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CHARLEY BROWN
SCOTT BURTON
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BETSY DAMON
NANCY FRIED

EXTENDED SENSIBILITIES

HOMOSEXUAL PRESENCE IN CONTEMPORARY ART

JEDD GARET
GILBERT & GEORGE
LEE GORDON
HARMONY HAMMOND
JOHN HENNINGER
JERRY JANOSCO
LILI LAKICH
LES PETITES BONBONS
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THE NEW MUSEUM

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Daniel J. Cameron
Guest Curator

The New Museum

EXTENDED SENSIBILITIES

HOMOSEXUAL PRESENCE IN CONTEMPORARY ART

October 16–December 30, 1982

This exhibition is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and is made possible in part by public funds from the New York State Council on the Arts.

Library of Congress Catalog Number: 82-61279
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65 Fifth Avenue, New York, N.Y. 10003

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Design by Abby Goldstein
Typesetting by Candice Odell
Printed by Eastern Press

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PREFACE

At least once a year, The New Museum presents an exhibition organized by a guest curator. This is done, in part, in order to expand the Museum's esthetic, enlarge the scope of its sensibility, challenge our own preconceptions about the kind of work we feel is important, and provide a forum for points of view which are different from our own or which have evolved from the perspective of another area of expertise. Each year we review dozens of exhibition ideas, and this year we selected Dan Cameron to organize *Extended Sensibilities: Homosexual Presence in Contemporary Art* because his modest proposal immediately provoked a flurry of discussion, argument, excitement, and questions.

It is the first museum exhibition in the United States to address an important question: in what way and to what extent has some of the most interesting contemporary art addressed and reflected the concerns of the homosexual community, which has substantially increased its visibility in the past few years. The discourse among us generated by Dan Cameron's proposal has continued, and will undoubtedly ex-

pand through public participation now that the exhibition has opened. This kind of dialog, which often stimulates controversy, is essential to The New Museum and is, we believe, a crucial part of the intellectual and esthetic growth of our community of interest.

I am most grateful to Dan Cameron, who initiated and organized the exhibition; to Robin Dodds and John Jacobs who co-coordinated it; to the many interns and volunteers who assisted in all aspects of its presentation; and to the entire staff and Board of Trustees of The New Museum, who supported the exhibition from its inception with their characteristic enthusiasm and intellectual generosity. Our very special thanks to the Robert Miller Gallery for their thoughtful assistance, and to the New York State Council on the Arts and the National Endowment for the Arts for the ongoing support which makes our exhibition possible.

Marcia Tucker
Director

ACKNOWLEDGMENTS

A project like this one is impossible to actualize without an enormous amount of cooperation, which I have received in very large doses. The greatest thanks go, of course, to the artists, who have been all too aware that they are participants in more than just another theme show, and who have provided the greatest amount of encouragement and excitement. The second greatest thanks go in turn to the artists who allowed me to look at their work and share my ideas with them, but whose work isn't included in the final selection. Among both categories there are those who have given generously of their time and ideas in leading me to artists that I would not otherwise have known about. I would like to single out Scott Burton (who shared with me the archives for his ill-fated gay issue of *Art-Rite*), Harmony Hammond (who managed to produce a total of *four* lists of artists for me), Hudson of Buzztone Outlet in Cincinnati (who shared his list of artists from his "Out Art" experiment last year), John Willenbecher ("archivist to the stars") and Janet Cooling (who has great friends). In addition to the artists in the exhibition, I also wish to thank the lenders to the exhibition, both galleries and individuals, for generously making available works to this exhibition, and for providing information and assistance in the preparation of this catalog.

Among my friends and colleagues, I am indebted to Bob Littman, Jay Gorney, and Ray Kass for imaginative feed-

back. Thom Middlebrook and Evan Waters have both helped me in more tangible ways, for which they are held in generous esteem.

The New Museum has been unflinching in their collective support of my ideas, although Marcia Tucker must be cited for first taking notice of them, as must Tim Yohn and Robin Dodds for seeing them into print. Also, a special thanks must be given to John Jacobs and Maria Reidelbach for organizing and executing the installation of the exhibition itself.

Acknowledgment should be given to the pioneers in this field; besides Harmony and Hudson, these include Sandy de Sando, who organized "The Third Wave" in 1981 at the late Hibbs Gallery in New York; John Perreault, who was the first to champion gay identity in art; Arlene Raven, who is eloquently keeping the faith in Venice, California; and Arch Connelly, for first suggesting the connection between gay sensibility and mannerist art that got the ball rolling. Heresies Collective, whose out-of-print *Lesbian Art and Artists* issue of their journal has stood the test of time magnificently, deserves special mention.

Lastly, Steve Grenyo, who thinks I'm going to thank him for helping me type my third draft, has been equal parts guardian angel, nemesis, and inspiration.

Daniel J. Cameron

SENSIBILITY AS CONTENT

One of the problems of treating homosexual expression as a living issue in the 1980's is the dissipation of general interest in the gay and lesbian movement of a decade ago. A large cross section of the gay population in this country wanted the gay movement to become a program of liberation from discrimination, a gradual infusion of gay life-styles with dignity, and an entire revolution in social taste, in that order. It was hoped, at the very least, that homosexuality might be made permanently non-repugnant to the American family/church/state nexus, and that gay people might take legitimate possession of that part of the cultural landscape they had already laid claims to over decades of clandestine infiltration. When it turned out that equality was only a matter of the political tide shifting in one direction or another, many jumped the liberation ship. As a result, being gay today means little more than inheriting and maintaining a nebulous set of reference points somewhere outside an ill-defined, sociosexual norm. There is little talk anymore about gays as a collective identity: gay points of view, life-styles, or even culture. One hears a great deal, however, about ghettoization, the deliberate self-segregation of a minority group from society's mainstream, with a subsequent development of an economically and socially semi-autonomous segment of the population.

Voluntary ghettoization occurs out of a self-defensive need to vitalize and preserve the cultural interaction of a population segment which is being stifled. The Harlem Renaissance of the 1920's and 30's showed that American blacks could create a complete social, literary, and musical culture within a city literally belonging to another race. Still, ghettoization—

whether forced or voluntary—is only a buying-time stage in the equalization process. To become truly free, the smaller culture must be able to hold the larger culture completely in sway, to captivate the oppressor by a perfect assertion of self. Reabsorption into the whole then occurs on a qualified basis, and the subculture has made an inroad.

The analogy between black people and gay people breaks down with the realization that gays have never been uniquely oppressed as a group. Homosexuals *are* discriminated against, often hated, generally misunderstood, and sometimes murdered or assaulted for being gay, but that is quite a different matter than oppression. Society doesn't require, for example, that gays be exploited for their labor, as it has with racial minorities. But the racist tradition of insulting blacks in person but not in print is only inverted by Jerry Falwell's anti-gay propaganda, which grows more vitriolic in print as it slowly fades from public appearances. In fact, as an ever-demeaning contrast to gays, a movement like the Moral Majority (whose members are not as numerous as homosexuals) has been able to present an idealized view of what life in America should be that answers the needs of an astonishingly large sector of non-Evangelist Americans. It would seem that what homosexuals have to offer America, America has already decided it doesn't need. Hence, being a gay American inevitably bestows upon one a need to create one's own roots before accepting a group identity.

In the art world, one would assume, the numbers are at least there. To the world at large, gays often seem permanently ensconced in those art forms which most citizens see

as elitist: painting, sculpture, poetry and fiction, classical music, dance, and theater. This circumstance, however, has never had much more public impact than an occasional nodding reference to homosexual themes within works of art or texts about art and the perennial group show of artists who are showing together because they are gay. Granted, many artists who are gay have chosen not to express this through iconography or style; yet there are innumerable artists who remember how all too recently open gayness guaranteed harassment, even blacklisting.

The uneasy position in which homosexuals find themselves relative to contemporary art is complicated by the hot topicality of gay stories and characters in other quarters of American culture, most visibly in movies, television “sitcoms,” and journalism. Although this occurrence may be a milestone of sorts, the actual treatment of homosexual life in mass media is consistently masked, condescending, or simply played down as a problem of character development. The ideological triumph of Arthur Hiller’s 1981 movie *Making Love* is shaken by the feeling that there is something uncomfortable about watching beautiful movie stars, who have no identity as gay people, playing the roles of homosexuals. It seemed that occasionally having Paul Lynde on the screen just being himself did a lot more to heighten America’s opinion of its gay fellow-citizen. The mistake made by *Making Love* is that it reinforced the fiction that nothing in the homosexual’s experience of the world is much different than that of the heterosexual’s. The crux of this matter is that the current vogue in gay topics in movies, magazines, and television is not aimed at gays and lesbians at all – not even to a mixed culture of gays and non-gays. This further emphasizes that there is very little high-quality cultural activity going on that explores principles of homosexual experience in a way that gays and lesbians can relate to. As a result, gay men and women in the arts have become increasingly adept at creating cryptic visual languages and outside reference points to accurately represent or express feelings or situations that are homosexual.

I would like to suggest three subdivisions of the generic form “Homosexual Content.” The first, “Homosexual Subject Matter,” is the treatment of homosexuality as a predeter-

mined quantity in order to facilitate its mass consumption, predominantly by heterosexual audiences. Though Homosexual Subject Matter is not, by definition, created either by gays or straights, it *is* directed for the most part toward the latter. In the fine arts, the audience is rarely the same as the customer, so this distinction is unnecessary here. But in *Making Love* – which was written by a gay man but used dialogue and plot material that most gays found discriminatory or trivializing – the sexual self-identification of the artist is far less important than who bought it, and why.

The consumer is also a focus of the second category, “Ghetto Content,” but as the name suggests, the artist and audience are both gay. Ghetto Content may be detected in art, media, or commodities produced by homosexuals, about homosexuals, and for homosexuals. For the male audience, this includes gay literature of any kind, certain clone / S & M / new wave / prep fashions, disco, male pornography, and a wide range of “gay art.” With a lesbian audience, Ghetto Content tends to be less gritty, covering a wider plethora of fiction, poetry, folk music, theater and performance, and art that is exclusively or heavily lesbian in nature, as well as many stereotyped fashions shared with men: T-shirts, but-tons, etc.

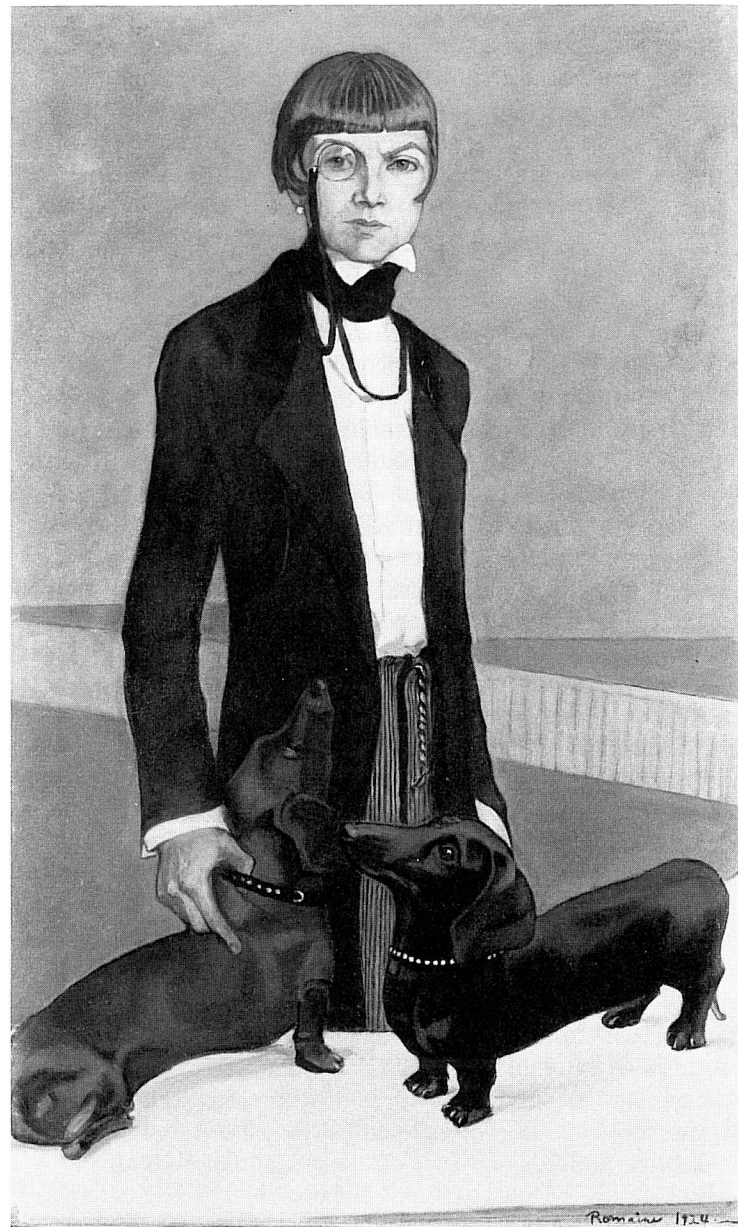
Ghetto Content usually maintains a close identification with recognizably gay subjects, under the assumption that there is a vital community available to support activity that is not mutually exploitative for profit. Often that audience is there, but very often it is not; sometimes the audience shows up but doesn’t like what it sees / hears / reads. The “gay artist” – which can include visual artist, writer, publisher, filmmaker, or musician – is confronted with the option of trying to fulfill a wide variety of tastes within a “specialty,” or minority, market, or else abandoning the idea of synchronizing community and esthetics. In its frequent failures, Ghetto Content unintentionally mocks the notion of a true community by being seemingly determined *not* to appeal to the rest of society, as if being a Gay Consumer could occupy all of one’s time and interest.

The third category, “Sensibility Content,” has occurred as a cultural synthesis of the first two. Neither intended for a

limited audience of gays, nor an attempt to market a destigmatized version of homosexuality to a larger group, Sensibility Content is work which is created from personal experience of homosexuality which need not have anything to do with sexuality or even lifestyle. It presupposes a network of ideas and feelings which represent gay expression in symbolic or allegorical ways. The Sensibility artist manipulates images and materials that serve as an outward extension of his/her feelings of personal, cultural, and esthetic identity. As a result, Sensibility Content may often simply feel gay to the audience, but it might not even feel that, depending on one's own fluctuation of point of view. Nevertheless, Sensibility Content does represent a breakthrough in its attempts and successes to speak gay thoughts which are also about other things as well.

The precedence set by Sensibility Content may trouble some in that it may seem to require concealing the realities of gay existence before acceptance from the outside can occur. Early examples of its intentions may be hard to find, until one realizes that, until quite recently, concealment – if only partial – was required of any homosexual content that aspired to a nonpornographic audience. The art of Romaine Brooks or George Platt Lynes may help define sensibility content, for their work fits readily into the stylistic and formal concerns of their time, yet their subject matter is grounded in the homosexual personalities of the people represented.

Romaine Brooks (1874–1970) painted a great number of portraits of women, often pointedly masculine in garb and bearing, radiating a pride in their lesbianism which is probably more apparent to us today than it was to her audience (fig. 1). When Brooks's style led her to the more recognizable of her subjects – the ethereal woman in a transfixed state, just on this side or the other of death – these charismatic figures indicated, in retrospect, the true intensity of her female mythology. This in turn clarified the almost disembodied eroticism found in her better-known style. Although George Platt Lynes (1907–1955), on the other hand, treated the male figure with undisguised eroticism, it had always been dispersed among his many other subjects and styles, so that it appeared to most 1930's viewers to be in line with the joint traditions of neoclassical proportion proposed by Winckel-



1. ROMAINE BROOKS. *Una, Lady Troubridge*, 1924. Oil on canvas, 50 $\frac{1}{8}$ × 30 $\frac{1}{4}$ ". Collection National Museum of American Art Smithsonian Institution (formerly National Collection of Fine Arts), Gift of the Artist.

mann prior to the school of David and the glamorous idealizations of high fashion (fig. 2). Somehow the male figure passed as a High Art prototype within Lynes's photographs.

Given the low level of sensitivity to homosexuality as a subject in the 1920's through the mid-40's, it would not have been difficult to pin down the gay roots in the work of Brooks and Lynes: their acute sensibility was such that categorizable homosexuality was kept to a minimum in their work. It would not be implicitly homophobic to suggest, however, that this restraint has something to do with their continued reverence by artists gay and straight, but especially gay.

The purpose of defining Sensibility Content is not to slight what has been defined as Homosexual Subject Matter or Ghetto Content for want of quality, but to indicate both of their limitations and to suggest one of the crucial directions that the treatment of homosexual material has taken in the last decade or more. The attempt has also been to fill in a gap in the "gay art" question, as most arguments as to its existence or lack of it are predicated either on the sexual preferences of the artist or on his/her story line. Art does not generally rely on the artist's private life directly, but indicates identity through sensitivity, reasoning, and intuition. To assume that gay content cannot be present without a strong and clear indication that someone involved has sex with members of the same gender is to underestimate both the flexibility of the idea of content and the gay imagination.



2. GEORGE PLATT LYNES. *Cyclops*, 1937-39. Silver print. Courtesy Robert Miller Gallery, New York.

THE HOMOSEXUAL SELF

P A R T O N E

RITUALS OF THE ORGANISM

Harmony Hammond and Betsy Damon

Harmony Hammond's sculpture is an analogue of the process of organic growth itself. It is fertile, effulgent, and fleshy, drawing the female qualities out of basic, life-forming strokes. Ovals, wrappings, cores (which are also slit openings), rubbery textures, crusty edges, and bulky stances—all of these feed into a presence that is defiantly female.

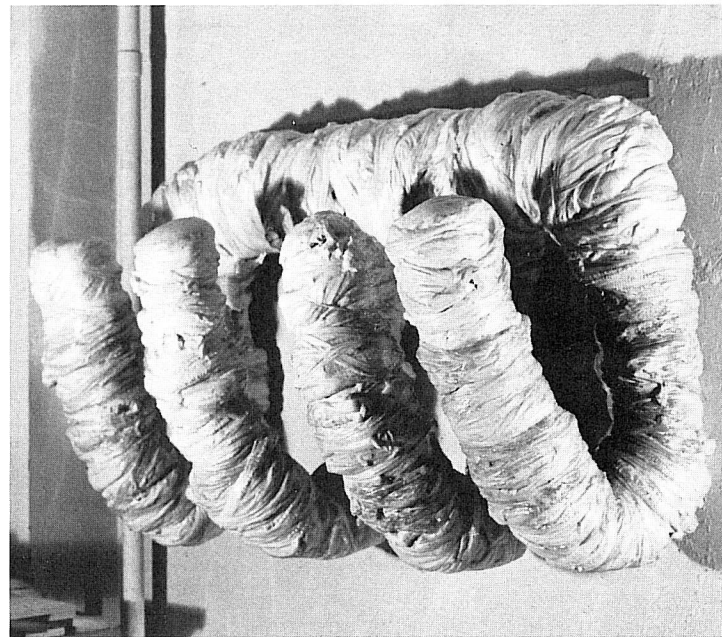
The best of Hammond's work maintains an unabashed emphasis on physical self-replication. The ladder shape—which the artist has worked with since 1978—serves as a symbol whose meaning originates in a myth of regenerative energy. The slats of this prototype-ladder are the outstretched arms of an organism held together by linkages instead of a trunk. In the personal mythology of the work, the roots of the organism are to be found in a charmed female energy that freely connects with its own kind.

Hammond's earliest sculptures exhibited in New York had a ritualistic base in their materials that served as an aggregative metaphor for women. Her *Presences* (1971–73), an unexpected variation on both Eva Hesse's earliest *Accretion* works and the self-monumentalized presences of Minimalist sculpture, appeared to spoof the latter in favor of the former.¹ The *Presences* were seedy, comical, and ungraceful, hanging together like a derelict bag-community (fig. 3). After 1973, Hammond began to internalize the task she and her daughter had shared for years of regularly gathering bits and pieces of

Manhattan's endless acreage of discarded fabrics. This activity became a gesture in her working process, a passing of one hand over another while working a framework up into a shape that passes through itself, the same spot covered countless times. Her surfaces come into being slowly, the pounds of cloth requiring a hardening medium to fully align them to their frameworks.

The affirmation Hammond has made of female forms has only now won a firm place in contemporary and utilitarian aesthetics. Her work builds up to a transfusion of identity, as in *Cradle* (1978), which ironically affirms the adage that woman's strength is on her back. A spine-shaped framework that supports itself as a rocking arch on the floor; it is free both to contain something and to rock with it. Its outstretched legs, were it a person, would symbolize the extreme of vulnerability; here they connote support, a bedrock of the flesh. These are charismatic works that redefine the traditional experience of sculpturally charged space, replacing the penetrating phallus with the beckoning of the womb.

In her most recent sculptures, *Kudzu* (1981) and *Grasping Affection* (1981–82; fig. 4), Hammond's surfaces have smoothed out somewhat, and macerate, a glossier medium, is generously spread throughout their linkages. *Kudzu* uses wire mesh supports (not a typical framework for Hammond), but the armatures of both newer pieces are more deftly poised between botanical and anatomical references. In these works, a life force is equated for the first time with defiance of gravity by the body. The appendages seem to threaten to grow indefinitely out of bounds or perhaps reach out and touch you as you cross into their private zones. Hammond



Left

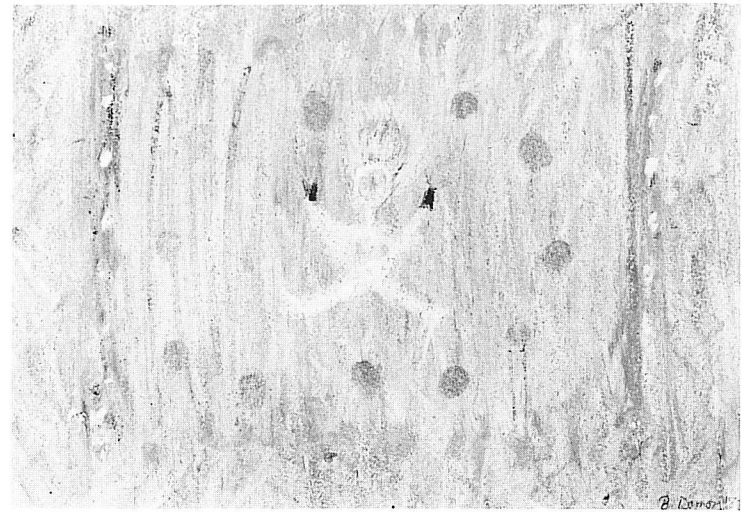
3. HARMONY HAMMOND. *Presences IV*, 1972. Cloth and acrylic; 82 × 29 × 14". Collection Best Products Company, Inc., Ashland, Virginia.

