study, Buffalo*, September-December 1979, p. 11.



Richard Ross

Without humor we might all turn into formalists, minimalists, or get cancer.

Born in New York City, 1947. Attended University of Vermont, Burlington (B.A. 1967); Rhode Island School of Design, Providence; University of Florida, Gainesville (M.F.A. 1973). Lives in Santa Barbara, California.

SELECTED SOLO EXHIBITIONS

1976—Galerie Simmone Stern, New Orleans; Langman Gallery, Philadelphia; Photography at Oregon Gallery, University of Oregon, Eugene 1977—Contemporary Graphics Center, Santa Barbara Museum of Art; *New Bay Area Visions Series*, San Francisco Art Institute; Rhode Island School of Design, Providence 1978—Ellen Sragow Ltd., New York (also 1979) 1979—ARCO Center for Visual Arts, Los Angeles 1980—Museum of Art, University of Oklahoma, Norman

SELECTED GROUP EXHIBITIONS

1976—*Artist's Proof: The Multiple Image*, Downtown Center, Fine Arts Museum, San Francisco; *Greatest Little Show on Earth*, Fine Arts Museum, San Francisco; *30 Years of American Printmaking*, Brooklyn Museum, New York 1977—*The Dog Show*, San Francisco Museum of Modern Art 1978—*Art on Paper*, Weatherspoon Art Gallery, University of North Carolina, Greensboro; *Painting and Sculpture Today*, Indianapolis Museum of Art (cat.) 1979—*The Invented Landscape*, The New Museum, New York (cat.) 1981—*Color Landscapes*, M.I.T., Cambridge; *The Panoramic Image*, Hansard Gallery, The University of Southampton, England

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Francisco Chronicle, March 14, 1977, p. 40.
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 Liebman, Stuart. "Art Picks: Richard Ross at Sragow," *Soho Weekly News*, v. 5/20 (February 16, 1978), p. 23.
 Muchnic, Susan and William Wilson. "Artwalk," *Los Angeles Times*, April 6, 1979, Section IV, p. 12.
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 ———. and Cissy Steinfert, "Artists' Soap Box Derby," *Road and Track*, v. 30/3 (November, 1978), pp. 165–170.



Erika Rothenberg

America produces 600 million pages of computer printouts, 234 million photocopies and 76 million letters each day. And much more output is needed if we are to make even the slightest progress! My work is designed to supply that additional output.

Born in New York City, 1950. Attended University of Chicago. Lives in New York City.

SELECTED SOLO EXHIBITIONS

1980—White Columns, New York; Art Something Gallery, Amsterdam, Holland

SELECTED GROUP EXHIBITIONS

1976—*Forty Years of American Collage*, Buecker & Harpsichords, New York 1978–9—*Artists' Books USA*, New Gallery of Contemporary Art, Cleveland (organized by Independent Curators, Inc.; traveled) 1979—*The Art of "The Poets' Encyclopedia"*, Books & Co., New York 1980—*American Rag*, Art Awareness Gallery, Lexington, N.Y. *On the Shelf Invitational*, Fourteen Sculptors Gallery, New York; *The Women's Decade*, Buecker & Harpsichords, New York 1981—*55 Mercer Invitational*, 55 Mercer Gallery, New York; *Selections 1981*, Artists Space, New York; *Words and Images*, Philadelphia Art Alliance (traveled)

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 Rickey, Carrie. "Art Picks," *Village Voice*, v. 25/35 (August 27, 1980), p. 48.
 Artist's Publications
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Rothenberg, Erika. [untitled] *Benzene*, v. 1/3 (1981), p. 47.

——— and Michael Andre, eds. *The Poets' Encyclopedia*. New York: Unmuzzled Ox, 1978



Nina Salerno

Social and political conditions and the way in which their structures affect ideology becomes the focal point of my work. These structures, which have evolved with increasing degrees of complexity employ subtle methods of manipulation that demand scrutiny. My concerns include foregrounding these institutional manipulations which impinge upon our daily life, analyzing these strategies so that the form becomes apparent, and, subsequently, using these discovered strategies to develop an underlying structural support. The revealing strategies may incorporate elements of humor, pornography, visual esthetics, advertising, entertainment, fetishism, racial prejudice, autoeroticism and bodily processes; in short, all those elements which emphasize the visceral. Through incisive re-positioning, the elements of dominant ideology become the vehicle by which an active critical position takes effect by commenting upon the existing social and political conditions from which they were originally culled.

Born in New York City, 1954. Attended California Institute of the Arts, Valencia (B.F.A. 1979, M.F.A. 1981). Lives in Hollywood, California.