Above

4. HARMONY HAMMOND. *Grasping Affection*, 1981–82. Cloth, wood, foam rubber, gesso, latex rubber, rhoplex, and acrylic, 42 × 72 × 30". Courtesy Lerner Heller Gallery, New York.

has projected a communal, nurturing spirit into their environment without letting go of the private sense of self-containment. As ultimate organic forms, they emanate the fiction that they have created themselves out of their own substance.

Betsy Damon, after her involvement with the artists, activists, and theorists at The Woman's Building in Los Angeles in the mid-1970's, ceased to regard art as a professional activity and to think of time as a division of historical cycles. Beginning over again as an artist, she discovered a new raw



Left

5. BETSY DAMON. *7,000 Year-Old Woman*, 1977.
Performance in Soho, New York City.

Above

6. BETSY DAMON. *Firegirl*, 1982. Pastel and oil pastel on paper; 9 × 14".

material in the exploration of time. Damon projected herself back into time as far as memory extended, and then flowed mentally over into unremembered time, her imagination filling in the remote areas. Some of her discoveries seemed to contradict the forward momentum of civilization as it is usually conceived, and she organized a genealogy that extended back several millenia as a tribute to this experience.

A second time-based involvement was her transformation of personal activity into ritual by focusing on movement, be-

havior; and objects. As tools, she chose bags, spirals, feathers, sand, knives: each of these would pass through her work under a kind of alias, functioning first as icon, then as weapon, then as shelter. Through the mid-1970's, Damon made headdresses and masks constructed in symmetrical forms from palm bark and feathers; later, there were "body masks," which could transform the entire torso. Her first performances occurred in this period, using the masks as carry-ons; it was not until later when she organized group-based performances that a full transformation of the visible self became necessary.

"I began imagining myself covered with small bags filled with flour. For the next two years I constantly saw the image, with one change. She became a clown, and I decided to paint my body and face white. Only after completing my first Sacred Grove did I identify her as a 7,000-year-old woman."²

Damon, in 1977, inaugurated a series of performances utilizing this epitomization of female presence. Hair slicked back and down, body covered with approximately four-hundred tiny tied cloth bags filled with colored flour (either shades of red or pale pastels), Damon would assemble a street audience in guerrilla-theater fashion (fig. 5). Once prepared, she began to remove the bags slowly by cutting them off her body with a knife, letting flour trickle to the ground or handing out the filled bags to the viewers. Her particular care in keeping her movements spare, deliberate, and slow asserted that a cyclical, self-returning process was being defined.

Weaving a female spiritual presence in public was occasionally terrifying for Damon. Her notes on a 1977 performance on a Soho street corner include this coda: "Without the bags to protect me, my sense of vulnerability was intolerable and I returned to the center and squatted to finish the piece."³ In 1978, a "Sacred Grove" installation, entitled *Ancestors*, placed a trio of women within the parameter of a large circle of sand and seated around a concentric "campfire" grouping of the bags. Damon soon began to isolate the bag circle in *Ancestors* as a complete sculptural statement. Arranged randomly, in stream patterns, or in concentric shapes, the bags transmit an elusively anthropomorphic presence: they could not have been preserved from past civilizations, yet their mnemonic energy does not seem to link them to contemporary art.

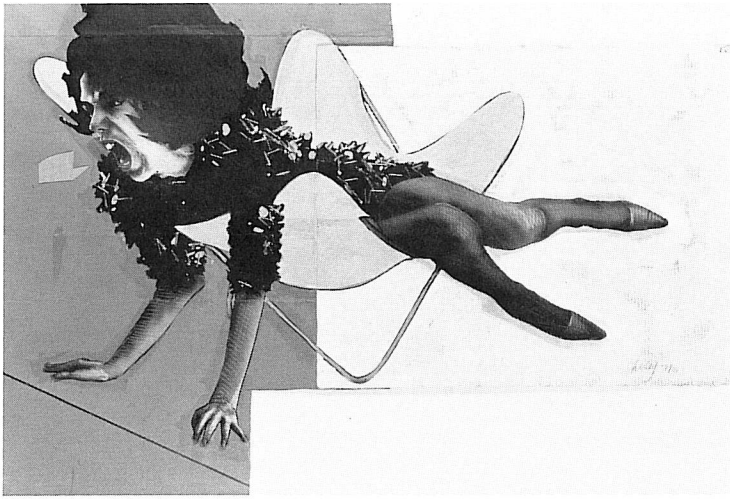
In her recent drawings in oil crayon and pastel, Betsy Damon has responded to her son's growth into adolescence by expanding her working definition of collective memory to include male consciousness and experience. The result has been a series of pictographic representations of mystical activities which involve new imagery for her: torches, rectangles, sticks (fig. 6). A second series of nonrepresentational drawings was begun outdoors, using the pressure of arrangements of small stones to press paper into concavity over a period of rain, wind, and sunlight. Having evoked a superego that transcends historical boundaries, Damon's work will continue to develop visual equivalents for the passage of time in human experience.

CONFRONTATIONAL TRANSVESTISM

*Charley Brown, Lee Gordon,
and Les Petites Bonbons*

Charley Brown, who has lived in San Francisco for most of his adult professional life, recently developed a second painting style out of the blue. He usually creates surrealist interpretations of genre paintings, including a good share of masterpieces. Since reaching early mid-career, however, Brown has shifted his range to include a second, wildly different, subgenre to his work. This second style has been inspired by the double life led by his close friend Bi (pronounced "bee"), a legal librarian by profession. At night or for friends' parties, Bi often goes out in full drag and has invented an array of personalities with wardrobes to accompany them. Brown has incorporated some of these characters into his "Bi-paintings," which are pieced together from street debris and are slightly brutalized in the process. A performance situation is simulated by his one-sitting-only rule: the work is destroyed if it has not fulfilled its potential by that time. This is the only way, Brown feels, to maintain the Bi-paintings' essential quality: fun.

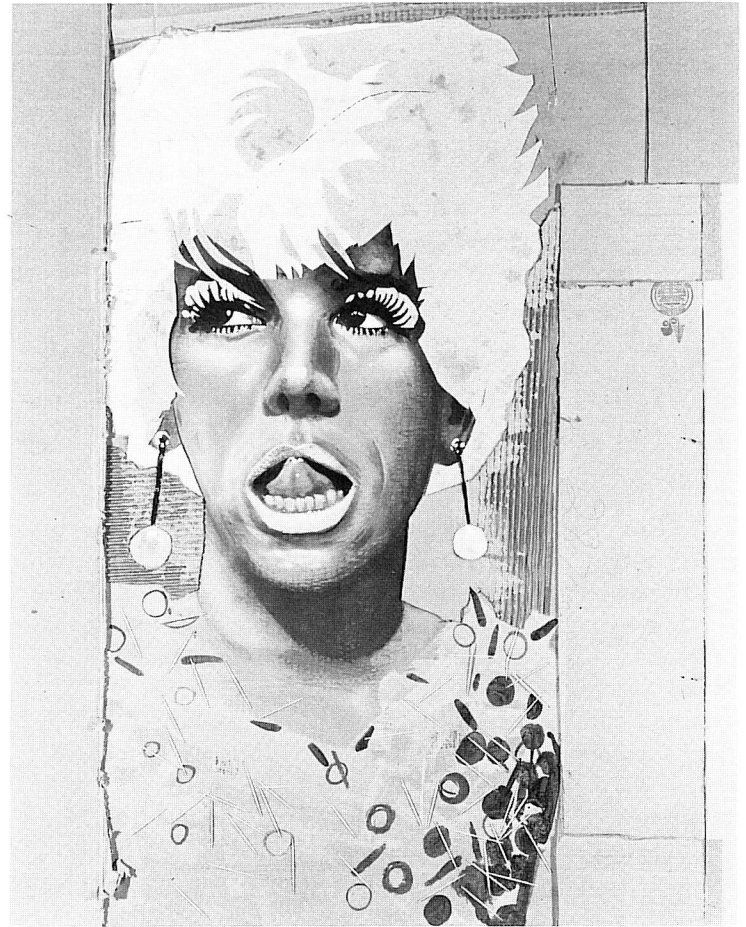
The works that have come through this process intact have their own cockeyed dialectic. On the largest to date, *Bi Felt Like Screaming* (1979), a leggy "matron" in ruffled black chemise sprawls chest down in a yellow, "modern" 1950's hammock chair which is painted entirely without perspective (fig. 7). Bi's arms flail out to balance him, in the process cutting into the bottom edges of two barely abutted cardboards, while the legs appear to dwindle off spastically as they recede into space. The unbalanced composition is attenuated by Brown's use of slate grey and cotton-candy pink as contrasting background colors. Several dozen pins prop up the dress, whose surface is animated with random flecks of sky-blue pigment. Lastly, Bi's howling mouth is smearily overlaid with a crimson tint that extends inches past his lips' boundaries. A



7. CHARLEY BROWN. *Bi Felt Like Screaming*, 1979. Acrylic, pins, and felt on cardboard; 38½ × 56¾".

somewhat smaller painting, *Bi Untitled* (1980), is painted on the underside of a folded cardboard box, creased backwards but with its flaps still showing (fig. 8). Bi's teasing visage, pink wig, ball earrings, and undecipherable blue garment (augmented with toothpicks and dark blue dots) take on a sketchy semi-existence alongside the dutifully contoured face with detailed pink tongue touching frosty-purple lips.

The intimacy with which Charley Brown fills his "Bi-paintings" is a friendly tribute, but they work equally well to immortalize gestures. In a way, they are to the rest of Brown's art what Bi's dress-up self is to his working self. By downplaying his technical abilities and substituting cheap materials for expensive ones, Brown attempts to refute a premeditated approach to painting. There is a quality of heroism in these representations that is cathartic for both artist and model. They might even unwittingly be capturing a fading American entertainment form – social transvestism – in a late-blooming glory.



8. CHARLEY BROWN. *Bi Untitled*, 1980. Acrylic and toothpicks on cardboard; 45 × 36".

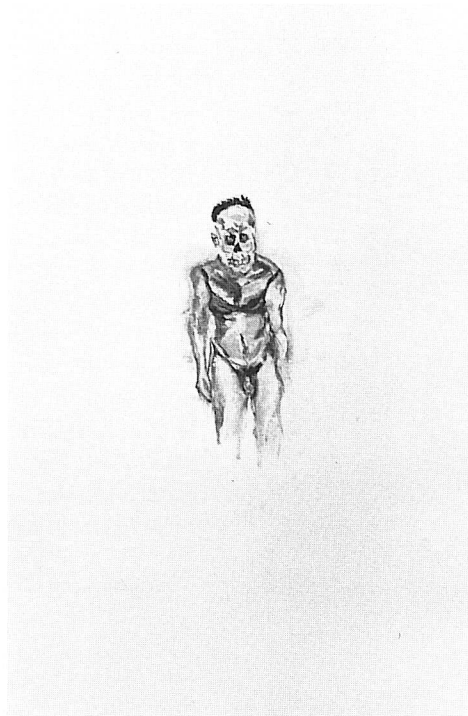
Lee Gordon manipulates a transvestite self-imagery in his work that is fully the opposite of the image of Bi in Brown's paintings. The gender-transformation work is only partially carried through and the masquerade within which it occurs has overtones of the mythic Dance of Death. These self-portraits are also derived from a performance of sorts, though in this case it is a private moment between a man

Left

9. LEE GORDON. *Self-Portrait in Skeleton Mask and Bra*, 1981. Oil on canvas, 36 × 26".

Right

10. LEE GORDON. *Self-Portrait in Slip*, 1981. Oil on canvas; 36 × 26".



and his mirror. In Gordon's transvestite self, a clammy hand of fear seems to be laid on the shoulder of the perpetrator.

In *Self-Portrait in Skeleton Mask and Bra* (1981), Gordon's flirtation with the image of death ascribes a barren state to the gay male soul (fig. 9). The artist sports a green-tinged skull mask and a black bikini bra; his shoulders sag, accentuating the drooping appearance of his chest cavity; his stomach is distended out over his penis. The haggard eyes with their helpless longing gaze are distorted by the grim features. A poor fit and a non-human gaze lend the combination a sudden diabolical intelligence.

In a slightly earlier painting of this series, *Self-Portrait in Slip* (1981), Gordon's shoulders are drawn back, his head bowed slightly as if in supplication (fig. 10). The arms, left unfinished, hang limply at his sides with an air of abnegation.

The single transvestite detail—the night-dress with a shoulder strap slipping—identifies Gordon as a man, as if he is about to enact the transformation back by revealing his torso. The eyes are imploring and intent, as if he is trying to hypnotize himself into making the illusion believable.

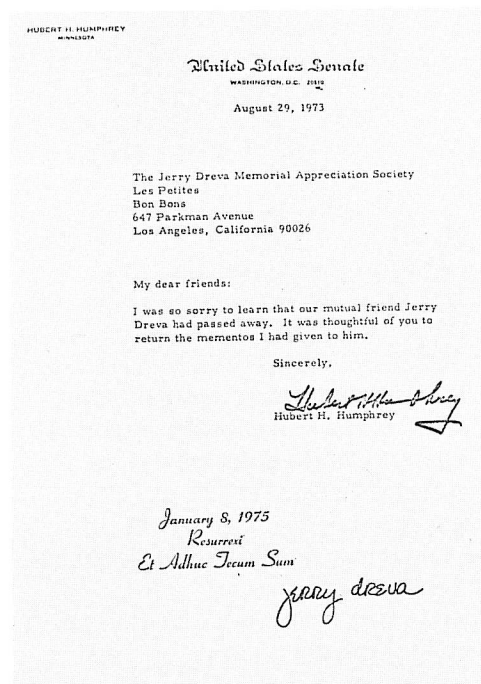
In a compelling way, Gordon is alluding to psychologically deeper realities, to an emotional state that he is acting out symbolically. Transformation becomes an initiation to him as it is made clear that the true subject of these pictures is the Lee Gordon he does not let the viewer see. This increases the viewer's implicit voyeurism, although Gordon seems to be more interested in the self-exposure process as he himself sees it: these paintings concentrate on social invisibility, a total privacy achieved by masking himself off from whatever it is he thought he was before he first saw himself this way.



Above
11. LES PETITES BONBONS. Group portrait of South Milwaukee version, 1972.

Right
12. LES PETITES BONBONS. *Postal Series: Hubert Humphrey*, 1973. Photostat of letter; 11 × 8½".

In late 1971 Jerry Dreva and Bob Lambert, residents of a Milwaukee suburb and veterans of a slightly stale, local civil rights/anti-war/gay lib counterculture, developed a group identity among local teenagers and street people (fig. 11). Les Petites Bonbons, first conceived as an overtly gay band of cultural revolutionary guerrillas, quickly outgrew local possibilities and the two head Bonbons moved to Los Angeles. Within ninety-six hours of their arrival, a photo of them in standard drag became a worldwide U.P.I. newsphoto, printed in *The Los Angeles Times* over the caption, "*This is Los Angeles!*" At the time, Jerry and Bob—now Jerri and Boby, the Bonbons—were wearing their own blend of late-psychedelic fluff, middle-Warhol junk, and early Gay glamour, and the look caught on just as the earliest eruptions of glitter rock were felt in pop music. As the Bonbons, Jerri and Boby created endless glitter gifts and books for visiting rock dignitaries and were courted by columnist Lisa Rococo in her



“Hollywood” section of *Phonograph and Record Magazine*. In the April 1973 issue, they premiered with the caption, “Would you put us in your magazine if we wore dresses?” As a come-on for a reader write-in contest asking who could identify them, the piece drew hundreds of responses, although only thirty-nine guessed correctly.

Les Petites Bonbons’s primary medium was public exposure, so forays into fashion were paramount: “. . . two ambiguous buffoons. . . whose specialty is posing in popstar dressing rooms with a whip. . .”;⁴ “They are wearing—get this—shaved heads. . . They’ve got on these big white robes. . . you know, the effect is sort of effete Hare Krishna. But topping it all off are these enormous curly five-and-dime eyelashes that go *all* the way up to the eyebrows and *button earrings!*”⁵ The Bonbons personae spread quickly to embrace any pseudo-identity available: “We are poets and we are dancers. Les Petites Bonbons is the name of the play, a group of rock musicians, a gay twirling corps, a traveling circus.”⁶ The twirling corps’ activities were among their broadest and most complicated. They began by forging a press release about a fictive “Les Petites Bonbons” twirling group “organized by Eva Lubin as a youth activity for boys and girls in the Cudahy, Wisconsin, area.”⁷ These were mailed to marching band newsletters (which profiled the group), and Jerri and Bobby were put on subscribers’ lists of nationwide and regional competitions, some of which they actually entered. Not satisfied by semi-anonymous fraud, however, they set about concocting a phony competition of their own, to which they invited hundreds of marching bands from around the country. The event, which was to have occurred the weekend of May 15–18, 1974, was called the “President’s All-America Festival of Champions,” with a “U.S. Presidential Cup” to be presented to the winner by then-President Richard M. Nixon. The hoax was discovered six weeks before the “event,” receiving nationwide press coverage in which it was revealed that thirty-three Washington businesses who had actually never heard of the event had supposedly contributed to it.⁸ *The Los Angeles Times* reported that “Police believe they know who is responsible for the hoax and are hoping to obtain enough evidence for a fraud charge.”⁹

In a series of letters to political figures in 1973, Jerri Bon-

bon portrayed himself as either dead or as a well-meaning political hazard. In answer to these letters, Hubert Humphrey gratefully acknowledged the return of fraudulent mementos sent to him by “The Jerry Dreva Memorial Appreciation Society” (fig. 12), and Buckminster Fuller thoughtfully declined to participate in a retrospective symposium of his works (called “Yesterday’s Bonbons”).

Since the mid-1970’s, Dreva and Lambert (sans the Bonbons identity) have participated in numerous art activities in California in which autobiography always plays an important part. Lambert publishes *Egozine*, a commercial-looking tabloid that treats the details of his life as vicarious journalistic fantasy. Now working on the fifth issue, he has appropriated much of his life story into a continually unravelling narrative that requires severe and regular identity changes to utilize as material. Dreva, now a writer, a teacher, a typesetter for the Los Angeles Institute of Contemporary Art’s *Journal*, and a Central American acculturist, has maintained a few longtime projects, including the *Seminal Notebooks* (also titled, *Wanks for the Memories*) in which fourteen volumes—nearly a thousand individual pages—are filled with semen from individual orgasms. The notebooks are, in true Bonbon anti-mercenary fashion, “given to friends and archives.”

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1. Luey R. Lippard, “Harmony Hammond: Towards a Politics of Abstraction,” *Harmony Hammond/Ten Years/1970–1980* (Minneapolis: Women’s Art Registry of Minnesota), p. 5.
 2. Betsy Damon, “The 7,000 Year Old Woman,” *Heresies Three: Lesbian Art and Artists*, Fall 1977, p. 11.
 3. *Ibid.*, p. 12.
 4. *New Musical Express* [London], May 1973.
 5. *Creem* [New York], December 1973.
 6. John Francis Hunter, *Gay Insider USA* (New York: Rubicon Press, 1973), p. 605.
 7. Entry to *1972 Wisconsin Spectacle of Music*, Nonmusical Entries Committee, May 2, 1972.
 8. *Los Angeles Times*, March 20, 1974, Section 1, p. 4.
 9. *Ibid.*

THE HOMOSEXUAL OTHER

P A R T T W O

THE BEAUTIFUL LOVER

Janet Cooling, Jerry Janosco, and Lili Lakich

Janet Cooling sometimes seems to have a European surrealist sensibility, with her virtuosic grab-bag vocabulary of imagery and styles. Her domestic, late-1970's paintings show her scattered approach to combining visual metaphors: books, lamps, fans, pets, furniture, and statuary cluster in the empty spots of a Matissean field of action. From her first mature work in 1980, she populated torrid love scenes with elks, Asian temples, stream beds, birds, deep-sea vegetation, and distant skyscrapers. *Primitive Time* overlaps the nesting patterns of water birds that normally would not come close to one another: herons, gulls, and ducks. A slightly later "black velvet" series depicts the artist languidly reposing in lush vegetation surrounded by protective wolves, elks, moose, and deer. These double tendencies – fusing private symbolism with a romanticization of the cosmos compressed into a single pictorial framework – form the esthetic that has dominated her work since then.

In *Night of the Living* (1980), a Bo Diddley-ish rocker in an orange suit leaps into the air in mid-guitar stroke in the lower half of the canvas, propelling a quartet of India-ink dancing silhouettes with peach-colored halos (fig. 13). In the middle-ground stands a nondescript two-story home, the back door ajar. In a distant city it is still a robin's-egg-blue afternoon, although a blood-red sunset is beginning on the horizon. On a

light pink, heart-festooned bed in the foreground, two women copulate furiously, their anthracite skin glowing a dull yellow. *Night of the Living* intensifies an autobiographical moment through elaborate narrative flourishes. The tension adds to Cooling's work a revelatory force only alluded to before.

In 1981 Janet Cooling began and completed an ambitiously narrative, multiple-component work – *The Girls of Trenton*. Reducing her scale to the size of a notebook page, she strung a series of movie-house-surreal scenes that obliquely chronicled the classic "best friend" lesbian childhood story. The girls play together in the backyard, go to their first rock-n-roll concert together, have middle-management fathers, double date, go to the shore, get married, stay near home and pollution, and somewhere, in-between panels perhaps, become lovers. The story is only partly revealed by individual scenes, but an enigmatic narrative emerges in the work's totality. The cryptic and elusive nature of this piece has carried over into other 1982 works, which range from barely decodable to plainly storylike.

In this recent work, Cooling has broadened the reach of her subject matter to include practically anything. Much of her imagery has always been devoted to women, although this is not particularly evident in the apocalyptic intensity of the most recent paintings, which literally sweep anything into their image-bank, including brontosauri, Air Force fighters, and astrological fantasies. Cooling has become completely open in dealing imaginatively with female beauty: Farrah Fawcett is not a perversely squeaky-clean, Barbie-doll stereotype in Cooling's mythology, although she would never



use her directly in a painting; more likely, Farrah's hair, lips, or eyes would contribute to one of Cooling's bewitchingly composite women. Cooling has transmogrified the search for a beautiful lover into the conjuring up of improbable foci of romantic activity, her results ranging from amorphyically shaped women's faces magnified four times larger than life (fig. 14), to clusters of bewildered creatures, animals, and objects jammed onto an economy-sized picture plane that recedes barely enough to contain them.

There is something reliable about Cooling's touch that consistently indicates her presence in diverse groupings of seemingly unrelated pictures. Her work comes along at a moment when making one's art look like a trademark has become a trademark in itself, and she seems to be gaining in improvisatory brilliance.

Left

13. JANET COOLING. *Night of the Living*, 1980. Acrylic on canvas; 56 × 60". Collection Joanna Frueh, Chicago.

Above

14. JANET COOLING. *Morgana*, 1981. Acrylic on foamcore board; 59 × 42". Courtesy Roger Litz Gallery, New York, and Nancy Lurie Gallery, Chicago.



15. JERRY JANOSCO. *Narcissus*, 1981–82. Ceramic; 11½ × 15 × 15½”.

In 1980, out of a need to divorce himself from a self-conscious art-making process, Jerry Janosco took on the role of a “craft hobbyist” and sought out a source for ceramic greenware, the kind bought in endless replicas and “individualized” by hand painting, glazing, and firing. Browsing through a greenware shop in Brooklyn, looking for something other than birdbaths, plates, figurines, and ashtrays, he stumbled upon a life-size replica of the head of Michelangelo’s David. Excited by the find and its host of associations, he bought two and began exploring their potential. The variations, Janosco soon discovered, were astonishing in their range of possibilities. He soon decided that, while it was part of his intent to have some fun at High Art’s expense, this could only be satisfactorily accomplished by incorporating the classicity of the original into the new framework. The result was that David retained an air of idealism in the midst of the charade to which his countenance was subjected. *The Smooch* shows him as a California blond, looking distant and self-assured despite the

crimson kiss imprint that crosses his lips at an obtuse angle. Supporting him on their heads are three pairs of identical, earnestly engaged Eden-like couples, also blonds, who are rising out of or descending into a primal ooze, meant to symbolize awakening passion. In *Pansy*, David’s jet-black hair seems less tousled than before, his eyelashes are luxuriously long, and his eyebrows have been plucked and penciled to severe black lines. He has rouged his lips and applied blush to his cheekbones, topping off the new look with a fresh-looking pansy set into his coif at a jaunty angle. Supporting him in this role are identical quints, a perky coterie seated coyly like nude Esther Williamses.

In more recent sculptures, Janosco has extended the vertical compound-statue-tableau into other directions, discovering that the supporting chorus of figures is not necessary to each piece. *Narcissus* (1981–82), one of the most successfully compact of all the heads, incorporates an urn fashioned from wrapped palm fronds (fig. 15). A tiny lovebird clings to a leaf edge, while just inside, the impassive ghostly head gazes up out of a foot of water. In *Innocence* (1981), the vertical format of the earlier works is exaggerated to include a standing hermaphroditic figure fully three feet high (fig. 16). As the kitsch personification of innocence, this idealized nineteenth-century virginal-female form shields her eyes modestly, though this gesture also serves to distract attention from the elongated circumcized penis grafted onto her pelvis. David, original features intact, rests on a disc attached to the truncated slope of her head. A feminized face-section taken from David’s countenance has been gently tied around the back of his neck with a pink ribbon, aligned so that when one is eye-level to the slightly drooping mask, David’s eyes look down into one’s own. The ensemble is supported by the four sisters of the *Pansy* ensemble, who have donned full skirts that offset their bare torsos rapaciously.

Janosco’s investigation into the permutations arrived at through transformations of a single, famous face is like a quest. That the face belongs to an archetypal youthful male, a mortal god caught in the perfection of early manhood, and a gay symbol of the erotic ideal only underscores the full intentions behind Janosco’s choice of David.



16. JERRY JANOSCO. *Innocence*, 1981. Ceramic; $42\frac{1}{2} \times 9\frac{1}{2} \times 9\frac{1}{2}$ ". Private collection.

Lili Lakich's medium could be suggestive of the archetypally well-adjusted lesbian in urban culture. Being neon, her sculptures are typically of the night or darkened circumstances. Their colors are pure; one might even call them radiant. The lines are elegant and self-contained, the image subdued and oblique. There is contrast in the light itself: as bright as it may burn, neon does not generate a fraction of the heat that white incandescent bulbs do. The pieces, finally, are intricate systems of electricity: their placid and self-composed air is deceptive, for careless handling of them may result in broken glass, release of noxious gases, or electric shock.

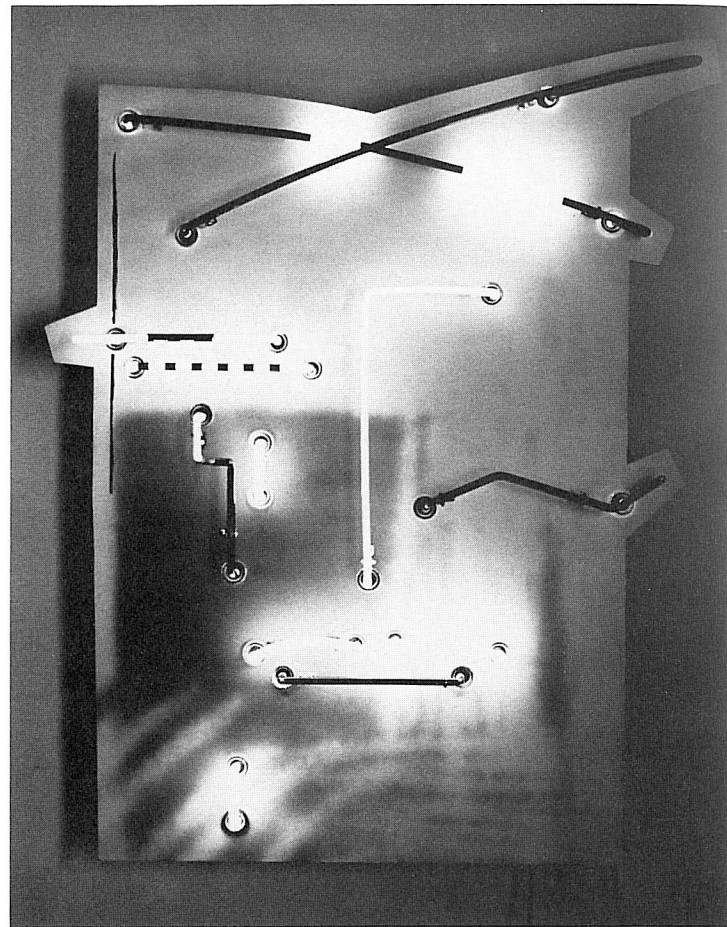
Locating permanently to Los Angeles shortly after her studies at Pratt Institute in New York City, Lili Lakich experimented over the next few years with incorporating nonelectrical elements into her neon assemblages. Photographs, which retained a certain reflectivity even in reduced light, filled this function in *Don't Jump Up and Down on My Toes, You Loved Me Once You Know* (1973). In this powerful work, a large heart crackles and explodes, arrows flicker and disappear into an embryonic form connected to a disintegrating heart, a foot swings back and forth, and a disengaged telephone receiver hangs limp. *Live Lesbian Act* (1976) uses an all-over composition, reducing the number of elements and bringing them into a stricter spatial relationship (fig. 17). In this piece, Lakich attempts to make the imagery autonomous with the process. A twelve-foot-high, black porcelain-glass-coated steel monument to Lesbianism, the imagery—the mascot of the Cat's Paw Shoe Repair Company, a vertical rectangle rounded off at the top—is much more cryptic than *Don't Jump*. . . . Decorative overtones are added by the use of a zigzagged border and banana-tree leaves which symbolize Lakich's love of the Southern California landscape.

By 1977, the artist had created *Oasis: Portrait of Djuna Barnes*, perhaps her best-known work. Sculpted entirely from robin's-egg blue, ultramarine blue, and flax yellow tubing, the "portrait" is a schematized tribute to night, to the late authoress of *Nightwood*, and to the early jazz age. A top hat slumps over the left eye of the subject, who is slightly slouched into her corner table. A cigarette dangles elegantly



from crossed hands, palm fronds sway in the distance, and Barnes's inward smile resembles a leer as she faces a tall drink.

In 1980, Lakich began to develop a pre-stylized autonomy of design within each work. Sculptures from this period include *The Warrior* and *Portrait of a Punk*, in each of which she combines sharp edges and corners with small overlapped neon fragments to create a ground in which each neon line's segment harbors its own part of the physical contour. The starkness of these works emphasizes Lakich's principle of



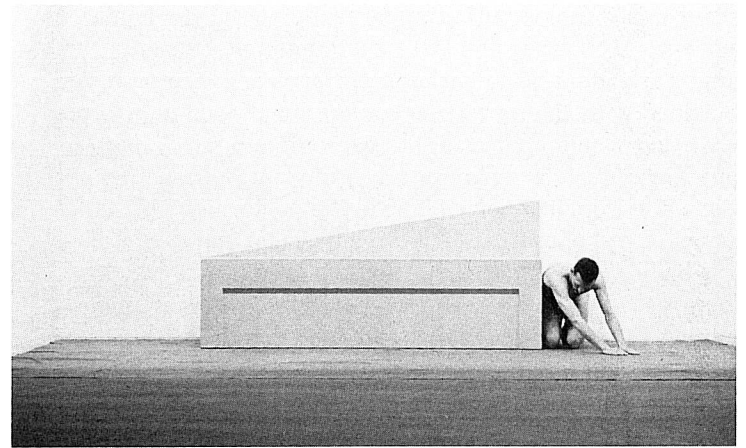
Left

17. LILI LAKICH. *Live Lesbian Act*, 1976. Neon, black porcelain-glass, and steel; 144 × 126 × 4".

Above

18. LILI LAKICH. *The Deerhunter*, 1981. Neon and acrylic on masonite; 60 × 40".

drawing with light and her acute sensitivity to the details of rendered perspective within an abstract context. By late 1980, Lakich began using pigment in close conjunction with light (although *Portrait of a Punk* presages its current use). She exaggerates the material distance between the two media: the arrangement of each filament is now more integrated with traditional geometric abstraction. *The Deerhunter* (1981) carries this idea further, with arresting staccato patterns of colored light occurring within each tube, allowing the illusionistic depth of the evanescent abstraction underneath to constantly fade both toward and away from the viewer (fig. 18). It is worth noting summarily that Lakich's subtlest accomplishment in rendering depth behind her neon has occurred in the first works she made that succeed in being personal homages and abstract compositions at the same time.



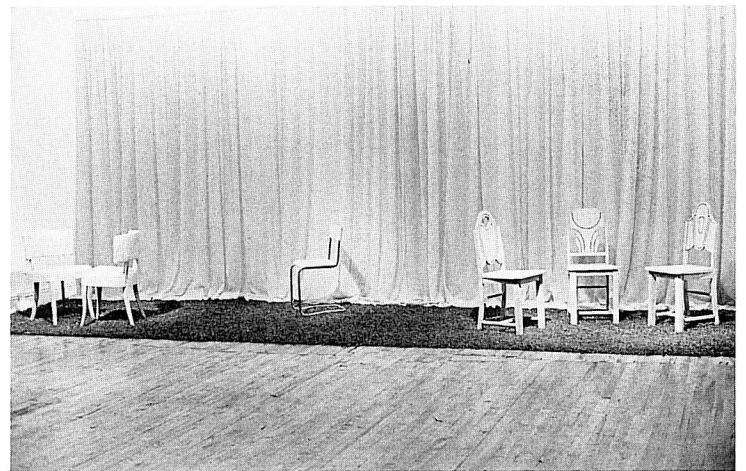
19. SCOTT BURTON. *Individual Behavior Tableaux*, 1980. Performance at University Art Museum, University of California, Berkeley.

THE IMPASSIVE DOUBLE

*Scott Burton, John Henninger, Ross Paxton,
and Jedd Garet*

As sculptures, Scott Burton's pieces of furniture are incisive and pithy meditations on the ultimate adaptability of high cultural production in our age to basic class patterns of accumulation. Seen this way, they are also anything but abstract, though they have adapted some of the finesse of 1960's sculpture into their sophisticated engineering, their state-of-the-art industrial finishes, and their strong resemblance to modernist principles (more Mies' modernism than Caro's, however) of "good" design. Straddling several categories at once—perhaps the best evidence of their inherently illusionistic properties—Burton's works are confrontational devices, meta-stylized furniture, even futurist stage props. These works replace furniture somewhere within the confines of a streamlined world which Burton suggests by them, but they replace sculpture in this world.

A clue to the essence of Burton's art is found in his concepts of performance. During the 1970's he created a series of



20. SCOTT BURTON. *Pastoral Chair Tableaux*, 1971–74. View of installation at Artists Space, New York, 1975. Chairs, curtain, and carpet; 10 × 22 × 7'.

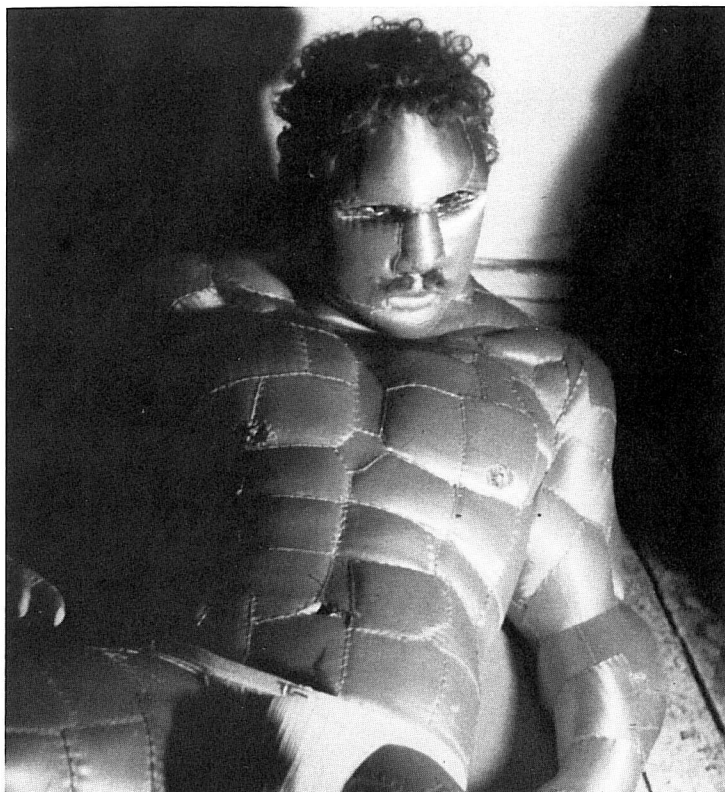
performance tableaux that unnaturally mated the human beings with each other and their surroundings. Presentation became a stringent issue within a performance structure that coincided with the performer's adoption of semi-legible postures that would shift as lights went off and on. A more recent work involves a man intersecting/not intersecting with a geometric isomorph; on each side the performer projected dominant or subordinate postures in social and sexual modes of behavior (fig. 19). In early non-performance works like *Pastoral Chair Tableaux* (1971–74), found or “real” chairs—ranging from the nondescript kitchen type to thirties’ department store, to modified cantilevered Breuer—are arranged in a tableau, implying character traits bestowed on them associatively (fig. 20). The threesome is clustered at a conversational distance: the pair is pulled somewhat closer together, for intimacy’s sake. The modernist chair stands alone. On the one hand, the tableau is a lightly salted allegory about the coincidental development of modern furniture design and modern human solitude. On the other hand, it can be read as a more banal allegory: three housewives, two tie salesmen, and a college professor finding themselves at eavesdropping distance from one another at a public function. The paper “grass” on which the chairs rest and the synthetic, expansive pleated curtain that forms the backdrop are theatricalized signs of human intention, pulling the tableau together into a gesturally contained unit.

Scott Burton’s work reduces to a minimum the “problems” that dominate the intentions and methods of most artists who construct furniture: function and style. His chairs are eminently sit-able, however; but instead of exploring the esthetic possibilities of an object’s functional properties, he confers a matter-of-fact utilitarianism upon them that is contradicted by the perplexities of their form. When evident, their non-practicality is of a special nature, indicating the restrictions on human behavior entailed by property ownership. In terms of stylistics, Burton’s reductivist/synthesist approach negates the intrinsic qualities of single design elements, deftly combining them with ideas that seem permanently and mutually antagonistic.



21. JOHN HENNINGER. *Two Women at Table*, 1981–82 (detail). Stuffed satin and furniture; life size.

John Henninger, a sculptor who has for more than a decade made life-sized dolls of a more or less amiable persuasion (despite their sometimes ghostly properties), for the last few years has explored for use as subject matter low-status, cast-off, working Americans with individualized personalities and features. Henninger coaxes the viewer into intimacy with his “people,” partly through manipulation of their intrinsic nature as dolls: seams show everywhere, postures reveal the fiber bulk of their forms, actual eyes and teeth stare or gape in contrast to their pillowy surroundings (fig. 21). Although the construction of these giant dolls requires consummate stamina over long periods of time, Henninger’s so-far-unique venture of narratively locating one of his creations within New York’s after-hours gay sex world took, as he put it, “a little longer than it should have.” The main reason for this was the doll’s facial features, which began by looking unusually repulsive, then too much like a fixed racial minority. Sporting an abbreviated moustache, a slightly soiled jock-strap, and a heavy pair of workboots with protruding hiking socks, Henninger’s *Lying Man* (1978–82) lies in wait



22. JOHN HENNINGER. *Lying Man*, 1978–82. Stuffed satin and environment; life size.

on the floor; his head almost touching the wall behind him (fig. 22). *Lying Man*'s posture of sexual self-display has that peculiar hybrid of complete physical ease and self-conscious masculine primping native to his social territory. His physique would lead one to guess that he is either a former athlete who has gone somewhat to seed, or a slightly seedy man recently become athletic. The body language of his lower regions is saying that he is equally receptive to anal or genital sexual exploration.

Lying Man is looking neither at himself nor, one would guess, at a prospective partner. In fact, it is likely that he is

looking at nothing at all: his visual concentration almost seems to be focused inwardly, on sustaining the directness of his body's message. His mouth is slightly agape, signaling expectancy; his brow is tensed upwardly, making him look ready for business. Through *Lying Man*, Henninger has placed a detail of a promiscuous gay mating process literally under the viewer's nose. The sculpture's shiny, almost-caressable satin flesh, slightly uneven contours, and overt stitching somewhat defuse the uncomfortable confrontation and deftly avoid the pitfall of condescension towards its subject.

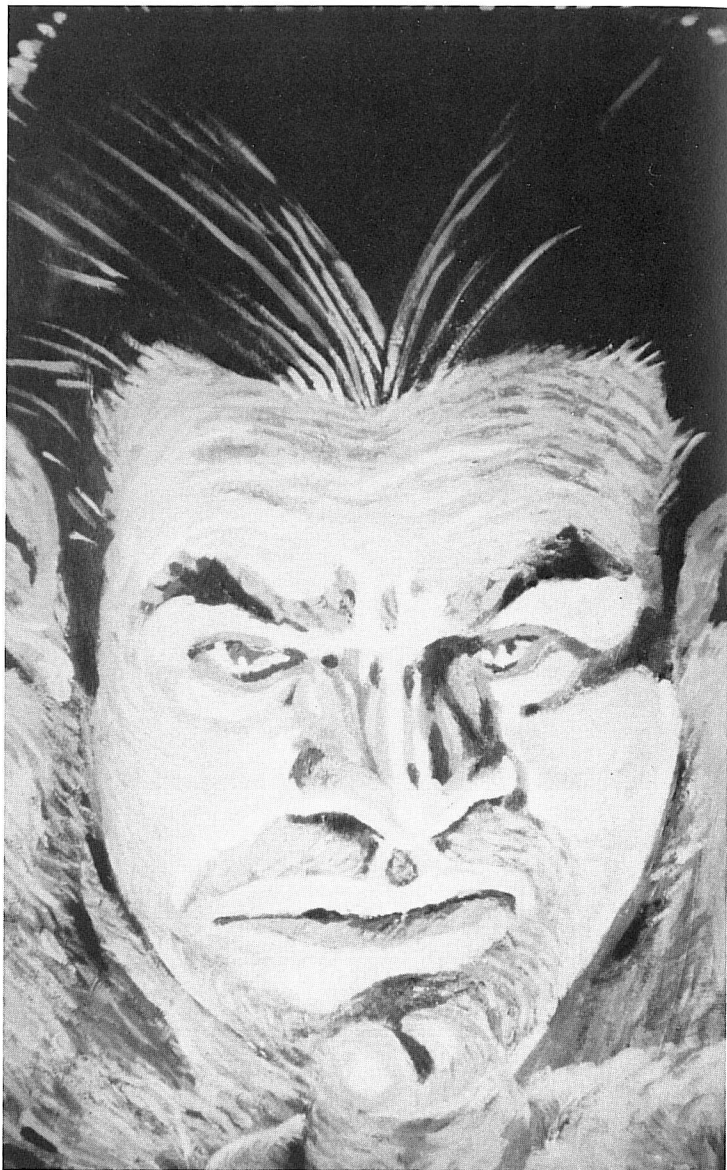
Ross Paxton began to make paintings and drawings in the late 1950's. Working in advertising as a commercial artist, he prefers to make paintings when he finds the time. Much of Paxton's source material is clipped from sports illustrations, news photos, or anywhere that an archetypally male presence is celebrated but diffused at the same time. As a result, the paintings eroticize that which is not intended to be erotic. When the "physique look" was at its first stage of popularity in gay idealizations circa 1960, Paxton's figures were sprightly, curvaceous, a bit coy. During the 1960's this changed to a rough masculine image, sometimes abruptly pornographic, but always with singular figures.

In Paxton's work since 1970, the tendency is to confine the sexual power of the model entirely to the face. In *Convict* (1974), a steel-blue glint permeates the rock-hard countenance of what seems to be a fairly rough character (fig. 23). The eyes are closed nearly to a slit, the lips sealed with either reserve or sullenness. The entire countenance is handled wetly, with tonal contrasts abutting one another in smooth patches. The gray palette Paxton has chosen underscores the underworldliness of the man's character, which is set off in turn by the very narrow white halo that surrounds most of him. There is a forlornness to the manner in which he resists scrutiny: this man is "rough trade," and the painting is a facial microcosm of some of the sordid possibilities in the gay sexual underworld. In such a situation, a face which is powerfully attractive in certain shadows can suddenly become powerfully frightening.



Above
23. ROSS PAXTON. *Convict*, 1973. Acrylic on canvas; 30 × 20".

Right
24. ROSS PAXTON. *Face*, 1978. Acrylic on canvas; 36 × 24".



Face (1978) works with a completely different painting technique and palette to explore a related idiom but extends the notion of a sexual type to a slightly hallucinatory stage (fig. 24). Painted waves of flesh are irrigated with broadly rendered highlights and shadows, and streaks of emotionally tinged red, yellow, and blue. The model is peering downward from an undetermined height, and the intensity of concentration in his face is offset by a troubling lack of detail in the eyes. Hyper-masculinized details are important here, too: the hair has been buffed back with a tonic, and its highlights (also red, yellow, and blue) extend in opposite directions from the center of his forehead. The blank eyes heighten the emotional ambiguities in the rest of the face. In a way they are threatening, particularly beneath the deeply furrowed brow; but they are also mischievous, a bit inviting, as if they might spark the appearance of a grin at any moment.