SELECTED SOLO EXHIBITIONS

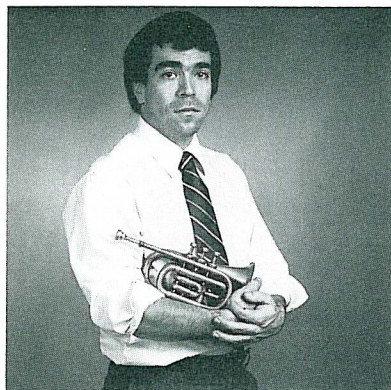
1979—California Institute of the Arts, Valencia

SELECTED GROUP EXHIBITIONS

1979–80—*Video Tapes by Women*, L.A. Women's Video Center, Los Angeles (cat.; traveled in Australia and New Zealand); 1980—*California Video*, Long Beach Museum of Art (cat.; traveled in U.S. & Europe and to XI^e Biennale, Paris [cat.]); 1981—*La XI^e Biennale de Paris à Lisbonne*, Palais de Bélem, Lisbon, Portugal; *Video Night*, Otis Parsons School of Design (organized by F.A.R., Long Beach Museum of Art, and Otis Parsons.)

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Michael Smith

My background is in painting; so when I started making audiotapes and thinking about performance, I needed some sort of problem to solve. My problem was ... trying to be funny. Although my first audiotapes were inaudible and distressing for many people, I found them terribly humorous. How come these people didn't know what had happened and what was going on (at that very moment) in the art world? Why were my jokes not funny to these people?

Then I started to perform for my friends and relatives. It was not enough that they just laughed. I wanted them to understand certain ideas and references I was trying to get across. Well, I continued to perform and the more I performed the better I got. But my references and the ideas I was illustrating never really developed or reached brilliance. They just accumulated. At some point it dawned on me that what I was trying to say could be understood only by a small, initiated group and

meant very little to others. Leading my friends down to the rec room, putting their hands in wet macaroni, and then trying to make them laugh finally lost its challenge for me. Now when someone asks me what I do, I say "I'm a comic"—and they say, "Oh really?? What kind? Stand up? And I say, "No, I move around a lot."

Born in Chicago, Illinois, 1951. Attended Whitney Museum Independent Study Program (1970, 1973) and Colorado College, Colorado Springs. Lives in New York City.

SELECTED SOLO PERFORMANCES AND VIDEO SCREENINGS*

1975—Artist's studio, Chicago (also 1976); School of Art, University of Michigan, Ann Arbor 1976—Artists Space, New York (also 1977, 1978); Collective for Living Cinema, New York; Franklin Furnace, New York (also 1978) 1977—Artist's studio, New York; La Jolla Museum of Contemporary Art; N.A.M.E. Gallery, Chicago (also 1978) 1978—California Institute of the Arts, Valencia; Hallwalls, Buffalo; The Kitchen, New York; University of California, San Diego 1979—Baltimore Museum of Art; Colorado College, Colorado Springs; DC Space, Washington; 80 Langton Street, San Francisco; F.A.R., Inc., Los Angeles; Kansas City Art Institute 1980—BF/VF, Boston; Castelli Graphics, New York [video and dance]; The Gap, Toronto (sponsored by A Space) 1981—Eaton/Shoen Gallery, San Francisco; L.A.C.E., Los Angeles; The Performing Garage, New York; Portland Center for Visual Arts; Western Front, Vancouver, B.C.

*In 1980, the artist began to include video works, co-produced with Mark Fischer, in conjunction with his performances as well as in separate screenings.

SELECTED GROUP PERFORMANCES, EXHIBITIONS, AND VIDEO SCREENINGS

1976—*Performances: Four Evenings, Four Days*, Whitney Museum of American Art, New York 1977—*Grommets #4*, Grommets Theater, New York (organized by Jean Dupuy); *Notebooks/Workbooks/Scripts/Scores*, Franklin Furnace, New York; *A Sound Selection: Audio Works by Artists*, Artists Space, New York (cat.; traveled) 1978—*Expo 78*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia; *Party Club Performance Cabaret*, Franklin Furnace, New York; Side-walk, Inc., Hartford; *Theatre Experiments in SoHo, Festival 2*, The Open Space, New York (cat.) 1979—*Artists Notebooks*, Kansas City Art Institute; *Chicago Artists Perform*, Museum of Contemporary Art, Chicago; *Groninger Zomer-*