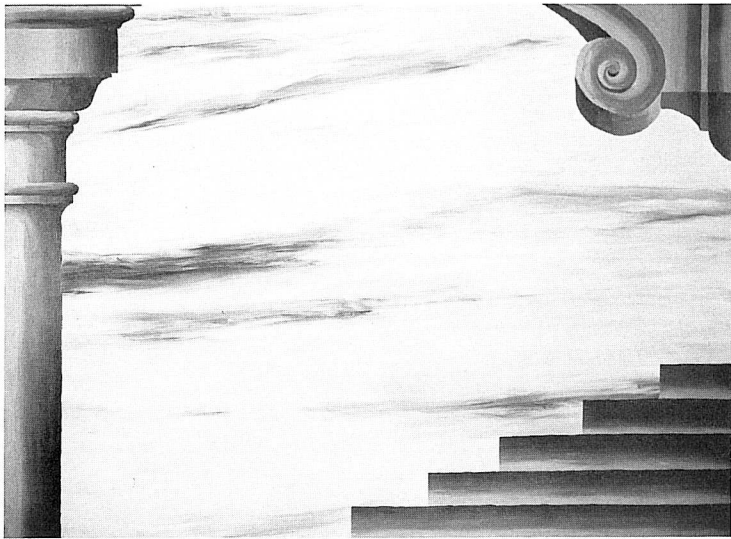
Through his paintings of male faces and forms, Paxton has found an equivalent in portraiture for soft-core pornographic sensation. His choice and treatment of countenances respond to the prurient voyeurism many of us experience in simply responding emotionally to faces while flipping through an illustrated magazine. With his flexible approach to style within each painting's structure, however, Paxton is capable as well of bringing a geniality to the work that remains long after the eroticism has faded.

Jedd Garett's first paintings of 1979 were perhaps only tremulous indications of his inherent skills, but his sensibility seemed complete. Here was what seemed to be a mannerist Jon Borofsky: attenuated figures with wildly disproportionate bodies striking cartoony poses on classical pedestals (sometimes vice versa), some set into truncated or pockmarked stage-like grottoes. Garett's paintings appeared calculated to offend: they had everything "good" art was supposed to have long ago discarded, and were lacking in most of what recent art had carefully fostered. The most winning feature of the early paintings may have been their color; the most overt indication that an intelligent, if insouciant, sensibility was present: borrowing from late psychedelia, Garett mixed lavenders, limes, cranberries, and citron yellows in a gritty melange that showboated the pyrotechnics of garishness.

With the 1981 Whitney "Biennial" it was evident that Jedd Garett had become a consummate picture-maker. His careful attention to modulations of tone somehow increased his figures' anonymity. What had previously appeared to be cynicism was resurrected as a kind of imagistic giddiness; the bravura handling of the paintstrokes, which had seemed more



25. JEDD GARETT. *Breathing Water*, 1982. Acrylic on canvas, 73 × 57 × 3". Collection Elaine and Werner Dannheiser, New York.



26. JEDD GARET. *Arcadia*, 1981. Acrylic on canvas; 70 × 95". Collection Prudential Life Insurance of America.

than a little coy in 1979, showed a self-assurance and skill well on its way to virtuosity.

In an interview in 1981, Gareth spoke revealingly of his influences: "Instead of specific artists, movements are more important to me. I think abstractly about rococo or about classicism or about cubism. I don't try to think about a specific painting. When I think about art I blur the whole thing into a kind of general image."¹⁰ This statement signals an idea central to Gareth, namely that style itself is a specific thing, above and beyond being the result of several individual artists' simultaneous and overlapping struggles with similar and different traditions. This is a point of stylistic departure whose self-confident luxuriation might infuriate those who look to paintings for evidence of hard-won individualism, but it is precisely Gareth's self-depersonalization that gives the paintings their own life.

The neoclassical spell that informs much of Gareth's imagery is really a modal operation; it unmask the hedonistic im-

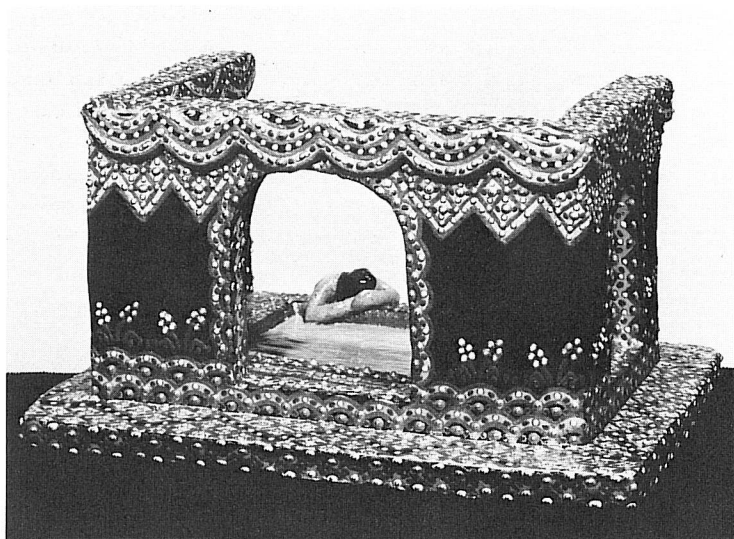
pulses that lay behind the stern porticos and mathematical facades of classical Greece. Jarring diagonals in most of his landscapes set off a chunk of sky in theatrical settings of sunrise or sunset (fig. 25). *Arcadia* (1981) utilizes a classical column, moulded cornice, and a broad flight of stone steps to enclose a choppy, light-blue sky filled with streaks of ultramarine and orange (fig. 26). Here the absence of men stimulates a de Chirico-esque loneliness which always seems to prevail where there is a picturesque equilibrium to enjoy but no one to do the enjoying. *Formal Garden* (also 1981) depicts a swaying row of dark cypresses in contrast to a foreshortened balustrade that slants upward and off due to the tilt of the picture. The resultant vertigo works in poetic tandem with an un-illuminating sky that is almost all cumulus white.

Despite the breadth of his allusions, Gareth has succeeded in creating works of wonder that have virtually no content. This perplexity has much to do with the current values ascribed to paraphrasable subject matter—i.e., that which can be as easily expressed in a language other than a visual one. Jedd Gareth's paintings are, at their best, ineffably beautiful. But they are always something rarer: sensibility in an undiluted state.

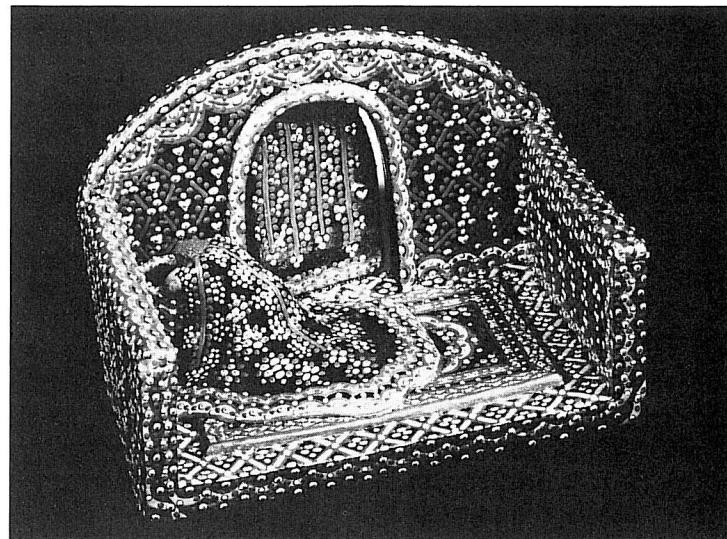
ROMANTIC PROJECTIONS

Nancy Fried and Craig Carver

Nancy Fried's art places a very high premium on a sense of place. The figures within her tableaux undergo a complete involvement with their location, giving the viewer the feeling that these women are part of an architecture which exists only as a projection of their inner state of being. Fried's initial involvement with sculpture occurred within the milieu of The Woman's Building in Los Angeles in the early 1970's, and the emotional directness in her first works—executed with a storybook simplicity from bread dough and water-based paints—started many women with their folksy interpretation of the coming-out process. This was lesbian content with



27. NANCY FRIED. *The Pool*, 1981. Acrylic and clay; 5 × 6 × 4".
 Courtesy Kathryn Markel Gallery, New York.



28. NANCY FRIED. *My Father's Urn*, 1981. Acrylic and clay.
 5¼ × 3½ × 3½".

overtones of naive bliss but presented in an ingenious medium. The unrisen dough was formed while wet into ropes, flattened planes, and biomorphic shapes out of which she formed compressed domestic tableaux. Women taking a bath together; lying in bed, playing basketball or hugging were the scenes of Fried's miniature settings.

Fried's subject matter and technique changed quickly once her full-time commitment to art was made in the late 1970's. An intricacy of surface adornment reflected the artist's fascination since childhood with Persian miniatures, and the painting of the sculptural forms began to take at least as much time as the creation of the forms themselves, although Fried's patterning has a loose and textured quality that does not allow a grid to dominate. Her sculptures developed a languidly kaleidoscopic quality that draws us into their space, utilizing the systems of linear patterning to establish an hypnotic aura.

The growing symbolic importance of architecture in Fried's

work can be traced from *The Pool* (1981), wherein three arched portals frame a tiny porch that holds only a bathing pool and a narrow walkway around it (fig. 27). A solitary figure is partly leaning, partly sprawled on the lower step, arms extended toward the pool in a supplicating gesture. The pool can be seen as the center of a votive shrine and immersion in the waters, a ritual to heal oneself and to reassume the responsibility of one's soul. *The Pool* symbolizes the presence of another by creating a stage where personal agonies can be laid bare and where one finds refuge by self-immersion in a perfect room (fig. 28). *After Making Love*, a 1982 work, dramatizes this process, for the title leads one to assume that the other has left the room for only a moment. The bedspread is carelessly strewn from pillow to floor, and the model, lying in the fetal position, has only half-consciously tried to cover herself with it. The setting here has become heraldic: pattern has opened up to reveal gesture, the source is equal parts mid-Eastern and south of the border, and the stage of the tab-



leau is unprotected, save for an enormous headboard that frames a window opening out onto a tropical sunrise.

Understanding the whole of Fried's work resembles a journey, an odyssey in miniature through the rooms of an endless house. That the house is herself and that she is also the one taking herself on a journey through it indicates the careful progress she has been able to achieve, and the ellipses such a journey can take before reaching home.

Craig Carver's work occupies a middle ground between objective portraiture laced with strong fantasy and an abstract autoeroticism. Carver's paintings and watercolors depict his friend and model, Mike, or himself, and occasionally some



Left
29. CRAIG CARVER. *Flesh*, 1980. Acrylic on canvas; 62 × 59".

Above
30. CRAIG CARVER. *Self-Portrait with a Toe Touch*, 1980. Acrylic on canvas; 72 × 54".

combination thereof, contained within a spatial design that obfuscates the viewer's attempts to read a single- or two-point perspective in the work. To say that it is autoerotic is to refer not to any depiction of sexual activity but to a sublimation of an erotic energy into the model, the brushstrokes, and the patterned compositions. The unusual stylistic development in Carver's painting owes a great deal to his self-imposed isolation from the esthetic mores of New York. In 1980, the artist moved to Detroit, where, away from a notable art scene, he felt better about what was happening in his own work: "No one was looking, so I could paint exactly what I wanted, infusing it with as much 'personal' material as I cared to."¹¹

Flesh (1980) is an almost square depiction of Mike, wearing a bathing suit and seated on a serpentine divan that arcs and spirals around his feet and widens over his head to become an austere backdrop (fig. 29). Mike is leaning forward in a state of self-absorption and appears to be balancing a narrow wand in his left hand, using his right to grip a tapered, unusually colored branch. The figure is underplayed against an exotically patterned olive, blue, and red wall hanging, banded strips of blue and white cloth cascading from an undefined area near top center, and a light-green blanket or rug lying on the floor in the center.

Abrupt changes in perspective, sometimes two or three in a single composition, begin in *Salamander Canyon*, an unusually erotic 1980 painting that contrasts a southwestern vista with a middle ground that mixes boulders and fauna segments with luminous cross-strips of aquas, mustard yellows, pale pinks, navy blue, and red. The foreground recedes into a harsh, primary-colored runway on which a dark-skinned young man appears to be outmatched in a contest

with a "salamander-demon" three times his size. The demon's body bears a close resemblance to a phallus, his double backside deposited on testicle-like haunches as he turns his corona/head back onto the young man. The latter has been thrown over on his back with his legs in the air; this midair pose emphasizes his costume, a red bikini brief. The mythic qualities in the picture seem to refer to a religious, or even superstitious, fear of anal penetration, a fear which depicts the outsized monster's head as the unstoppable agent of rape.

Chromatic experimentation is the landmark of Carver's work of 1981–82. The fragmented areas of *Salamander Canyon* give way to a ribbony, elusive surface, a constant and ambiguous reference to space ravelling or unravelling itself. *Self-Portrait with a Toe-Touch* (1982) masks part of the artist's countenance behind jagged, free-floating paint segments of earth tones and a large, blue abstract form resembling a pickax (fig. 30). The fluctuating background plays against some of these jagged areas, on three of which are painted schematized images of a model touching his toes from three different points of view. Carver's unique ability to juxtapose a frankly erotic subject with almost dreamy interludes of color abstraction, pattern, and landscape have been slowly and painstakingly honed into a painterly esthetic.

10. Philip Smith, "Jedd Garet and the Atomic Age," *Arts Magazine*, June 1981, p. 160.

11. Statement by the artist, "Portfolio," *The Advocate*, May 1982, p. 27.

THE HOMOSEXUAL WORLD

P A R T T H R E E

NATURE SUBLIMATED

Jody Pinto and Fran Winant

Jody Pinto's work makes the most of a bewildering set of traditions which coalesce through an alchemical simultaneity that charges the human spirit as it marries the human body to the planet from which it was formed. Pinto's range of visual acronyms refer to key areas of the body to signal a mingling of inner and outer: lips, hair, the second and third joints of a finger, blood. Anatomical entropy rather than decapitation or mutilation seems to be the point in these severances: body parts have been flung from the body or grown clonelike from single cells which fall into the immeasurable fertility of fresh topsoil, moss, riverbeds, or ponds. Pinto focuses on the archetypal graft, the transplantation of a tiny part onto a vast entity, where all major arteries are magically in place. The work's premise—that nature can be supplemented through the literal laying on of body parts—is wonderfully dreamlike. In showing the human being in collaboration with nature, Pinto reverses one natural order completely: the chain of culpability in the world. We will be immortal, her work implies, but the proliferation of our fragments will render us as spirits of ourselves in the world, human beings who *inhabit* nature: "I am twelve feet into the earth and I can't tell where the hot, sweet, damp smell is coming from."¹²

Pinto deemphasizes art objects entirely, preferring to con-

front nature within a work-performance. Her earliest free-standing installation sculptures, the *Five Black Ovals* and *Bleedpockets*, occurred when the *Ovals*—a group of ten, twenty-foot-long, stretcher-like supports holding five, personified ovals constructed from black resin-coated paper—were destroyed by a storm at Artpark in 1975. The piece was resurrected as twelve pairs of poles holding groups of sewn, bleached canvas formed into pocket shapes that were tied to the poles after they are sealed shut. The pockets were filled with red earth and hay, which produced a coloration effect resembling bleeding whenever it rained. The similarities are obvious here between the water of the earth and the water content of the female body, the cycle of rains and the cycle of menstruation. The inanimate structures, through exposure to the elements, have become womanly totems: ceremonialized art which does not lionize the human before nature but absorbs nature through itself.

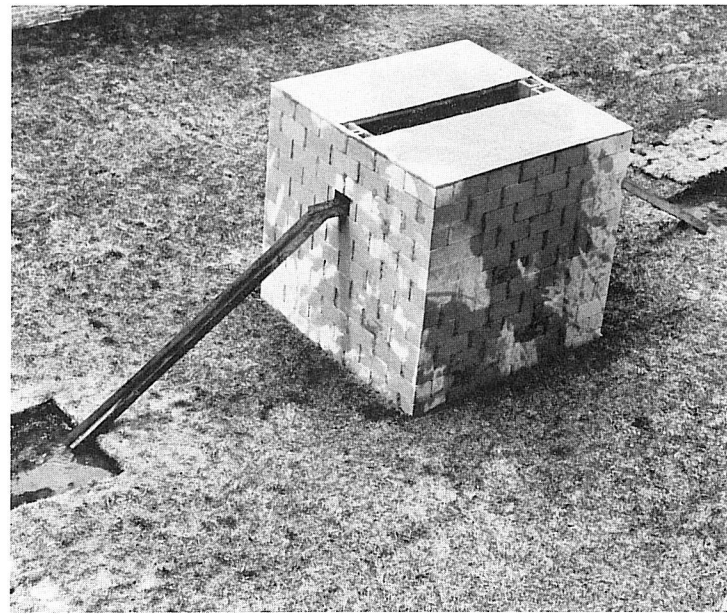
Pinto's digging pieces, which she began in earnest the next year, start off with a compulsive excavation/entombment process. In *Triple Well Enclosure*, executed at a Philadelphia landfill, this process culminates with a ritualized performance: a human bundle is carried off a sled, down a ladder, and left in a wooden box at the bottom of a pit. Pinto makes optimal use of the myth of eternal return, but under artistic circumstances where the balance of power is shifted and the human being has everything to lose (fig. 31). A story from her childhood dramatizes the inescapability of the natural clock:



31. JODY PINTO. *Henry and a Sea of Red Tongues*, 1981. Watercolor, gouache, graphite, and crayon; 60 × 72". Courtesy Hal Bromm Gallery, New York.

One summer when I was little I 'made out' with a friend of mine in the sand dunes. I didn't care for him that much but I did it anyway. Later that day... a couple of us go into the water... the first time it bumps into me, it feels like a soft strong nudge against my leg... I try not to see it... the second time I see it... it is white and floats right in front of me... I hear a whistle and look up to see policemen and people coming towards me... they are waving me out of the water... I look back into the ocean and see that it has only part of an arm and missing its legs from the knees down and without a head... the police get everyone off the beach... no one wants to touch it... I kept thinking that while I was rolling around in the sand, 'making out'... a limbless body had been slowly floating towards a date with me...¹³

In this scenario, there is no victim and no crime: only the mutated exchange between woman and nature, the burden of



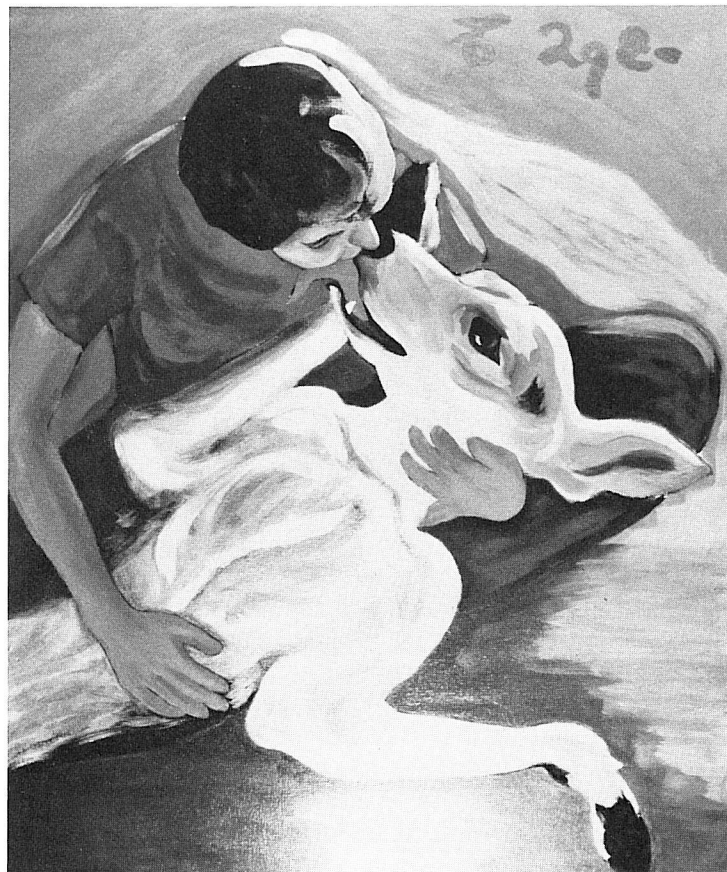
32. JODY PINTO. *Heart Chamber for H.C.*, 1978. Outdoor site work at The School of The Art Institute of Chicago. Cement, wood, metal, and pigment; 28 × 8 × 8'.

the human form, the inescapable encounter, and a lot of guilt.

Pinto's *Heart Chamber for H.C.* (1978) remains one of the most thoroughly engrossing of her works outdoors (fig. 32). In it, the image of transfusion becomes a secret defiance of gravity. A cinder-block chamber eight-feet square is built with two window openings on either side to which narrow ramps are attached. Each ramp descends deeply into a rectangular, black pool filled with water. A wide opening on top of the chamber allows rain to pass through; as it does so, it soaks a bundle of red pigment in a center gutter, which in turn extends out of the window opening and down the ramps. The illusion, in process, is transfixing: it is as if the beating of the illusory heart in the chamber is pulling water up into itself from one side, and sending it down as blood into the other, dyeing the water (and the grass around it) crimson.



33. FRAN WINANT. *Cindy*, 1976. Oil on canvas; 31 × 20".



34. FRAN WINANT. *The Kiss*, 1981. Acrylic on canvas; 56 × 46".

Fran Winant literally entered adulthood with the advent of the gay movement. She has been a part of the gay and lesbian community since the time of the first Christopher Street Liberation Day Parade in 1970. Having published three volumes of her own openly lesbian poetry since that time, Winant has had an anomalous career. Her poetry is well-known to lesbians on a national level, although that isn't a position that brings fame or money. She has never sold her more representational paintings, nor has she exhibited outside of a lesbian context. What sets Winant apart from many of her contem-

poraries is her completely refreshing solutions to some of the artistic problems of our time. Fran Winant has a complex secret language kept exclusively for writing and painting in which she may compose whatever she pleases without fear of being read and (mis)understood. Calligraphically resembling cuneiform, the alphabet in her language has a one-to-one correspondence to our alphabet, so that the layout of letters in her paintings appear somewhat decipherable. But because you cannot read it, the symbolic content is preserved.

Fran Winant also owns a beautiful blond-and-black dog, part-shepherd and possibly part-greyhound, whose name is Cindy and who appears, at eleven years, to be ageless (fig. 33). Winant credits Cindy with giving her the inspiration to paint representationally for the first time, and almost all of these works concern either the two of them together or Cindy by herself. In paintings from five years ago, Winant would work her language like a thread throughout the painting's surface. The effect was a cryptic mating of two quite different technical vocabularies. In point of fact, Winant creates her paintings entirely from their symbolic emotional content. In a painting like *The Kiss* (1981), Cindy is an animal goddess lying prone on her back, completely defenseless (fig. 34). She appears part dog, goat, and fish on top with her delicate ribcage tapering to an attenuated belly and waist. As goddess, Cindy is aware of her vulnerability, and more than happy to extend her elongated pink tongue (with a discernible smile on her snout) to Fran's face, which is dwarfed by her own. Winant's poem which coincides with this picture reads as follows:

I cross the species barrier
to give you a kiss.
Friends warn that
you are full of germs.
I reply that you have
a special dispensation
from the Universe:
your mouth is
a source of purity.¹⁴

The Kiss is remarkable because it links the properties of calligraphy with an often cited but nonetheless pertinent trait

particular to lesbians: their closeness to animals. Within the realm of lesbian cultural history, animals take a special place. Rosa Bonheur's long-overlooked paintings generally treated animals as folk gods, and Romaine Brooks's portraits of women as often as not featured either real or idealized animal counterparts. The black retriever whose head rests on Gertrude Stein's lap in Picasso's 1906 portrait is probably the most famous example of the animal's symbolic importance in this context. Fran Winant's accomplishment in her portrayal of Cindy adds a significant new chapter to this history, for she has combined the roles of familiar pet and goddess-lover into a single incarnation, and fused all of them with a magical inscription for which she alone has the key.

THE WORLD TRANSFORMED

Arch Connelly, Carla Tardi, and Gilbert & George

Arch Connelly's cosmic obsession is with the cosmetic ensemble, filling up the void with exaggerated festoons whose lack of substance makes them almost choking in their overripe coyness. Although this excessiveness is double-edged from its inception, it serves as an homage to that bourgeois taste which would barely recognize itself lampooned in Connelly's work. In the last couple of years, Arch Connelly has created lamps, tables, mirrors, wall brackets, sconces, and even paintings, the kind of paintings one might expect from a kitsch, black-velvet artist whose sense of self-restraint had snapped.

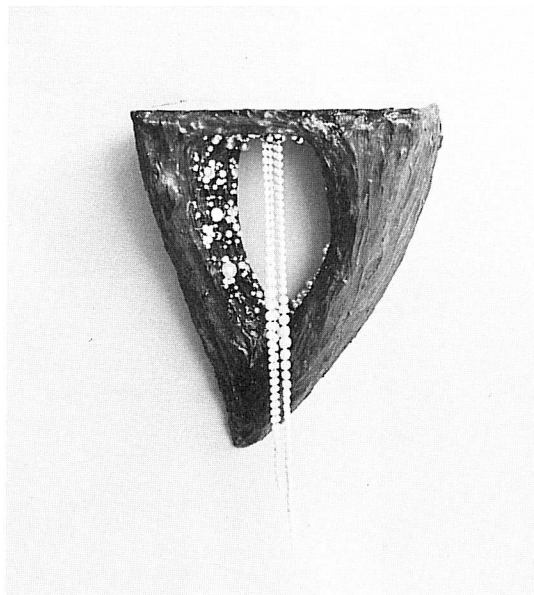
As a child, Connelly drew mostly birds. Zion, Illinois offered mostly introspective activity for him until the explosion of youth culture swept him up during his high-school years, from which point rock-n-roll and fashion predominated as interests. By the time of graduation from the University of Illinois, Carbondale, he had so immersed himself in self-styled campdom that for his final critique in ceramics he staged a performance in which he threw a pot while wearing a wedding dress. A move to San Francisco shortly after graduation

Left

35. ARCH CONNELLY.
Pearl Bracket / Fountain, 1982.
Paste jewels and laminate on
papier maché, 17 × 13 × 9".
Courtesy Fun Gallery, New York.

Right

36. ARCH CONNELLY. *Lens*,
1982. Acrylic and paste jewels on
canvas. Diameter: 52". Courtesy
Fun Gallery, New York



quicken his lifestyle to embrace West Coast gay culture during the “flower power” era. His first one-man show in San Francisco in 1977 consisted entirely of leopard-spotted fabric paintings. By the time he moved to New York the following year, Connelly had decided that his lifestyle dominated his esthetics as completely as artistic ideas had before. His first forays into aquarium furniture and gravel, toys, metallic surfaces, and a dayglo plastic palette seemed at first to be a daring refutation of the populist ideals of pattern and decorative art, accomplished by way of saccharine overkill.

Connelly now only occasionally uses found materials beyond the complex “coating” procedure in his work, forming most of it by hand out of plaster or similarly based hardening coagulant. His wall brackets extend from the surface of the wall, a combination postminimal sculpture/driftwood knick-knack shelf (fig. 35). The biomorphic curvature around a hollow or corelike center enforces an updated crafty look. Connelly’s “revitalization” process involves either coating the outer shell with a crusty shield of paste jewels or painting it entirely in gloss black with a jeweled grip, and perhaps ad-

ding a puzzling quadruple strand of pearls dangling from the base. The final transformation into an object requires the tapering off of a shelf to the wall and the implementation of a rectangle of marbled formica. The psychological milieu that these pieces belong to closely combines the tawdry with the extravagant, giving equal glamour to each.

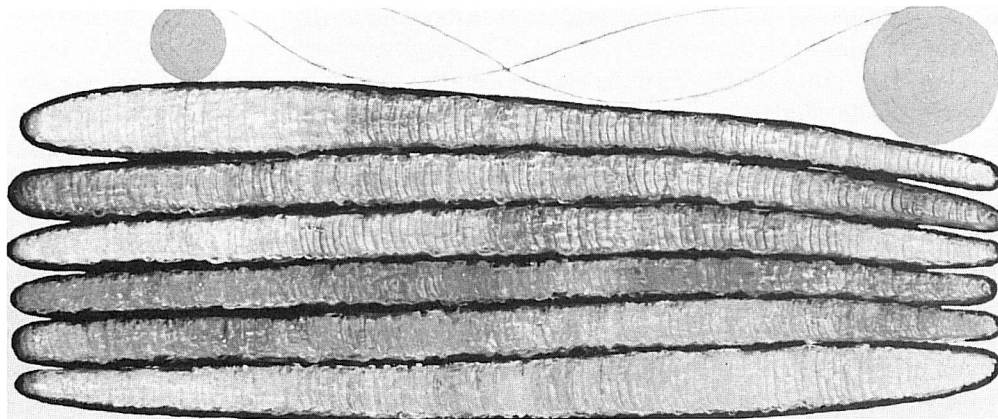
In *Lens* (1982), a forty-inch-diameter tondo utilizes a ground of equal parts paste jewels and acrylic (fig. 36). The painted area is unnaturally organic, suggesting a gnarled, old tree whose branches have become fingers, vines, or quasi-mystical evocations of energy. His color choices seem an equal mix of black with almost any other green, orange, blue, or yellow that makes itself available. The pseudo-tortured handling complements the apparently spontaneous admixture of pigment onto the painting’s surface. The cancerous jewels combine here to create the “atmosphere” of the painting, the supernaturally charged spaces between the tendril-like extensions of the tree. By courting the vaguely demonic connotations of the circular nightscape, Connelly has found an equilibrated match for his sickly sweetness of false jewels.

Left

37. CARLA TARDI. *Connection*,
1981. Oil on wood; 12 × 29".

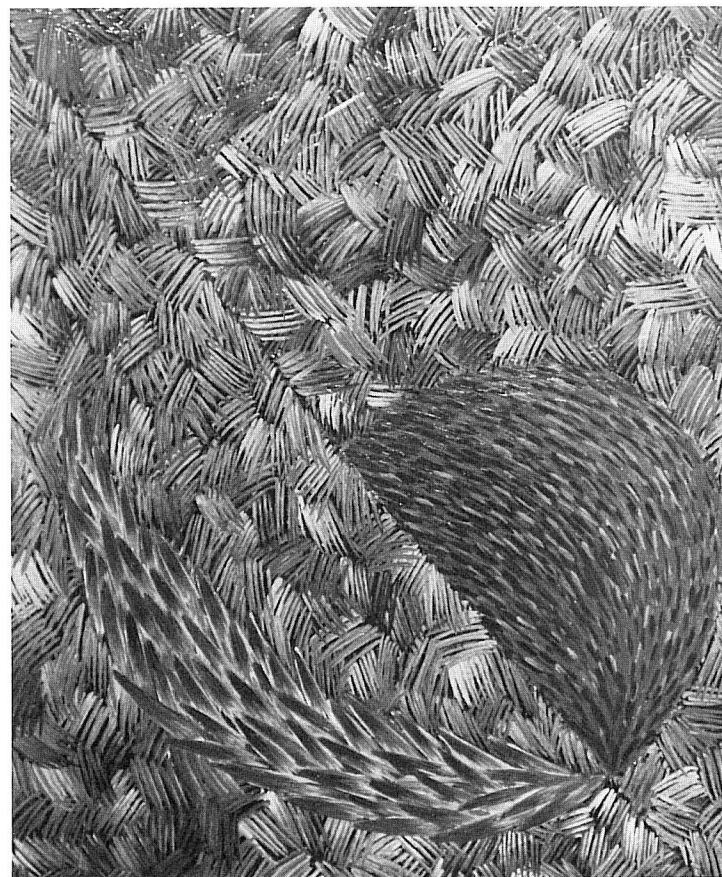
Below

38. CARLA TARDI. *Winter
Feeling*, 1981–82.
Oil on wood; 23½ × 19".



Within a decade's span, Carla Tardi's work has passed through three identifiable styles, each more physically engaging than the last, and each asserting greater unpredictability. Tardi has slowly developed an imagery that emulates the direction and movement, but metamorphosizes the tactility and form, of nature herself. In 1979, Tardi abandoned the unstretched and unprimed surfaces of her earlier work and began to paint on a completely resistant material: sized wood. The silhouettes that populate most of her late 1970's work give way to a shape that is continually folding back on itself, absorbing other shapes, multiplying.

One of the first works created within the still-new confines of her rediscovered technique is *Connection* (1981; fig. 38). The simplicity of shape and organization in this work and the painstakingly developed impasto seem unimpeded by the vibrancy of surface detail. In the painting, a horizontal of nearly 1:3 proportions, six long, grey loaf shapes lay balanced on one another. Two red pinwheel shapes on opposite ends, the righthand pinwheel larger, seem to roll off the loaves, the larger having already reached the edge of the painting. The concentric arrangement of the incised lines and the crisp, slightly ragged edges of the circles contrast prosaically with the thick, black outlines of the lower shapes. The two circles are joined by two gracefully arcing lines, strands almost, billowing into a bottom-heavy infinity shape which is cropped on the top end by the picture's edge. These lines symbolize the

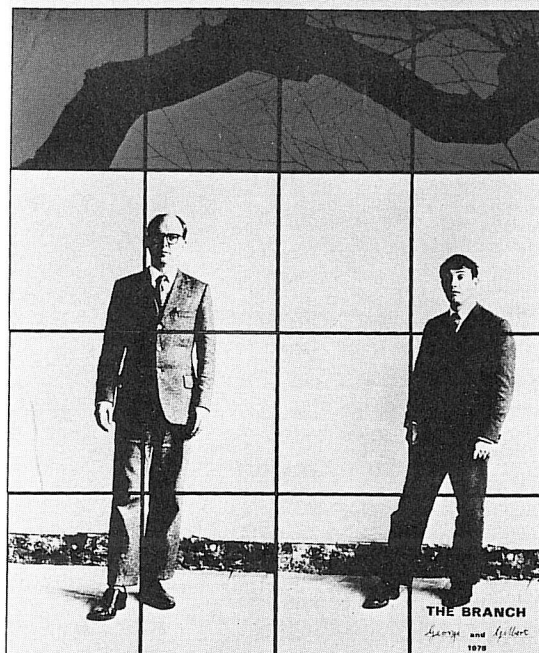
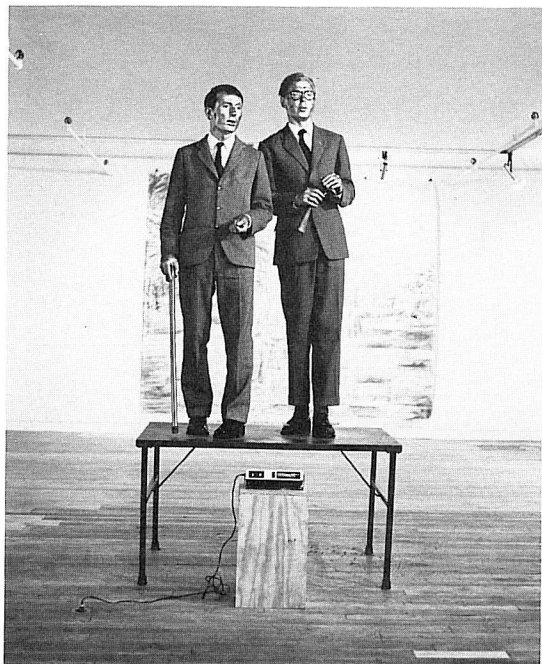


state of containment indicated by natural metaphors in Tardi's more recent paintings.

In *Winter Feeling* (1982), Tardi has actualized the modeling character of the single stroke and used it with feather-brush precision to build up an unusually static composition of suggestive brilliance: an elongated, kernel shape which could be a grain of wheat touches stem with the narrower point of another botanical form, resembling the cross section of a walnut laid on end (fig. 39). The violet palette of the grain and the chocolate brown of the nut shape push forward compositionally against a cross hatched ground of variegated light-to-medium grays. The peculiar inward bend of the two plants toward one another is foreshortened by the pine-needle soft-

ness of the gray. The symbolic bonding of the two dissimilar forms finds a focal point in the stem-tips of each, joined at the point where each would have been attached to a larger, similar organism.

Almost in the tradition of Albert Pinkham Ryder, Carla Tardi has produced a metaphorical representation of nature that remains beguilingly simple and wonderfully distinct in each work. The burrowing sensation behind the painted visage moves inward—toward a felt shape which the artist carves her way towards—as the strokes simultaneously pile up, and the act of painting becomes a rite of passage in which the depth struck and surface regained are the same experience.



Left
39. GILBERT & GEORGE. *The Singing Sculpture*. Performance with tape recorder at Sonnabend Gallery, New York, 1971.

Right
40. GILBERT & GEORGE. *The Branch*, 1978. Photosculpture; 92½ × 78¾". Private collection.

Gilbert & George's teamwork stems from the venerable English music-hall duos, pairs of gentlemen who pace themselves with complete ease and decorum through separate and mutual displays of anecdotes, limericks, songs, and softshoe dancing. Gilbert & George make drawings and photography, books, installation works, films, and collages (they even made paintings at one time); but they have shunned the sensual aspect of these media. By reveling in the contradictions of the English class-based society, their subject matter has become the precise gap between art and life. Often that gap equates art with privilege and life with mundaneness, which Gilbert & George spoofed by claiming that if life consisted of a walk in the park, art could be a souvenir of that walk. *The Meal*, a 1969 banquet executed with David Hockney, was carried out with precision and finesse, complete with butler and menu supervisor; the notes to this piece do, however, stress only that "an audience viewed the sculpture," not that anybody ate anybody.¹⁵

Underneath the Arches (1969) is Gilbert & George's apotheosis. The pair imposed themselves on a collective art consciousness by posing first with faces covered in multicolored bronze powder, then in gold, and eventually in red (fig. 40). They assumed a program's worth of incidental poses and gestures as part of the accompanying patter to their anthem:

Every night you'll find us tired out and worn
 Waiting till the daylight comes creeping, heralding the dawn
 Sleeping when it's raining and working when it's fine
 Trains travelling by above
 Pavement is our pillar no matter where we stay
 Underneath the arches we dream our dreams away.¹⁶

This piece existed in numerous forms: like their coat-of-arms insignia, complementary signatures, and the legend, "The Sculptors," the joke became richer each time it was played out, particularly since Gilbert & George have never created a traditional work of sculpture in their careers.

The theme in Gilbert & George's early 1970's work is the pseudo-confrontation between art and nature, primarily through long walks in the woods, which in turn prompted

giganticized photographs and room-sized drawings as documentation. The style of these works is vaguely sentimental, with strong Sunday-painter overtones, but their scale and obsessiveness depict Gilbert & George as apocryphal witnesses to the world. They are sitting, leaning, looking, occasionally pointing, but there seems to be no focus to their concentration. In their late 1972 studies of compulsive drinking, one senses that Gilbert & George are drawing a very thin, if intricately designed, veil over the troubles of the world. The adroitness of their own evocations of despair stands in sharp contrast to contemporary "relevant" art which looks clumsily insincere by comparison. Gilbert & George create a double existence which sternly avoids direct confrontation with the seediness of life, yet they are constantly mindful of that which they are pretending to ignore.

Gilbert & George's work since the mid-1970's has consisted of white, black, red, and yellow hand-tinted, giant photographs. The subject matter ranges from the cryptic togetherness of *Red Morning* (1977) or *The Branch* (1978; fig. 41) to a 1977 obscenity series and a group of 1979 works "documenting" the 1979 riots in England. Generally titled with a generic label painted in the lower right corner above the dotted-line signatures (as has been their custom since 1974), these works adhere to poetic imagery for the purpose of trying to descry its romantic content. This contextual game culminates, finally, with the realization that the sculptors are trying to make a stodgy world, if not safe or comfortable, at least a bit more artistic by their having passed through it.

12. Jody Pinto, *Excavations and Constructions: Notes for the Body/Land* (Philadelphia: Marian Locks Gallery, 1977), p. 10.

13. *Ibid.*, p. 6.

14. Fran Winant, *The Kiss* (unpublished poem, 1981).

15. *Gilbert & George/1968 to 1980* (Eindhoven: Stedelijk Van Abbemuseum, 1980), p. 54.

16. *Ibid.*, p. 45.

SCRAPBOOK

The “Extended Sensibilities” scrapbook has been an ongoing experiment with each artist in the exhibition. Asked to produce an image which is important from both a personal and artistic point of view, most artists discovered and submitted visual stimuli that thwarts pigeon-holing their work as a manifestation of their private lives, and yet celebrates the notion of gayness as an aura that can be passed from artist to artwork, or from the artist to the world.

1. JODY PINTO

Toes and base of the torch of the Statue of Liberty before assemblage at Bedloe's Island, 1885. Photographer unknown.

2. JANET COOLING

Postcard of Cabanel's *The Birth of Venus*.

3. LILI LAKICH

Marquee dragon from Mann's Chinese Theatre, Hollywood.

4. BETSY DAMON

Lithographed folk-story illustration by anonymous nineteenth-century Chinese artist.

5. CHARLEY BROWN

Bi in Blackglama Ad, 1977. Program for 1968 performance with Bi and J. Jordan in San Francisco. Photo: Steve Hathaway.

6. HARMONY HAMMOND

Harmony Hammond and Alesia Kunz practicing. Photo: Ellen Jaffe.

7. ARCH CONNELLY

Tearsheet from January 1966 issue of *Harpers Bazaar*. Model: Marisa Berenson; hair: Mr. Kenneth; ornaments: Atelier Nina; photo: Melvin Sokolsky.

8. JERRY JANOSCO

Army recruiting ad, c. 1980.

9. JEDD GARET

Roses and Clouds, c. 1937, by Paul Outerbridge.

10. LES PETITES BONBONS

Insignia for Guatemalan Liberation Party, 1982 (submitted by J. Dreva).

11. CARLA TARDI

My Hand Holding Seaweed, 1979, Long Island, New York.

12. LEE GORDON

Boris Karloff as Frankenstein, mid 1930's.

13. FRAN WINANT

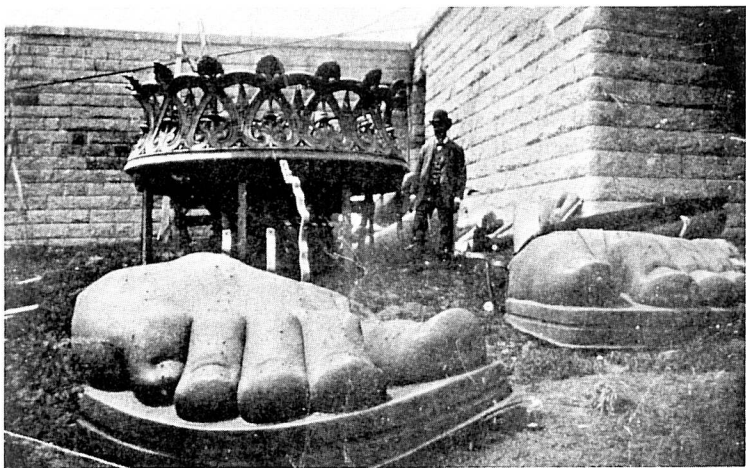
Calamity Jane, 1895; photograph by H.R. Locke. Reproduced from the collections of the Library of Congress.

14. JOHN HENNINGER

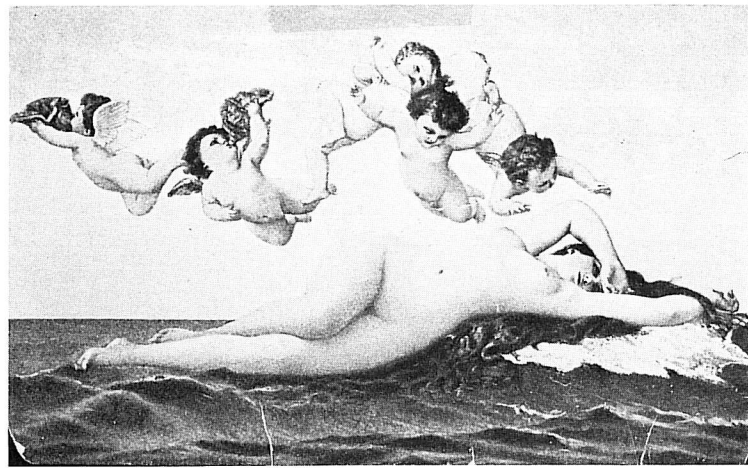
Queen Marie of Romania, c. 1905. Photograph by Edit. C. Sfetea, Bucharest.