manifestatie 1979, Kattbak Theater, Groningen, Holland (cat.); *Midway Between Comedy and Art*, Midway Studios, University of Chicago 1980—*April Benefit Month*, Hallwalls, Buffalo; *Family Entertainment*, The Kitchen, New York; *Likely Stories*, Castelli Graphics, New York; Mudd Club, New York; *San Francisco Video Festival '80*, San Francisco; *Times Square Show*, New York (organized by Collaborative Projects, Inc.) 1981—*Artists Television Network*, MCTV, New York; *Fifth Annual Atlanta Independent Film and Video Festival*, Atlanta; *Funny Video Tapes*, Institute for Art and Urban Resources at P.S. 1, New York; *Love Is Blind*, Castelli Graphics, New York; *Soho TV Presents*, Longbeach Museum of Art; *Three Tape Comedians*, The Kitchen, New York; University Art Museum, University of California, Berkeley.

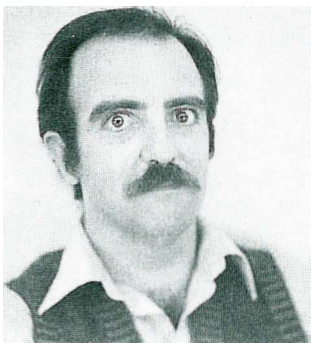
In 1980 the artist performed, sang, danced, and wrote lyrics with the *Social Climbers*, a rock band.

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Carroll, Noel. "Gallery Humor," *Soho Weekly News*, February 2, 1978, p. 27.
Crowley, Tim. "Performance Review," *New Art Examiner*, January 1976, pp. 4, 15.
Determeyer, Eddy. "Kunst; Michael Smith steelt de show, Nieuw [Holland], August 27, 1979.
Frank, Peter. "Performance Diary," *Soho News*, March 18, 1976, pp. 22–3, 34.
Hoberman, J. "Einstein off the Beach," *Village Voice*, v. 25/42 (October 22, 1980), p. 52.
Howell, John. "Acting/Non-Acting," *Performance Art Magazine*, no. 2 (1979), pp. 7–18.
Lawson, Tom. "New York; December," *Real Life Magazine*, no. 1 (March 1979), p. 31.
Martin, Antoinette. "UTC Seen Piqued by Art Series," *Hartford Courant*, August 3, 1978, pp. 1, 12.
Stofflet, Mary. "Video; San Francisco," *Artweek*, v. 11/37 (November 8, 1980), p. 3.
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Smith, Michael. [statement] *80 Langton Street, June 1978–May 1979*. San Francisco: 80 Langton Street, 1980.
———. "Finding a Shirt," *Irrawaddy* [Dusseldorf], 1981, n.p.
———. *Performance Art Magazine*, no. 2 (1979), cover.
———. "Secret Horror," *Egon* [Dusseldorf], no. 1 (1980), pp. 44–55.

- . with C.A. Klonarides. "Le Car," *High Performance*, no. 4, v. 4/2 (Summer 1981), p. 78.
- . with Van Lagestein. "The Big Relay Race," *FILE*, v. 4/4 (Fall 1980), pp. 34–39. Reprinted as artist's book by Chicago Books, 1981 (sponsored by Corps de Garde, Groningen, Holland).
- . with Van Lagestein. "Mike dans: what the," *FILE*, v. 4/3 (Summer 1980), back cover.
- . with Van Lagestein. "What Should I Do About the Car?" *Real Life Magazine*, Winter 1980, pp. 14–15.



Terry Sullivan

For about a decade I worked as a performer and musician with little or no artistic control over the "final product" of my work. I grew increasingly frustrated with that "role" as my own ideas matured and developed. Most of my friends were visual artists and I envied their ability to work by themselves in total control of their own work. What evolved from this was a combination of the elements of performance and working solo in the studio. I now have a reviewable record of my work (and an object too!); not so with live performance, where each show lives for its moments and then evaporates into the ether. Also rather than spreading myself thin pursuing four different talents on four different routes—i.e., music, writing, performing, or lighting—the medium of video allows me to encompass all of these varied skills under one umbrella.

Video is also an arena in which to be more specific about personal vision, for instance my "allergy to bullies," both individual and institutional, who abuse power. If Swift or Twain were around they would see that TV. is not just an innocuous, vast wasteland. It is the snake-oil medicine show of our day, selling useless patent medicines to the unsus-

pecting, electronically tranquillized rubes; the purveyor of the meat-hook school of woman watching, hog butcher to the world, player with racism and the nation's freight handler, pork salter, flim flammer and Exxon's electronic megaphone; slicker than the street-wise, three-card monte player fleecing Wall Street businessmen out for a lunch-time stroll. One must watch TV. to discover this, and I am not untainted. In fact, "I hardly ever watch the radio anymore"—Gracie Allen.