15. NANCY FRIED

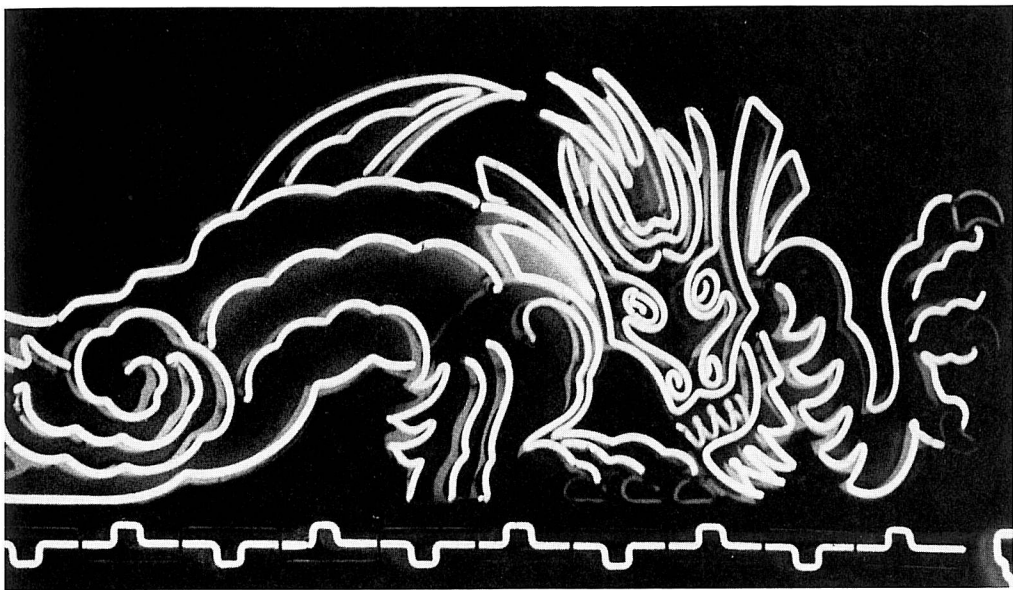
1940's valentine with doilies.



1



2



3



4

What becomes a Legend most?



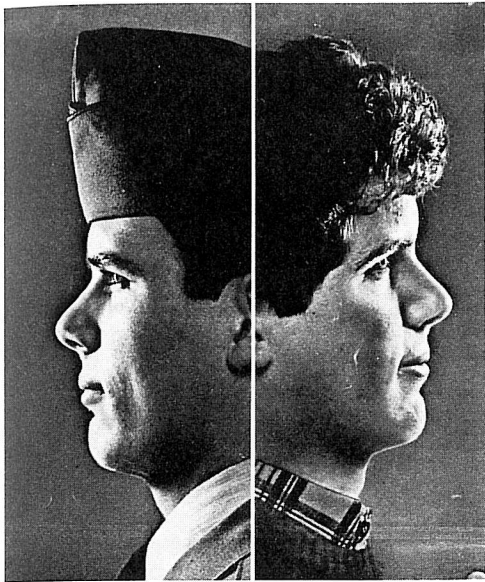
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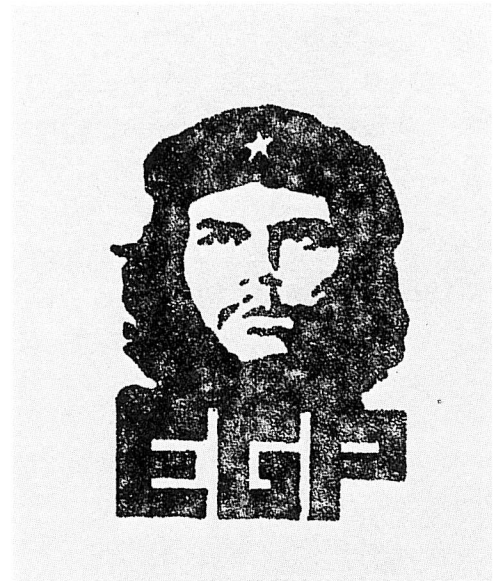
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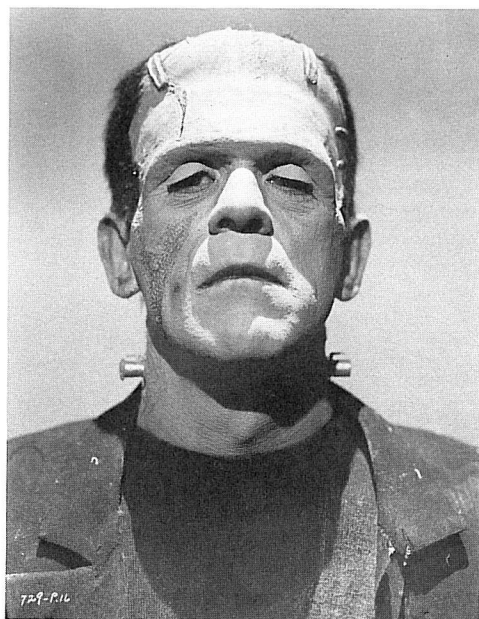
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11



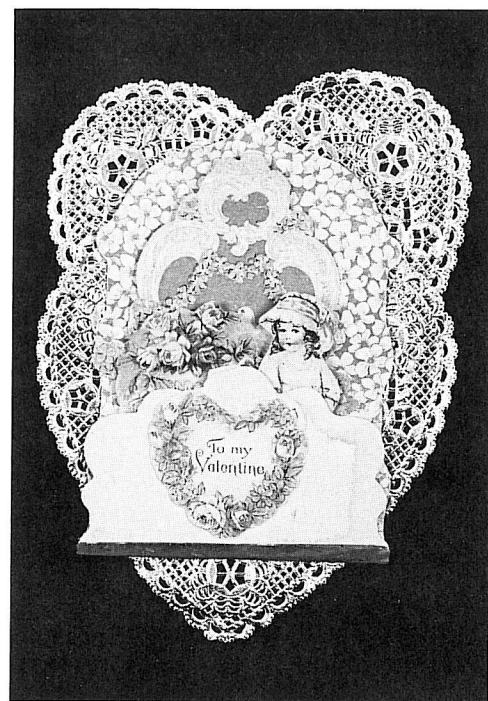
12



13



14



15

WORKS IN THE EXHIBITION

Unless otherwise noted, all works are on loan by the artist; dimensions are stated in inches, and height precedes width precedes depth.

CHARLEY BROWN

Bi Felt Like Screaming, 1979. Acrylic, pins, and felt on cardboard; 38½ × 56¾".

Bi Untitled, 1980. Acrylic and toothpicks on cardboard; 45 × 36".

SCOTT BURTON

Individual Behavior Tableaux (Parts 1 and 3), 1980. Color videotape; 12 min. Lent by the artist, courtesy the University Art Museum, University of California, Berkeley.

CRAIG CARVER

Flesh, 1980. Acrylic on canvas, 62 × 59".

Bottom Boy, 1981. Watercolor on rice paper; 23 × 19".

Necks, 1981. Watercolor on paper; 30 × 22".

Salamander Canyon, 1981. Acrylic on canvas; 52 × 36".

ARCH CONNELLY

Lens, 1982. Acrylic and paste jewels on canvas; diameter: 52". Courtesy Fun Gallery, New York.

Pearl Bracket/Marble Mirror I, 1982. Paste jewels and laminate on papier maché; 17 × 13 × 9". Courtesy Fun Gallery, New York.

Pearl Bracket/Fountain, 1982. Paste jewels and laminate on papier maché; 17 × 13 × 9". Courtesy Fun Gallery, New York.

JANET COOLING

Morgana, 1982. Acrylic on foamcore board; 59 × 42". Courtesy Roger Litz Gallery, New York, and Nancy Lurie Gallery, Chicago.

Web of Perception, 1982. Acrylic on gator board; 46 × 46". Courtesy Roger Litz Gallery, New York, and Nancy Lurie Gallery, Chicago.

BETSY DAMON

Bronze Stones, 1982. Pastel and oil pastel on paper; 22 × 30". Collection Rita Nelson, New York.

Firebird, 1982. Pastel and oil pastel on paper; 9 × 14".

Fireboy, 1982. Pastel and oil pastel on paper; 22 × 30".

Firegirl, 1982. Pastel and oil pastel on paper; 9 × 14".

NANCY FRIED

If You Go Away, 1979. Dough and acrylic; 6½ × 6½". Courtesy Kathryn Markel Gallery, New York.

The Pool, 1981. Clay and acrylic; 5 × 6 × 4". Courtesy Kathryn Markel Gallery, New York.

After Making Love, 1982. Clay and acrylic; 7 × 8 × 8". Courtesy Kathryn Markel Gallery, New York.

JEDD GARET

Breathing Water, 1982. Acrylic on canvas, 73 × 57 × 3". Collection Elaine and Werner Dannheiser, New York.

GILBERT & GEORGE

Four Feelings, 1980. Photosculpture; 92½ × 78¾". Private Collection.

LEE GORDON

Self-Portrait in Skeleton Mask and Bra, 1981.
Oil on canvas, 36 × 26".

Self-Portrait in Slip, 1981. Oil on canvas; 36 × 26".

Self-Portrait in Werewolf Mask, 1981. Oil on canvas;
36 × 26".

HARMONY HAMMOND

Grasping Affection, 1981–82. Cloth, wood, foam rubber,
gesso, latex rubber, rhoplex, and acrylic; 42 × 72 × 30".
Courtesy Lerner Heller Gallery, New York.

JOHN HENNINGER

Lying Man, 1978–82. Stuffed satin, animal organs, and
chipboard; 40 × 61 × 76".

JERRY JANOSCO

Innocence, 1981. Ceramic; 42½ × 7½ × 9½".
Private collection.

Narcissus, 1981–82. Ceramic; 20 × 14 × 14".

Sex Pistols, 1982. Ceramic; 36 × 22 × 22".

LILI LAKICH

The Deerhunter, 1981. Neon and acrylic on masonite;
60 × 40".

LES PETITES BONBONS

Bonbon Currency, 1973. Photocollage on offset;
5½ × 12¼".

Dayglo Cockprint, 1973. Tempera and stickers on
cardboard; 7 × 11".

Name the Group Contest, 1973. Tearsheet and letter;
5¾ × 10¾", 11 × 8½".

Postal Series: Hubert Humphrey, 1973. Photostat;
11 × 8½".

Postal Series: Watergate, 1973. Two photostats;
11 × 8½" each. Collection Art-Rite Archives, New York.

Marching Bands, 1974. Tearsheet from souvenir pro-
gram, photocopy of newspaper clipping with rubber
stamp and magic marker; 11 × 8½", 8½ × 14".
Collection Art-Rite Archives, New York.

Egozine (Volume 1, Number 1), 1975. Magazine; 92 pp.,
11 × 8½".

Sincerely in Christ, 1975. Photocopy with felt-tip
marker; 11 × 8½".

Captain America, c. 1975. Comic book with rhine-
stones; 12 × 9". Collection Jay Gorney, New York.

Scott Johnson Fan Club, 1976–77. Photocopy with rub-
ber stamp and felt-tip marker; letter with snapshot;
11 × 8½" each.

Egozine (Volume 2, Number 2), 1977. Magazine;
60 pp., 11 × 8½".

James C. Duncan Memorial Society, 1977. Color offset
with play money; 11 × 8½". Courtesy *Egozine*,
Los Angeles.

ROSS PAXTON

Convict, 1973. Acrylic on canvas; 30 × 20".

Face, 1978. Acrylic on canvas; 36 × 24".

JODY PINTO

Untitled, 1982. Mixed media on paper; 40 × 90".
Courtesy Hal Bromm Gallery, New York.

CARLA TARDI

Animal, 1981. Oil on wood; 10 × 24".

Spring Again, 1981–82. Oil on wood; 28½ × 24".

Winter Feeling, 1981–82. Oil on wood; 23½ × 19".

Blizzard in Foley Square, 1982. Oil on canvas; 28 × 22".

FRAN WINANT

Cindy, 1976. Oil on canvas; 31 × 20".

The Kiss, 1981. Acrylic on canvas; 56 × 46".

ARTISTS' STATEMENTS AND BIOGRAPHIES

Researched by Thom Middlebrook
with Joanna Dawe

CHARLEY BROWN

Attended Humboldt State University, Arcata, California (B.A. 1970; M.A. 1971). Lives in San Francisco.

SELECTED SOLO EXHIBITIONS

1969 Mezzanine Gallery, Humboldt State University, Arcata, Calif. (*also 1970*)

1970 University Gallery, University of Nevada, Reno

1971 Penryn Gallery, Seattle (*also 1972, 75, 76, 79, 80, 81*)

Reese Bullen Gallery, Humboldt State University, Arcata

Zoomfauk Gallery, San Francisco

1972 Monterey Peninsula Museum, Monterey

1973 Charles Feingarten Galleries, Los Angeles (*also 1974, 77*)

Galerie Schreiner, Basel

1974 Coral Casino Club, Santa Barbara

1975 Gallery Royale, Vancouver, Canada

1976 William Sparrow Gallery, Santa Barbara

1978 Gryphon Gallery, Denver

1979 Brustlin Workshop, San Francisco

1981 Dan Turk Gallery, Laguna Beach

SCOTT BURTON

Born Greensboro, Alabama, 1939. Attended Columbia University, New York (B.A. 1962) and New York University, New York (M.A. 1963). Lives in New York City.

SELECTED SOLO EXHIBITIONS AND PERFORMANCES

1971 Finch College, New York (perf.)

1972 *Group Behavior Tableaux*, Whitney Museum of American Art, New York (perf.)

1975 Artists Space, New York

Idea Warehouse, Institute for Art and Urban Resources, New York (perf.)

1976 *Pair Behavior Tableaux*, Solomon R. Guggenheim Museum, New York (perf.; brochure text by Linda Shearer)

1977 Droll/Kolbert Gallery, New York

1978 Iolas Jackson Gallery, New York

1979 Protetch-McIntosh Gallery, Washington, D.C.

1980 *Individual Behavior Tableaux*, University Art Museum, University of California, Berkeley (perf.; brochure text by Michael Auping)

Daniel Weinberg Gallery, San Francisco

1981 Dag Hammarskjöld Plaza Sculpture Garden, New York

Max Protetch Gallery, New York

SELECTED GROUP EXHIBITIONS AND
PERFORMANCES

- 1970 *Two Evenings*, University of Iowa Museum of Art, Iowa City (included perf.)
Four Theater Pieces, Wadsworth Atheneum, Hartford (perf.)
- 1973 *Festival of Contemporary Arts*, Allen Memorial Art Museum, Oberlin, Ohio (brochure text by Athena T. Spear)
- 1974 *Persona*, Artists Space, New York
- 1975 *1975 Biennial Exhibition: Contemporary American Art*, Whitney Museum of American Art, New York (cat.)
- 1976 *New York - Downtown Manhattan: SoHo*, Akademie der Künste, West Berlin (cat. text by Werner Duttmann and Lucy R. Lippard; traveled)
Rooms P.S. 1, Institute for Art and Urban Resources at P.S. 1, New York (cat. text by Alanna Heiss)
- 1977 *Documenta 6*, Kassel, W. Germany (perf.; cat.)
Improbable Furniture, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (cat. essay by Suzanne Delehanty and Robert Pincus-Witten; traveled)
Patterning and Decoration, Museum of the American Foundation for the Arts, Miami (cat. essay by Amy Goldin)
A View of a Decade, Museum of Contemporary Art, Chicago (cat. essays by Martin Friedman, Peter Gay, and Robert Pincus-Witten)
- 1978 *Young American Artists: 1978 Exxon National Exhibition*, Solomon R. Guggenheim Museum, New York (cat. essay and interviews by Linda Shearer)
- 1979 *Image and Object in Contemporary Sculpture*, Detroit Institute of Arts (cat. essay by Jay Belloli; traveled)
Sixth Anniversary, Artists Space, New York (organized in conjunction with exhibition at Neuberger Museum)
Ten Artists / Artists Space, Neuberger Museum, State University of New York, College at Purchase (cat. essays by Helene Winer and Irving Sandler)
- 1980 *Further Furniture*, Marian Goodman Gallery, New York (brochure text by Nicolas Calas)
- 1981 *Body Language: Figurative Aspects in Recent Art*, Hayden Gallery, Massachusetts Institute of Technology, Cambridge (cat. essay by Roberta Smith)
Developments in Recent Sculpture, Whitney Museum of American Art, New York (cat. essay by Richard Marshall)
1981 Biennial Exhibition, Whitney Museum of American Art, New York (cat.)
Tableaux, Wave Hill, Bronx, New York (cat. essay by Kim Levin)
Usable Art, Art Gallery, Myers Fine Arts Building, State University of New York, College at Plattsburgh (cat. essay by John Perreault)
- 1982 *Documenta 7*, Kassel, W. Germany
Echoes of De Stijl, Walker Art Center, Minneapolis (cat.)
20 American Artists: Sculpture 1982, San Francisco Museum of Modern Art (cat. essay by George Neubert)

SELECTED ARTICLES AND REVIEWS

- Auping, Michael. "Scott Burton: Individual Behavior Tableaux," *Images and Issues*, vol. 1, Summer 1980, pp. 46-47.
- Battcock, Gregory. "Three Artists—Three New Ideas," *New York Arts Journal*, no. 10, 1978, p. 31.
- de Ak, Edit and Robinson, Walter. "An Article on Scott Burton in the Form of a Resumé," *Art-Rite*, no. 8, Winter 1975, pp. 8-10.
- de Celle, Edward and Thompson, Mark. "A Performance Artist in Profile," *The Advocate*, January 22, 1981, pp. T7-11.
- Foote, Nandy (ed.). "Situation Esthetics," *Artforum*, vol. 18, January 1980, pp. 22-23.
- Goldin, Amy. "The New Whitney Biennial: Pattern Emerging?" *Art in America*, vol. 63, May/June 1975, pp. 72-73.
- Howell, John. "Acting/Non-Acting: Interview with Scott Burton," *Performance Art Magazine*, no. 2, 1978, pp. 7-10.
- McDonald, Robert. "The Utility of Beauty," *Artweek*, February 23, 1980, p. 16.

I am wearing: Black sort of opera pumps/loafers with fake moccasin type stitching around them and big tassels on the front. In them my feet are encased in old red rayon sox with six white and four black stripes running up and down. My pants are black linen, sort of faded because I love washers, no pleats and side slit pockets. A madras belt, naturally. (Shorts, Jockey) My shirt is a tuxedo one and has lots of puckery ruffles on it, there is black piping on every fourth ruffle and it has buttons as opposed to studs. A madras bowtie at the neck, to match my madras jacket, which has mostly purple and green in the fabric. It has one button and a black grosgrain shawl collar. My hair would best be described as a blond crew cut.

Arch Connelly

- Perreault, John. "A Dance of Silent Victims," *Village Voice*, April 27, 1972, p. 32.
- . "False Objects: Duplicates, Replicas and Types," *Artforum*, vol. 14, February 1978, pp. 24-27.
- Pincus-Witten, Robert. "Scott Burton: Conceptual Performance as Sculpture," *Arts Magazine*, vol. 51, September 1976, pp. 112-17.
- . "Camp Meeting: The Furniture Pieces of Scott Burton," *Arts Magazine*, vol. 53, September 1978, pp. 103-05.
- Princenthal, Nancy. "Mental Furniture at Max Protetch Gallery: Scott Burton," *Express*, Summer 1981, p. 19.
- Ratcliff, Carter. "New York Letter," *Art International*, vol. 22, January 1978, pp. 86-87.
- . "Reviews," *Artforum*, vol. 14, March 1976, pp. 60-61.
- Romine, John. "Scott Burton: Interview," *Upstart* [Columbia and Barnard Colleges, New York], vol. 5, May 1981, pp. 6-9.
- Schjeldahl, Peter. "Scott Burton Chairs the Discussion," *Village Voice*, June 1, 1982, p. 86.
- Smith, Roberta. "Scott Burton: Designs on Minimalism," *Art in America*, vol. 66 (November/December 1978), pp. 138-40.
- Stearns, Robert. "Scott Burton Goes to Services," *Dialogue* [Akron], Fall 1981, p. 18.

By the Artist

- "Furniture Journal: Rietveld," *Art in America*, vol. 68, November 1980, pp. 102-8.
- "Make a Political Statement," *Art-Rite*, no. 6, Summer 1974, p. 24.

CRAIG CARVER

Born in Sioux Falls, South Dakota, 1954. Attended Whitney Museum Independent Study Program, New York (1977) and Minneapolis College of Art and Design (B.F.A 1979). Lives in Detroit.

SELECTED SOLO EXHIBITIONS

- 1974 Coyote Center Art Gallery, Vermillion, S.D.
- 1976 Gallery Three, Minneapolis College of Art and Design (*also 1978*)

1977 College Art Gallery, Augustana College, Sioux Falls, S.D. (*also 1978*)

SELECTED GROUP EXHIBITIONS

- 1973 *South Dakota Biennial Exhibition*, Memorial Arts Center, Brookings
- Young Dakota Artists*, University Art Gallery, University of North Dakota, Grand Forks
- 1975 *Landscapes 74-75*, Civic Fine Arts Center, Sioux Falls
- Two Young Artists*, Sioux City Art Center, Iowa
- 1976 *Local Printmakers*, University Gallery, Metropolitan Community College, Minneapolis
- Metamorphose*, Minnesota Museum of Art, St. Paul
- 1979 Peter M. David Gallery, Minneapolis (*also 1980*)
- E.M. Vanderlipp Exhibition*, Minneapolis Art Institute
- Senior Show*, Minneapolis College of Art and Design
- 1981 *C.A.G.E. Group Invitational*, C.A.G.E. [Cincinnati Artists Group Effort] Gallery, Cincinnati

ARCH CONNELLY

Born in Chicago, 1950. Attended Southern Illinois University, Carbondale (B.A. 1972). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1980 Artists Space, New York
- 1981 Fun Gallery, New York

SELECTED GROUP EXHIBITIONS

- 1981 *The Broken Surface*, Tibor de Nagy Gallery, New York
- Lighting*, P.S. 1, New York
- New Wave/New York*, Institute for Art and Urban Resources at P.S. 1, New York
- New Work*, Max Hutchinson Gallery, New York
- 1982 Barbara Toll Fine Arts, New York

Woman is watching you, the destructive side of her will push upward through empty cities, and destroy all that exists of the modern world. She will laugh. What is hideous will seem beautiful, walls will crack, buildings will burn, emotions will untwist, cities will be leveled, cracks in the earth will appear, life as we know it will transform.

A sorceress is a woman who speaks. Painters are possessed of knowledge. I withdraw into my lair to work. I have the power to do battle without killing. I know what is needful, what it is to need. I paint to answer the needs. I am driven to paint for the sole purpose of attaining power. To paint is to force the fates. Painting is a fierce act.

Janet Cooling

Dreams and everyday activities are the sources of my work.

A Dream: Summer 1981

I was in my studio putting work away after a show. I was discouraged, feeling like I had not done much work and that the exhibition had been pointless. An elderly man, academic and charming, came to the studio to buy a drawing that he had seen. We started searching for the piece by going slowly through the work. To my surprise I discovered that I had done an

SELECTED BIBLIOGRAPHY

- Ashbery, John. "New York Reviews," *New York Magazine*, October 6, 1980, p. 63.
Cohn, Michael. "Arch Connelly," *Arts Magazine*, June 1982, p. 15.
Flood, Richard, "Reviews: New York; Lighting P.S. 1," *Artforum*, vol. 19, May 1981, p. 69.

JANET COOLING

Born in Chester, Pennsylvania, 1951. Attended Pratt Institute, Brooklyn, New York (B.F.A. 1973) and The School of The Art Institute of Chicago (M.F.A. 1975). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1976 Canis Gallery, The Woman's Building, Los Angeles
1979 Nancy Lurie Gallery, Chicago (*also 1980*)
1982 Roger Litz Gallery, New York

SELECTED GROUP EXHIBITIONS

- 1978 *Chicago Self Portraits*, Nancy Lurie Gallery, Chicago
Illinois Artists '78: An Invitational Drawing Exhibit, Illinois State University, Normal
1980 *Chicago Art Perspective*, Navy Pier, Chicago
Interiors, Barbara Gladstone Gallery, New York
Touch Me, N.A.M.E. Gallery, Chicago
1981 *Our Town, Part II*, Nancy Lurie Gallery, Chicago
Young Americans, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio (cat. essay by Joanna Frueh et. al.)
Young Chicago Artists in San Francisco, Quay Gallery, San Francisco

SELECTED BIBLIOGRAPHY

- Frueh, Joanna. "Crucibles of Beauty: Occult Symbolism and 7 Chicago Women," *New Art Examiner*, November 1980.
———. "The Personal Imperative: Post Imagist Art in Chicago," *New Art Examiner*, October 7, 1978, pp. 4-5.

- Haydon, Harold. "In Their Own Image," *Chicago Sun Times*, April 9, 1978, p. 8.
Krainak, Paul. "Review," *New Art Examiner*, May 1979, no. 6, p. 13.
Meyer, Ruth K. "Young Americans: Wish Fulfillment," *Dialogue* [Akron], May/June 1981, pp. 6-9.
Rickey, Carrie. "Midwest Art, A Special Report," *Art in America*, vol. 67, July/August 1979, pp. 47-56.
Schulze, Franz. "How to Get From Gutsy to Great," *Art News*, April 1981.

BETSY DAMON

Born in New York City, 1940. Attended Skidmore College, Saratoga Springs, N.Y. (B.A. 1963) and Columbia University, New York (M.F.A. 1966). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1975 14 Sculptors Gallery, New York (*also 1977*)
1976 College of St. Catherine, St. Paul (cat.)

SELECTED GROUP EXHIBITIONS

- 1972 Andrew Dickson White Art Museum, Ithaca
Women's Inter Art Center, New York
1973 Ithaca House Gallery, Ithaca
Johnson Museum, Cornell University, Ithaca
The Many Faces of Women, Everson Museum of Art, Syracuse
Women Choose Women, Cultural Center, New York
1975 *Paper Work*, Printers Gallery, Ithaca
Performance Conference, The Woman's Building, Los Angeles
1977 Galleria del Cavallino, Venice, Italy
W.A.R.M. Gallery, Minneapolis
Whitney Counterweight, James Yu Gallery, New York
1978 112 Greene Street Workshop, New York
1979 *Both Sides Now*, Artemisia Gallery, Chicago (perf.)
1980 *Private Worlds*, 626 Broadway, New York

enormous amount of work and that I was excited by it. I saw image after image of birds and fireboys. The next day I began to draw.

An activity: Stones

Compulsively I pick up stones, sit on them, and walk towards them. An Irish myth states that stones hold the water in the earth to keep the earth from flooding. Another myth says that stones are the seeds of the earth. Outside I leave stones on paper, and the rain, grass, and stones shape the paper while I draw around and under the stones. Remaining on the paper is the imprint.

Betsy Damon

My work defines my emotional, physical, and spiritual environment—it is my visual journal.

Reminiscent of religious imagery, I juxtapose intense emotional content, often painful, with an exquisite, opulent environment.

I've always loved Fabergé, Persian miniatures, and religious icons because of the love, the care, and the intensity that goes into them, even though the objects are so small. I want to convey that sense of drama, power, and passionate attention to detail in my work.

Nancy Fried

SELECTED PERFORMANCES

In addition to the galleries and alternative spaces listed below, the artist frequently performed the following works at student centers at colleges and in public on the streets.

7,000 Year Old Woman

1977 Cayman Gallery, New York

1979 de Appel, Amsterdam

The Blind Beggar Woman

1979 Artemisia Gallery, Chicago; 80 Langton Street, San Francisco

1980 Franklin Furnace, New York; Glyptotek Museum, Denmark

What Do You Think About Knives

1980 A.I.R. Gallery, New York; The Woman's Building, Los Angeles

1981 Dupont Circle, Washington, D.C. (sponsored by Washington Project for the Arts and Washington Women's Art Center)

Meditation on Knives

1981 Johnson Museum, Cornell University, Ithaca; Williams College, Williamstown; San Francisco Art Institute

Bring a Stone

1982 Franklin Furnace, New York; Williams College, Williamstown

SELECTED ARTICLES AND REVIEWS

Betz, Margaret. "New York Reviews," *Art News*, vol. 76, May 1977, pp. 132-33.

Lacy, Suzanne, "The Battle of New Orleans," *High Performance*, vol. 3, Summer 1980, pp. 2-9.

Larson, Kay. "Lesbian Art: The Colonized Self," *Village Voice*, March 8, 1977, p. 86.

Lippard, Lucy. "The Pains and Pleasure of Rebirth: Women's Body Art," *Art in America*, vol. 64, May/June 1976, pp. 73-81.

Litten, Laura. "Both Sides Now," *New Art Examiner*, vol. 6, April 1979, pp. 13-14.

Perreault, John. "Is There a Gay Culture?" *Soho News*, June 25, 1980, p. 20.

Tufts, Eleanor. "First International Festival for Women in the Arts," *Arts Magazine*, vol. 55, October 1980, pp. 136-38.

Wise, Julia Henshaw. "Women's Caucus Center Stage at College Art," *New Art Examiner*, vol. 6, March 1979, p. 1.

NANCY FRIED

Born in Philadelphia, 1945. Attended University of Pennsylvania, Philadelphia (B.A. 1969) and Feminist Studio Workshop, Los Angeles (1976-78). Lives in New York City.

SELECTED SOLO EXHIBITIONS

1976 The Woman's Building, Los Angeles (*also 1977, 78*)

1978 Women's Center, University of California, Santa Barbara

1980 Artemesia Gallery, Chicago

SELECTED GROUP EXHIBITIONS

1977 *The Grid Show*, The Woman's Building, Los Angeles

Woman's Week, Women's Center, University of Arizona, Phoenix

Women's Art, Nevada State University Art Gallery, Reno

1978 *Erotica*, Collector's Choice Gallery, Laguna Beach

1979 *Domestic Scenes*, Stuart Wilbur Gallery, Chicago

1980 *Great American Lesbian Art Show*, The Woman's Building, Los Angeles (cat. essay by Bia Lowe)

Islamic Allusions, Alternative Museum, New York (cat. essay by April Kingsley)

Sculpture and Form, Beverly Haas Gallery, Philadelphia

Sculpture Show, Jeffrey Fuller Gallery, Philadelphia

1981 *Contemporary Artifacts*, Museum of American Jewish History, Philadelphia

Decorative Sculpture, Sculpture Center, New York

Heresies Benefit Exhibition, Grey Art Gallery, New York University, New York

People 81, Hudson River Museum, Yonkers

Starry Nights, Kathryn Markel Gallery, New York

1982 *California: Art on the Road*, Laguna Beach Museum of Art, Laguna Beach
Contemporary Triptychs, Montgomery Gallery, Pomona College, Pomona, Calif. (cat. essay by David Ruben)
Women's Works on Paper, Library, Sarah Lawrence College, Bronxville, N. Y.

SELECTED ARTICLES AND REVIEWS

Harmony, Hammond. "A Sense of Touch, *Heresies*," vol. 3, no. 4, issue 12 (1981), pp. 43-47.
Menzies, Neal. "Sexual Identity and Anonymity," *Artweek*, May 24, 1980, p. 4.
Morgan, Lael. "Eros is the Name, Erotica is the Game," *Los Angeles Times*, February 24, 1979, arts section, p. 1.
Muchnic, Suzanne. "Exhibition of Lesbian Artwork," *Los Angeles Times*, May 27, 1980, Section 4, p. 1.
Phillips, Deborah C. "Decorative Sculpture," *Art News*, April 1981, pp. 190-191.
Raven, Arlene and Iskin, Ruth. "Through the Peephole: Toward a Lesbian Sensibility in Art," *Chrysalis*, vol. 3, October 1977, pp. 19-31.

JEDD GARET

Born in Los Angeles, California, 1955. Attended Rhode Island School of Design, Providence, and School of Visual Arts, New York. Lives in New York City.

SELECTED SOLO EXHIBITIONS

1979 Robert Miller Gallery, New York
Felicity Samuel Gallery, London
1980 Galerie Bischofberger, Zurich
1981 Larry Gagosian Gallery, Los Angeles
1982 John Berggruen Gallery, San Francisco

SELECTED GROUP EXHIBITIONS

1978 Max Hutchinson Gallery, New York
Robert Miller Gallery, New York (*also 1981*)
1980 *American Figure Painting 1950-1980*, Chrysler Museum, Norfolk

Aperto '80, Venice Biennale, International Pavilion, Venice (cat. essay by Achille B. Oliva and Harold Szeemann)

Wall Reliefs, Whitney Museum of American Art, Downtown Branch, New York

Young Americans, Hans Strelow Gallery, Düsseldorf

1981 *The American Landscape: Recent Developments*, Whitney Museum of American Art, Stamford, Conn. (cat.)

The Anxious Figure, Semaphore Gallery, New York

Figuratively Sculpting, Institute for Art and Urban Resources at P.S. 1, New York

New York/New Wave, Institute for Art and Urban Resources at P.S. 1, New York

1981 Biennial Exhibition of Painting and Sculpture, Whitney Museum of American Art, New York

1982 *Aspects of Post Modernism: Decorative and Narrative Art*, Squibb Art Gallery, Princeton (cat.)

Body Language, Current Issues in Figuration, University Art Gallery, San Diego State University

Contemporary Figuration, University Art Museum, University of California, Santa Barbara (cat. essay by Phyllis Plous and Michael Klein)

Currents, Jacksonville Art Museum (cat.; traveled)

Dynamix, Contemporary Arts Center, Cincinnati (cat. essay by Robert Stearns; traveled)

The Human Figure, Contemporary Arts Center, New Orleans

New Perspectives, Wave Hill, Bronx, New York (cat. essay by Craig Owens)

U.S. Art Today, Nordiska Kompaniet, Stockholm, Sweden (cat.; traveled)

SELECTED ARTICLES AND REVIEWS

Ashbery, John. "Fall Art Previews," *New York Magazine*, September 17, 1979, pp. 46-47.

Baro, Gene. "New York: A Stroll Through the Galleries—The 1981 Whitney Biennial Exhibition," *Art International*, vol. 24, March/April 1981, pp. 62-63.

Bourdon, David. "The New Expressionists: Battling The Masters," *Geo*, August 1982, pp. 38-41.

C.H. "Aus Den Galerien: Strelow, Düsseldorf," *Handelsblatt* [Düsseldorf], no. 10, January 15, 1980, p. 16.

Frank, Peter. "To be young, gifted and avant garde: IV," *Village Voice*, July 31, 1979.

Friedman, Jon. "Reviews," *Arts Magazine*, November 1979, p. 18.

Henry, Gerrit. "New York Reviews," *Art News*, vol. 80, September 1981, p. 236.

Hughes, Robert. "Quirks, Clamors and Variety," *Time*, March 2, 1981, pp. 84-87.

Hunter, Sam. "Post-Modernist Painting," *Portfolio*, January/February 1982, pp. 46-53.

Larson, Kay. "Imperialism with a Grain of Salt," *Village Voice*, September 17, 1979, p. 79.

Morgan, Stuart. "The Weather in the Streets, Plinth's Charming," *Artscribe*, no. 20, November 1979, pp. 43-44.

Plagens, Peter. "The Academy of the Bad," *Art in America*, November 1981, pp. 11-17.

Rickey, Carrie. "Figuratively Speaking," *Art and Auction*, June 1982, pp. 36-40.

Schjeldahl, Peter. "Situations," *Village Voice*, June 22, 1982, p. 105.

Siegel, Jeanne. "The New Reliefs," *Arts Magazine*, April 1982, pp. 140-44.

Smith, Philip. "Jedd Garet and the Atomic Age," *Arts Magazine*, June 1981, pp. 158-60.

Smith, Roberta. "Biennial Blues," *Art in America*, April 1981, pp. 92-101.

Tucker, Marcia. "An Iconography of Recent Figurative Painting: Sex, Death, Violence and the Apocalypse," *Artforum*, Summer 1982, pp. 70-75.

Weisberg, Ruth. "Synthesizing Figurative References," *Artweek*, January 30, 1982, p. 1.

GILBERT & GEORGE

GILBERT

Born in Dolomites, Italy, 1943. Attended Walkenstein School of Art, Hallein School of Art, and Munich Academy of Art.

GEORGE

Born in Devon, England, 1942. Attended Dartington Hall College of Art and Oxford School of Art.

Gilbert and George met and studied at St. Martin's School of Art, London, 1967. The artists live in London.

SELECTED SOLO EXHIBITIONS

- 1968 Frank's Sandwich Bar, London (*also 1969*)
Robert Fraser Gallery, London (*also 1969*)
St. Martin's School of Art, London
- 1970 Art & Project Gallery, Amsterdam (*also 1971, 74, 77, 80*)
Konrad Fischer Gallery, Düsseldorf (*also 1972, 74, 77, 80*)
Folker Skulima Gallery, Berlin
Heiner Friedrich Gallery, Cologne
Nigel Greenwood Gallery, London (*also 1971, 72, 73, 74*)
Francoise Lambert Gallery, Milan
- 1971 Kunstverein, Düsseldorf
Sperone Gallery, Turin (*also 1973*)
Sonnabend Gallery, New York (*also 1973, 76, 78, 80*)
Whitechapel Art Gallery, London (traveled)
- 1972 Anthony D'Offay, London (*also 1980*)
Gerry Shum Video Gallery, Düsseldorf
Sperone, Roma (*also 1974*)
- 1973 National Gallery of New South Wales, Sydney (traveled)
Sonnabend Gallery, Paris
- 1974 Art & Project/MTL Gallery, Antwerp
- 1975 Art Agency, Tokyo (*also 1978*)
- 1976 Robert Self, London and Newcastle
- 1977 Sperone/Fischer, Basel
- 1978 Dartington Hall Gallery, Dartington Hall
- 1980 Karen & Jean Bernier Gallery, Athens
- 1980- Stedelijk Van Abbemuseum, Eindhoven
- 1981 (cat. essay by Carter Ratcliff; traveled)
- From 1969 to 1977, the artists presented "living sculptures" at many colleges, galleries, and museums, as well as in conjunction with several of the exhibitions of works listed here.

SELECTED GROUP EXHIBITIONS

- 1969 *Konzeption-Conception*, Städtisches Museum, Leverkusen

- 1970 *conceptual art/larte povera/land art*, Galleria Civica d'arte Moderna, Turin (cat. essay by Germano Celant)
Information, Museum of Modern Art, New York (cat. essay by Kynaston McShine)
Plans and Projects, Kunsthalle, Bern
- 1971 *The British Avant-Garde*, Cultural Center, New York
Prospect 71 Projection, Kunsthalle, Düsseldorf
Situation/Concept, Innsbruck
- 1972 *Concept Kunst*, Kunstmuseum, Basel (cat. essay by Konrad Fischer and Klaus Honef)
Documenta 5, Kassel, W. Germany (cat.)
The New Art, Hayward Gallery, London (cat.)
- 1973 *Art as Photography*, Kunstverein, Hannover
Contemporanea, Villa Borghese, Rome (cat. essay by Achille Bonito Oliva)
From Henry Moore to Gilbert & George, Palais des Beaux Arts, Brussels
- 1974 *Kunst Bleibt Kunst*, Kunsthalle, Cologne
Medium Photography, Kunstverein, Hamburg (traveled)
Work Works, Mt. San Antonio College, Walnut, Calif.
- 1976 *The Artist and the Photograph*, Israel Museum, Jerusalem
- 1977- *Europe in the Seventies*, The Art Institute of Chicago (cat.; traveled)
- 1978 *Made by Sculptors*, Stedelijk Museum, Amsterdam
38th Biennale, Giardini, Venice (cat.)
- 1979 *Un Certain Art Anglais*, A.R.C./Musée d'art Moderne de la ville de Paris
Wahrnehmungen, Aufzeichnungen, Mitteilungen, Museum Haus Lange, Krefeld
- 1979- *Gerry Schum*, Stedelijk Museum, Amsterdam
- 1980 *Kunst na '68*, Museum voor Hedendaagse Kunst, Ghent

SELECTED ARTICLES AND REVIEWS

- Baudson, Michael. "Gilbert & George," *Clés pour les Arts*, no. 36, October 1973, p. 13.

- Celant, Germano. "Gilbert & George," *Domus*, no. 508, March 1972, pp. 50-53.
- Davis, Douglas. "Living statues," *Newsweek*, December 3, 1973.
- Elk, Ger van. "We would honestly like to say how happy we are to be Sculptors," *Museumjournal* [Amsterdam], no. 5, October 1969, pp. 248-49.
- Fuchs, R.H. "Gilbert & George. Darks Shadow - 1976," *Art Monthly*, no. 6, April 1977, p. 21.
- Garrel, Betty van. "Kunst als een vorm van leven," *Haagse Post*, November 10, pp. 88-91.
- . "Laat ons hopen dat kunst waar is," *Hollands Diep*, vol. 3, March 1977, pp. 46-47.
- Lorber, Richard. "Gilbert & George," *Artforum*, vol. 16, May 1978, p. 51.
- Lucie-Smith, Edward. "Ever so nice," *Art & Artists*, vol. 11, March 1977, pp. 27-29.
- Morris, Lynda. "Gilbert and George," *Studio International*, vol. 188, July/August 1974, pp. 49-50.
- Ratcliff, Carter. "The Art and Artlessness of Gilbert & George," *Arts Magazine*, vol. 50, January 1976, pp. 54-57.
- . "Down and Out with Gilbert & George," *Art in America*, vol. 66, May/June 1978, pp. 92-93.
- Reise, Barbara. "Presenting Gilbert & George," *Art News*, vol. 70, November 1971, pp. 62-65.
- Trini, Tomaso. "Gilbert & George, The Human Sculptors," *Data*, vol. 4, Summer 1974, pp. 20-27.

LEE GORDON

Born in Brooklyn, New York, 1957. Attended University of Massachusetts, Amherst (B.F.A. 1978) and Rutgers University, New Brunswick, N.J. (M.F.A. 1980). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1982 Walters Art Gallery, Douglass College, Rutgers University, New Brunswick, N.J.

SELECTED GROUP EXHIBITIONS

- 1978 *Suicide Pact*, Student Union Gallery, University of Massachusetts, Amherst
- 1979 *Boy/Girl*, Thornes Art Gallery, Northampton, Mass.

My art, like the art of many women, has been profoundly affected by the Women's Movement and lesbian feminism of the last twelve to fourteen years. Some women came out as lesbians during this period, some came out as artists, and some came out as both simultaneously.

The Women's Movement, and lesbian feminism specifically, has contributed the support, history, community, and political analysis necessary to the development of consciousness and content in our art. As this consciousness combined with other interests in our lives, the work has taken many different visual forms—in my case, a primarily abstract art with a felt as well as seen content (female presence).

Harmony Hammond

- 1981 *Located Image*, Inroads Multi-Media Center, New York
Stockton State College, Pomona, N.J.

HARMONY HAMMOND

Born in Chicago, 1944. Attended University of Minnesota, Minneapolis (B.F.A. 1976). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1973 A.I.R. Gallery, New York
1976 LaMagna Gallery, New York
1978 Teaching Gallery, University of New Mexico, Albuquerque
1979 Lerner Heller Gallery, New York (*also 1982*)
Special Projects, Institute for Art and Urban Resources at P.S. 1, New York
1981 *Harmony Hammond: Ten Years 1970–1980*, Glen Hanson Gallery and W.A.R.M. [Women's Art Registry of Minnesota] Gallery, Minneapolis (cat. essay by Lucy R. Lippard)
Women Artist Series, Walters Art Gallery, Douglass College, Rutgers University, New Brunswick, N.J.
Works on Paper, Herter Gallery, University of Massachusetts, Amherst
1982 Real Art Ways, Hartford, Conn.