Born in Brooklyn, 1946. Lives in New York City.

SOLO PERFORMANCES and TELEVISION BROADCASTS

Since 1978, the artist has presented several solo performances/screenings for the public in his studio, "The Shop." In 1978 and 1981, he produced live broadcasts from the studio which were aired over MCTV, New York.

Live (as in Life) Performances

1954—Dance piece with plaster Virgin Mary's head cracked off statue belonging to Den Mother. Awarded release from Cub Scouts. 1962—Controversial performance at Archbishop Molloy High School. Awarded release from same. 1968—Patient in Fitzsimmons General Hospital Neuropsychiatric closed ward. Excellent 34-day performance; awarded General Discharge from U.S. Army and residuals.

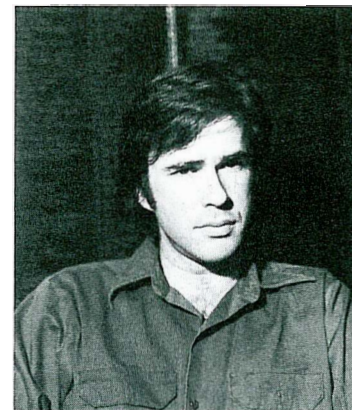
SELECTED GROUP PERFORMANCE EXHIBITIONS and BROADCASTS

1977—*Videots*, The Shop, New York (co-authored with Paula Longendyke; organized by the Human Arts Association) 1978—*Henry Allen's Double Take*, MCTV, New York 1980—*Three Tape Comedians*, The Kitchen, New York; *Video Shorts Festival*, High Hopes Media, Seattle.

From 1968 to 1970, the artist wrote lyrics for and sang with the *Blu Doctor Blues Band*. From 1970 to 1975, he performed and traveled with *Blu Doctor*, a theatre group. During these years, Sullivan also acted in several Off- and Off-Off-Broadway theater productions, as well as in commercial and artists' films, including *Continental Drift*, 1978 (co-authored by Paula Longendyke; produced by Human Arts Association), and *Why Cars*, 1978 (written and produced by Tim Burns).

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Mark Tansey

"'Art for art's sake' and 'pure poetry' appear, and subject matter or content becomes something to be avoided like a plague."

—Clement Greenberg

Born in San Jose, California, 1949. Attended Art Center College of Design, Los Angeles (B.F.A. 1969); Harvard Institute of Arts Administration, Cambridge; and Hunter College. Lives in New York City.

SELECTED GROUP EXHIBITIONS

1978—*Artists of P.S. 122*, Fifth Street Gallery, New York 1979—*Open Studio Exhibition*, P.S. 122, New York 1980—*Open Studio Exhibition*, P.S. 122, New York; *Selections 12*, The Drawing Center, New York 1981—*Episodes*, Grace Borgenicht Gallery, New York

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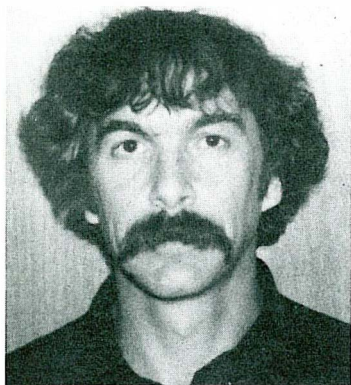
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(January 7, 1981), p. 48

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David C. Troy

How do you get rid of a mustache without shaving it off?—Hide it.

That which is hidden (there but not there) has always fascinated me. My art has often been about the hidden and the paradoxical (insoluble?) problem of revealing it without taking it out of hiding.

Humor hides but at the same time discloses something new: the class clown masks his insecurity by manipulating words (usually); the visual artist can humorously *subvert* "reality" through the manipulation of his material,¹ thereby giving expression to his doubts concerning the veracity of "society."

¹Playing with her/his media.

Born in Rhode Island, 1936. Attended Rhode Island School of Design, Providence (B.F.A. 1959), Cornell University, Ithaca (M.F.A. 1967). Lives in Hoboken, New Jersey.

SELECTED SOLO EXHIBITIONS

1963—20th Street Gallery, San Francisco
1964—Bristol Art Museum, Bristol, R.I.; Galeria Amnistia 3, Madrid, Spain
1965—Tonoff Gallery, Providence
1967—Franklin Hall Gallery, Cornell University, Ithaca
1973—Apple, New York
1976—Art Farm, Cooperstown, NY
1977—College Gallery, Kean College, Hoboken, N.J.

SELECTED GROUP EXHIBITIONS

1960—The Brooklyn Museum School; Providence Arts Festival, Providence
1963—*Fulbright Exhi*

bition, Village Art Center Gallery, New York; 64 *Exposition de Artistas Becarios Fulbright*, 1963–64, *en Espana*, Madrid (cat.; traveled)
1965—*Rochester Finger Lakes Exhibition*, Memorial Art Gallery, University of Rochester
1966—*14th Syracuse Regional Art Exhibition*, Everson Museum, Syracuse
1971—*Artwiser/Artwiser*, Apple, New York; *Artwiser*, Newark Museum
1972—*Alterations/Reactions*, Apple, New York
1973—Nova Scotia School of Art, Halifax
1974—*An International Cyclopedia of Plans and Occurrences*, Anderson Gallery, Virginia Commonwealth University, Richmond
1975—*Six Part Performance*, The Kitchen, New York
1977—*The Best of Death*, 55 Mercer Gallery, New York
1981—*Alternatives in Retrospect: An Historical Overview 1969–1975*, The New Museum, New York (cat.)
Exhibitions at College Gallery, Kean College, Hoboken, N.J.: 1977—*Locations/Sites*; 1978—*Self as Subject/Reciprocation*; 1979—*Art/Politics: A Polemical Exhibition*; *David Troy and Alan Wallach* (brochure); 1980—*Group C, Part 3—A Night at the Beach*.

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William Wegman. *Cup/Socks*, 1976. Altered b/w photograph. 22 x 16". Courtesy of Holly Solomon Gallery.

William Wegman

Change Challenges Connecticut.

Born in Holyoke, Massachusetts, 1942. Attended Massachusetts College of Art, Boston (B.F.A. 1965) and University of Illinois, Urbana (M.F.A. 1967). Lives in New York.

SELECTED SOLO EXHIBITIONS

From 1971–77, the artist exhibited alternatively at Galerie Sonnabend, Paris (on odd years), and Sonnabend Gallery, New York (on even years). In 1979, he began showing with the Holly Solomon Gallery, New York, and continued to exhibit yearly thereafter.

1971—Montgomery Art Gallery, Pomona College, Claremont, Ca. (cat.)
1972—Konrad Fischer Gallery, Dusseldorf
1973—Los Angeles County Museum of Art (cat.); Texas Gallery, Houston (also 1974)
1974—Galleria Toselli, Milan
1975—Mayor Gallery, London
1976—The Kitchen, New York
1978—Rosamund Felsen Gallery, Los Angeles; University Art Museum, Berkeley (brochure)
1979—Fine Arts Gallery, University of Wisconsin, Madison; Holly Solomon Gallery (see preceding)
1980—Marianne Deson Gallery, Chicago; University of Colorado Museum, Boulder (traveled)
1981—Clifford Gallery, Pittsburgh Center for the Arts; Galerie Viviana Esders, Paris

SELECTED GROUP EXHIBITIONS

1968—*Biennial of Painting and Sculpture*, Walker Art Center, Minneapolis
1969—*Art by Telephone*,

Museum of Contemporary Art, Chicago 1970—*Art in the Mind*, Allen Memorial Museum, Oberlin College, Oberlin (cat.) 1971—*Project: Pier 18*, Museum of Modern Art, New York; *24 Young L.A. Artists*, Los Angeles County Museum of Art (cat.) 1972—*Documenta V*, Kassel (cat.) 1973—*Biennial Exhibition*, Whitney Museum, New York (cat.); *Circuits*, Everson Museum, Syracuse (traveled) 1974—*Projekt 74*, Cologne 1975—*The Extended Document*, George Eastman House, Rochester (cat.); *Matrix 9*, Wadsworth Atheneum, Hartford; *Video Art*, I.C.A., University of Pennsylvania, Philadelphia (cat.) 1976—*Commissioned Modern Portraits: The Self and Others*, Wildenstein Galleries, New York (organized by Columbia University Department of Art History; cat.) 1977—*Contemporary Photographic Works*, Museum of Fine Arts, Houston 1978—*Robert Cumming—William Wegman*, Baxter Art Gallery, California Institute of Technology, Pasadena 1979—*Attitudes: Photography in the 1970's*, Santa Barbara Museum of Art (cat.) 1980—*Ils se disent peintres, ils se disent photographes*, Musée d'Art Moderne de la ville de Paris (cat.) 1981—*Biennial Exhibition*, Whitney Museum, New York (cat.)

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