SELECTED GROUP EXHIBITIONS

- 1965 *Biennial Exhibition*, Minneapolis Institute of Art
1966 *Biennial*, Walker Art Center, Minneapolis (*also 1968*)
1972 *Open A.I.R.*, A.I.R. Gallery, New York
1973 *Soft as Art*, Cultural Center, New York
1974 *A Woman's Group*, Nancy Hoffman Gallery, New York
1975 *Primitive Presences in the 70's*, Vassar College Art Gallery, Poughkeepsie, N.Y. (cat. essay by Pamela Brown)
1976 Monique Knowlton Gallery, New York

- 1977 *Consciousness and Content*, School of the Brooklyn Museum of Fine Art, New York
Touching on Nature, 55 Mercer Street, New York
1978 *A Lesbian Show*, 112 Greene Street Workshop, New York (cat.)
Out of the House, Whitney Museum of American Art, Downtown Branch, New York (brochure essay by the Helena Rubenstein Fellows)
Overview, A.I.R. Gallery, Institute for Art and Urban Resources at P.S. 1 and A.I.R. Gallery, New York
Thick Paint, Renaissance Society, University of Chicago (cat. essay by Carter Ratcliff)
1979- *Feministische kunst International*, Haags
1980 Gemeentemuseum, The Hague, Netherlands (cat. essay by Marlite Halbertsma; traveled)
1980 *Fabric Into Art*, Amelie A. Wallace Gallery, State University of New York, College at Old Westbury (cat. essay by Harriet Senie; traveled)
Great American Lesbian Art Show, The Woman's Building, Los Angeles (cat. essay by Bia Lowe)
Third Wave, Hibbs Gallery, New York
Trends of the 70's, Moravian College, Bethlehem, Penn. (cat. essay by Dr. Charlene Engel)
1981 *The Advocate Show*, Hibbs Gallery, New York (cat. essay by James Saslow)
Decorative Sculpture, Sculpture Center, New York
Great American Fan Show, Lerner Heller Gallery, New York (cat.; traveled)
Home Work, Women's Hall of Fame, Seneca Falls, N.Y. (cat. essay by Harmony Hammond)
1982 *Women Artists: Indiana-New York Connection*, Snite Museum of Art, University of Notre Dame, South Bend, Ind. (cat. essay by April Kingsley)

SELECTED ARTICLES AND REVIEWS

- Campbell, Lawrence. "Reviews & Previews," *Art News*, vol. 72, February 1973, pp. 84-85.
Heartney, Eleanor. "Review," *New Art Examiner*, vol. 8, June 1981, p. 22.
Lubell, Ellen. "Reviews," *Arts Magazine*, vol. 52, October 1977, p. 25.
Monroe, Beverly. "Harmony Hammond: Sculpture as

- Containers For Feelings," *Aura*, vol. 4, May/June 1981, p. 5.
- Nemser, Cindy. "Interview with Members of A.I.R.," *Arts Magazine*, vol. 47, December 1972/January 1973, pp. 58-59.
- Phillips, Deborah C. "Reviews; New York; Decorative Sculpture," *Art News*, April 1981, pp. 190-91.
- Ratcliff, Carter. "As the Paint Thickens," *Artforum*, vol. 14, June 1976, pp. 43-47.
- . "Harmony Hammond," *Arts Magazine*, vol. 50, March 1976, p. 7.
- . "On Contemporary Primitivism," *Artforum*, vol. 14, November 1975, pp. 57-65.
- Stitelman, Paul. "Suggesting a Transference—Alan Shields, Harmony Hammond, Rosemary Mayer, Jud Fine," *Arts Magazine*, vol. 46, September/October 1974.
- Smith, Roberta. "Review," *Artforum*, vol. 11, May 1973, pp. 85-89.
- Wooster, Ann-Sargent. "Review of Exhibitions; New York," *Art in America*, vol. 67, October 1979, p. 124.
- . "Review of Exhibitions," *Artforum*, vol. 14, June 1976, pp. 72-74.
- Zucker, Barbara. "Review of Exhibitions; New York," *Art in America*, vol. 64, May/June 1976, p. 106.

Books

- Lippard, Lucy R. *From the Center: Feminist Essays on Women's Art*. New York: Dutton, 1976.
- Schapiro, Miriam. *Art: A Woman's Sensibility*. Los Angeles: California Institute of Arts Feminist Art Program, 1975.

By the Artist

- "Class Notes," *Heresies*, vol. 1, issue 3 (Fall 1977), p. 34.
- "Feminist Abstract Painting—A Political Viewpoint," *Heresies*, vol. 1, no. 1 (January 1977), p. 66.
- "From the Center," *Woman Artist Newsletter*, vol. 2, March 1977, p. 1.
- "Horseblindness," *Heresies*, vol. 3, no. 1, issue 9 (Spring 1980), p. 45.
- "More on Women's Art: An Exchange," *Art in America*, vol. 61, November/December 1976.
- "A Sense of Touch," *Heresies*, vol. 3, no. 4, issue 12 (1981), pp. 43-47.
- "Women and Architecture," *Woman Artist Newsletter*, vol. 3, no. 6, p. 12.

JOHN HENNINGER

Born in Los Angeles, 1942. Attended California State University, Los Angeles (B.A. 1969) and University of California, Los Angeles (M.A. 1972, M.F.A. 1973). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1968 Judson Church Gallery, New York
1973 Clark Pollack Gallery, Los Angeles

SELECTED GROUP EXHIBITIONS

- 1969 *Sewn Sculptures*, David Stuart Gallery, Los Angeles
1972 *Young Sculptors*, Lang Art Center, Scripps College, Claremont, Calif.
1978 *Nature: 12 American Artists*, American/Iranian Institute, Teheran (cat. essay by Donna Stein)
1981 *Slowly Turning Senile*, Windows on White Street, New York
The June Group, Leslie Lohman Gallery, New York

SELECTED ARTICLES AND REVIEWS

- DR/JLD. "Sewn Sculpture," *Artweek*, August 1969, p. 2.
———. "A Macabre World," *Artweek*, September 1, 1973.
Pollack, Clark. "Calendar Letters," *Los Angeles Times*, September 2, 1973.
Russell, David. "Henninger Knows What He Sews," *Los Angeles Weekly News*, August 24, 1973.
Wilson, William. "The Macabre World of John Henninger," *Los Angeles Times*, August 21, 1973.

JERRY JANOSCO

Born in Pittsburgh, Pennsylvania, 1947. Attended Carnegie-Mellon University, Pittsburgh (B.F.A. 1971) and Cranbrook Academy of Art, Bloomfield Hills, Michigan (M.F.A. 1973). Lives in New York City.

SELECTED SOLO EXHIBITIONS

- 1971 Hewlet Gallery, Fine Arts Building, Carnegie-Mellon University, Pittsburgh

A history of lovers who fell in love and kept on falling. Or, of others too proud to be broken by the cat-calls, the crucifixions.

The love that dares not speak its name speaks a thousand lives by whisper. Lives a hundred more by picture. Sees a dozen score and go under.

I don't want to hear any more of your gray lies. And she said, "What color would you like them to be? I can make them any color you like."

Lili Lakich

1975 Fine Arts Building, Colby-Sawyer College, New London, N. H.

SELECTED GROUP EXHIBITIONS

1972 Fine Arts Building, Albion College, Albion, Mich.

1973 *Super Mud '73*, Fine Arts Building, Pennsylvania State University, State College

1975 Fine Arts Building, Colby-Sawyer College, New London, N. H.

1977 Braunstein-Quay Gallery, San Francisco
Hundred Acres Gallery, New York

1979 Gallery One, Upper Montclair, N.J.

1980 *Architectural Ceramics*, Dimock Gallery, Washington, D.C.

1982 *8 in Clay*, Haber-Theodore Gallery, New York

LILI LAKICH

Born in Washington, D.C., 1944. Attended The London School of Film Technique and Pratt Institute, Brooklyn, New York. (B.F.A. 1967). Lives in Los Angeles.

SELECTED SOLO EXHIBITIONS

1974 Womanspace, The Woman's Building, Los Angeles

1976 L.A. Louver Gallery, Venice, Calif. (*also 1977*)

1978 Galerie au Fond de la Cour, Paris

1980 Downey Museum of Art, Downey, Calif.

SELECTED GROUP EXHIBITIONS

1972 La Jolla Museum of Art, La Jolla
707 Gallery, Los Angeles

1973 Los Angeles County Museum of Art, Los Angeles
Neon Signs & Symbols, California State College,
Fullerton

Orlando Gallery, Encino, Calif.

Womanspace, The Woman's Building, Los Angeles

1974 *Word Works*, Mt. San Antonio College, Walnut,
Calif.

1975 Gilbert Galleries, San Francisco
Pasadena City College, Pasadena

1976 *Paperworks*, Soho 20, New York

1977 Riverside Art Center and Museum, Riverside,
Calif.

1978 Anhalt/Barnes Gallery, Los Angeles

Green Collections, Tokyo, Japan

A Shade of Light, Fine Art Museum of San
Francisco

1979-*Feministische Kunst International*, Haags Gem-

1981 mentemuseum, Haag, Netherlands (cat. essay by
Marlite Halbertsma; traveled)

1980 *Great American Lesbian Art Show*, The Woman's
Building, Los Angeles (cat. essay by Bia Lowe)

1982 Museum of Neon Art, Los Angeles

SELECTED ARTICLES AND REVIEWS

Askey, Ruth. "Lili Lakich's Neon Portraits," *Artweek*,
November 5, 1977, p. 5.

Christy, George. "The Great Life," *Hollywood
Reporter*, June 22, 1978, p. 15.

Gamwall, Lynn. "Approaches to Neon," *Artweek*,
March 11, 1978.

Kirsch, Jonathan. "Alternating Currents," *New West*,
October 10, 1977.

"Lili Lakich," *Artweek*, February 23, 1974, p. 6.

Menzies, Neal. "Sexual Identity and Anonymity,"
Artweek, May 24, 1980, p. 4.

Muchnic, Suzanne. "Exhibition of Lesbian Artworks,"
Los Angeles Times, May 27, 1980, "Calendar," p. 1.

Nachman, Steve. "Gallery Guest: Lakich, High on
Neon," *Paris Metro*, October 25, 1978.

Plagens, Peter. "Reviews: Los Angeles," *Artforum*,
September 1974, pp. 88-89.

Raven, Arlene. "Your Goodbye Left Me With Eyes
That Cry," *Chrysalis*, no. 5 (1978), pp. 53-56.

—— and Iskin, Ruth. "Through the Peephole: Toward
a Lesbian Sensibility in Art," *Chrysalis*, vol. 3,
October 1977, pp. 19-31.

Wilson, William. "Artwalk," *Los Angeles Times*,
September 29, 1972.

——. "Symbols and Signs in Neon," *Los Angeles
Times*, March 9, 1973.

Yorlin, Nicole. "Liquid Light; Neon makes a dazzling
debut at L.A.'s new Museum of Neon Art," *Los
Angeles Herald Examiner*, May 9, 1982, "California
Living," pp. 14-17.

As a Life Artist, I early on rejected the trappings of the careerist artist, especially the gallery syndrome which established the conventional artist solely within the context of the art world. This biographical prospectus is rather a list of events in my life which delineated the evolution of my "career."

1969: *First European & First New York Tours; student strike at UWM, involvement in sexual complexion of revolutionary politics*
1970: *Begin collaboration with Jerry Dreva* 1971: *Second New York Tour; begin mailing projects, Birth of Les Petites Bonbons* 1972: *Move to L.A. to continue Bonbons work* 1974: *Pre-punk era – image shifts from glitter to leather; Decca-Dance, L.A. – confab of correspondence artists; prototype Egozine, "The Bonbon File," published; Jerry Dreva returns to South Milwaukee – begin collaboration with J.J. Baylin, publisher of Fanzini Magazine* 1975: *First Egozine published* 1977: *Egozine 2 published* 1978: *Invited to Arte Fiera, Bologna, with Egozine; Second European Tour; Art-Words and Book Works, solo show at LAICA* 1979: *Egozine 3 published* 1980: *Artists' Editions of Egozine ordered by major museums; begin food research; begin collaboration with Food Artist Amy Nathan* – 1981: *Work as chef for Lily Tomlin and writers* 1982: *Research for Egozine 4 – "You are what you eat – food for thought";*

R.J. Lambert

†Included outdoor-site work

LES PETITES BONBONS

Jerry Dreva (aka Jerri Bonbon)

Born in Milwaukee, 1945. Attended St. John's University, Collegeville, Minn. (B.A. 1968) and University of Wisconsin, Madison (M.A. 1970). Lives in Los Angeles.

SELECTED SOLO EXHIBITIONS AND PERFORMANCES

1976 Parachute Center for Cultural Affairs, Calgary
1978 Water Street Art Center, Milwaukee

SELECTED GROUP EXHIBITIONS

1975 *Books by Artists*, A Space, Toronto
1976 *Rubber Stamps*, Stempelploaaps, Amsterdam
1977 *Audio Art*, Luzern Galerie, Lucerne
Gray Matter, University of California at San Diego
1978 *Artists' Stamps*, Smith College, Northampton
Color Xerox, San Francisco Art Institute
Dreva/Gronk, Los Angeles Contemporary Exhibitions
1979 *Assembling*, Pratt Institute, New York
New Dada, Galerie Lund, Stockholm
1980 *LA 200*, Traction Gallery, Los Angeles
Public Spirit Festival, Los Angeles (sponsored by *High Performance Magazine*)
No Holds Barred, Los Angeles Institute of Contemporary Art

Robert Lambert (aka Boby Bonbon, aka R.J. Lambert)

Born in Cudahy, Wisconsin, 1948. Attended University of Wisconsin, Milwaukee (1966–69). Lives in Los Angeles.

SELECTED ARTICLES AND REVIEWS

Les Petites Bonbons: *Newsweek, People, Creem, New Musical Express, Rockscene, Interview, People*
Jerry Dreva: *High Performance, Sounds, Artes Visuales*
R.J. Lambert: Publisher of *Egozine*

ROSS PAXTON

Born in La Grande, Oregon, 1931. Attended University of Oregon, Eugene (1948); Burnley School of Art, Seattle (1951); University of New Mexico, Albuquerque (1953); and American School, New York. Lives in Edgewater, New Jersey.

JODY PINTO

Born in New York City, 1942. Attended Pennsylvania Academy of Fine Arts, Philadelphia (Certificate 1968) and Philadelphia College of Art (B.F.A. 1973). Lives in Hoboken, New Jersey.

SELECTED SOLO EXHIBITIONS

1977 Nexus Gallery, Philadelphia
1978 Hal Bromm Gallery, New York (*also 1979, 80, 81*)
1979 Richard Demarco Gallery, Edinburgh, Scotland†
112 Greene Street Workshop, New York
The Woman's Building, Los Angeles
1980 California State College, North Ridge†
Marian Locks Gallery, Philadelphia
Morris Gallery, Pennsylvania Academy of the Fine Arts, Philadelphia†
Wilkes College, Wilkes Barre, Penn.†
1981 Kutztown State College, Kutztown, Penn.†

SELECTED SITE-WORK EXHIBITIONS

1977 Wright State University, Dayton (co-organized with Dayton City Beautiful; cat. – *Quintessence*)
1978 The School of the Art Institute of Chicago
1980 Swarthmore College, Swarthmore, Penn.
University of Oklahoma, Norman
Wooster College, Wooster, Ohio
1981 Pennsylvania Academy of the Fine Arts, Philadelphia
Three Rivers Arts Festival, Pittsburgh
1982 Fairmount Park, Philadelphia (organized for Philadelphia Tricentennial)

I paint for my own pleasure, sometimes sure-footed, sometimes a wanderer; but always, I suppose, with a cause.

Ross Paxton

I am interested in finding images in the paint; in not knowing what they're going to be ahead of time. I am interested in images that have not previously existed in the world; in giving them life through the act of painting.

But to me the image is not the most important thing. It is the notion of the image growing out of the paint; the paint being manipulated and arriving at a certain place, taking a certain form. This is what is exciting.

I would like to make images

Sacramento, California (organized by Sacramento Arts Commission)
University of Colorado, Boulder

SELECTED GROUP EXHIBITIONS

Since 1979, the artist has shown in the annual Drawing exhibition at Hal Bromm Gallery, New York.

- 1975 Artpark, Lewiston, N.Y. (cat.)
Hallwalls, Buffalo, N.Y.
- 1976 *Philadelphia/Houston Exchange*, Institute of Contemporary Art, † Philadelphia, (cat.)
- 1977 *Contemporary Issues: Works on Paper by Women*, The Woman's Building, Los Angeles (traveled)
Ground, Institute for Art and Urban Resources at P.S. 1, New York
- 1978 *Dwellings*, Institute of Contemporary Art, † Philadelphia (cat.)
- 1979 *Clothing Constructions*, Los Angeles Institute of Contemporary Art
A Great Big Drawing Show, Institute for Art and Urban Resources at P.S. 1, New York
Masks, Tents, Vessels, Talismans, Institute of Contemporary Art, † Philadelphia (cat. essay by Janet Kardon)
Material Pleasures: The Fabric Workshop at I.C.A., Institute of Contemporary Art, † Philadelphia (cat. essay by Michael Quigley)
1979 Biennial: Contemporary American Art, Whitney Museum of American Art, New York (cat. essay by Barbara Haskell, et al.)
- 1980 *Architectural References*, Los Angeles Institute of Contemporary Art (cat. essay by Lucy R. Lippard)
Drawings: The Pluralist Decade, Institute of Contemporary Art, † Philadelphia (cat. essay by Janet Kardon and John Neff; traveled to Venice Biennale)
Tel-Hai 80 Conference, Art Institute, Upper Galilee, Israel (cat. ed. Amnon Barzel)
- 1981 *Drawing Acquisitions: 1978-1981*, Whitney Museum of American Art, New York (cat.)
Drawings from the Collection of Milton Brutton

and Helen Herrick, William Patterson College, Wayne, N.J. (cat.)

1982 *Agitated Figures: The New Emotionalism*, Hallwalls, Buffalo (cat. essay by Richard Floor; traveled)

Art on the Beach, Battery Park City landfill, New York (organized by Creative Time, Inc.)

SELECTED ARTICLES AND REVIEWS

- Feutz, Constance. "Artpark," *Philadelphia Arts Exchange*, vol. 1, July/August 1977, pp. 18-19.
- Flood, Richard. "Reviews; Philadelphia; Material Pleasures," *Artforum*, vol. 18, October 1979, p. 75.
- . "Interview," *Philadelphia Arts Exchange*, vol. 1, January/February 1977, pp. 16-17.
- Glueck, Grace. "Gallery View," *New York Times*, December 24, 1981, p. 18; and May 30, 1982, p. 24.
- Hugo, Joan. "Review," *Artweek*, November 15, 1980, p. 24.
- Irwin, John. "Interview," *5 Magazine* [Philadelphia], vol. 1 (1974), pp. 46-54.
- Jarmusch, Ann. "If Vermeer Were Alive Today, Would He Be Painting in Philadelphia?" *Art News*, vol. 80, March 1981, pp. 154-159.
- Larson, Kay. "For the First Time Women Are Leading, Not Following," *Art News*, vol. 79, October 1980, pp. 64-72.
- Lavin, Maude. "Jody Pinto," *Arts Magazine*, February 1981, p. 5.
- Lippard, Lucy R. "Complexes: Architectural Sculpture in Nature," *Art in America*, vol. 67, January/February 1978, p. 90.
- . "Quite Contrary: Body, Nature, Ritual in Women's Art," *Chrysalis*, vol. 1, July/August 1977, pp. 31-47.
- McFadden, Sarah. "Report from Philadelphia," *Art in America*, vol. 67, May/June 1979.
- Nathanson, Carol. "An Interview with Jody Pinto," *Dialogue* [Akron], September/October 1980, pp. 13-15.
- Silverthorne, Jeanne. "Reviews; Philadelphia," *Art in America*, vol. 68, March 1980, p. 127.

By the Artist

Excavations and Constructions: Notes for the Body/Land. Philadelphia: Marian Locks Gallery, 1979.

†Institute of Contemporary Art at the University of Pennsylvania

which will evoke feelings in people. One always hopes that this will happen; but one cannot attempt to make this happen. I believe a viewer will respond with feeling if the work has been made with feeling.

Painting is always better when it represents a desire and not a task.

Carla Turdi

What I would wish the viewer to experience in my paintings is Cindy's own radiance shining through my love for her, a double intensity.

YOUR IMAGE MAGNIFIED

You know when I am painting you, your image magnified in my thoughts:

Now we are both thinking of the same thing.

You smile, contented,
fulfilling your mission:

To exist for me
as you exist for yourself.

You are the jewel of my consciousness,
that which is most real,
a lens for viewing everything else,
your colors catching every flake of light

that would otherwise settle
and sink into the floor.

As you sleep or stare,
as your ears angle
as you turn your head,
you flame from the shook world
an unspoken intelligence,
I feel your vibration in my hand.
I can feel the warmth of your fur
from here.

Fran Winant

CARLA TARDI

Born in Chicago, 1948. Attended Kansas City Art Institute, Kansas City, Missouri (B.F.A. 1968); University of Illinois, Circle Campus (B.A. 1972); Oxbow School of Painting, Saugatuck, Michigan (1973); and The School of The Art Institute of Chicago (M.F.A. 1976).

SELECTED GROUP EXHIBITIONS

- 1973 *Michiana Biennial Competitions*, South Bend Art Center, South Bend, Indiana
- 1974 *Artists Invite Artists*, Suburban Fine Art Center, Highland Park, Ill.
New Horizons in Art, North Shore Art League, Chicago
John Doyle Gallery, Chicago
- 1976 *Illinois Artists 76: A Bicentennial Invitational*, College of Visual Arts Gallery Center, Illinois State University, Normal
Invitational, Soho 20, New York
Invitational Drawing Show, N.A.M.E. Gallery, Chicago
- 1978 *Seven by Nine*, N.A.M.E. Gallery, Chicago
- 1980 *Independent Exhibition Program*, Committee for the Visual Arts, New York
- 1981 Converse College, Spartanburg, S.C.
Heresies Benefit Exhibition, Grey Art Gallery, New York University, New York
Oxbow Art, Roy Boyd Gallery, Chicago
- 1982 *Invitational*, 55 Mercer, New York

SELECTED ARTICLES AND REVIEWS

Hammond, Harmony. "Horseblindness," *Heresies*, vol. 3, no. 1, issue 9 (Spring 1980), pp. 43-47.

FRAN WINANT

Born in New York City, 1943. Attended Fordham University, New York (B.A. 1975). Lives in New York City.

SELECTED GROUP EXHIBITIONS

- 1974 Contemporary Art Gallery, Loeb Student Center, New York; also 1975 at Columbia University, New York (in conjunction with Gay Academic Union Conferences)
- 1976 *International Women's Art Festival*, Ford Foundation, New York (slide exhibition; cat. essay by Dorothy Gillespie; traveled)
- 1977 *Artists' Choice*, Women in the Arts Gallery, New York (cat. essay by Rosalyn Drexler; traveled)
- 1978 *A Lesbian Show*, 112 Greene Street Workshop, New York
- 1980 *Christmas Show*, Hibbs Gallery, New York
Great American Lesbian Art Show, The Woman's Building, Los Angeles (cat. essay by Bia Lowe)
Third Wave, Hibbs Gallery, New York
Woman-Woman-Works, The Woman's Building, Los Angeles, (cat. essay by Arlene Raven)
- 1981 *Heresies Benefit Exhibition*, Grey Art Gallery, New York University New York
- 1982 *Heresies Benefit Exhibition*, Frank Marino Gallery, New York

SELECTED ARTICLES AND REVIEWS

- Larson, Kay. "Lesbian Art: The Colonized Self," *Village Voice*, March 8, 1977, p. 86.
- "A New York City Collective," *Heresies: Lesbian Art and Artists Issue*, vol. 1, issue 3 (Fall 1977), p. 104.
- Perreault, John. "Is There a Gay Culture?" *Soho News*, June 25, 1980, p. 20.
- . "Lesbian Art," *Soho News*, February 2, 1977, p. 20.

By the Artist

Looking At Woman, 1971; *Dyke Sachet*, 1976; *Goddess of Lesbian Dreams*, 1980 (all published by Violet Press, New York)

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