

Publication Dept

Seattle

**OUTSIDE NEW YORK**

**OUTSIDE NEW YORK: Seattle**

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### **The New Museum**

March 26–June 1, 1983

### **Seattle Art Museum**

October 13–November 27, 1983

This exhibition is sponsored by the members of Art Quest, The New Museum's collectors' forum.

This exhibition catalog is co-published with the Seattle Art Museum, Seattle, Washington.

## Seattle

Paul Berger  
Marsha Burns  
Dennis Evans  
Randy Hayes  
Fay Jones  
Alan Lande  
Barbara Noah  
Buster Simpson

## The New Museum

Ned Rifkin

# OUTSIDE NEW YORK

## OUTSIDE NEW YORK: Seattle

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### The New Museum

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## Preface

"Outside New York: Seattle" is the third in a series of exhibitions organized by The New Museum designed to present innovative new work being done outside of our own city.

Because our primary commitment is to share work with the public which could not otherwise be easily seen, we feel that it is especially important to draw our information directly from the studios of artists across the country. To this end, our curatorial staff travels extensively looking at new work, and it is as a direct result of curator Ned Rifkin's visit to the state of Washington in 1981 that this particular exhibition has come about.

Living and working outside New York has, rumor to the contrary, many advantages. There is a sense of esthetic and intellectual independence, as well as a shared sense of community that is often the result of living and working outside the "mainstream." Economic factors play a major role in this choice, since studio and living space are easier to find and less expensive, and materials and sites for large-scale works are more readily available.

We feel that bringing work to New York from elsewhere in the country has several functions: first, it provides a forum in which to showcase some of the most interesting art being made today; second, it provides an opportunity to broaden the

somewhat narrow focus of the New York audience and to amend the view that Manhattan is the autonomous nucleus of the art universe.

I am most grateful to Ned Rifkin for having organized the exhibition and written the catalog essays, especially since the work entailed such extensive time away from home. Our thanks, once again, to the Jerome Foundation, the National Endowment for the Arts, and the New York State Council on the Arts for their ongoing support of new art and ideas which makes our exhibition program possible. ART QUEST, The New Museum's extraordinary group of contemporary art collectors, have underwritten the show through their memberships, for which all of us extend our heartfelt thanks. I want to express my gratitude, once again, to the staff, interns, and volunteers of The New Museum for their skill and dedication which are at the heart of all our programs and activities.

Most of all, we thank the art community of Seattle, and particularly the eight artists who are participants in this exhibition, for providing us with a larger, more satisfying view of things.

— Marcia Tucker  
*Director*

## Introduction and acknowledgments

"Outside New York: Seattle" is the direct result of a curatorial trip I made in the Fall of 1981 to visit artists' studios in the San Francisco Bay area and the Pacific Northwest. Having had only the slightest familiarity with the art and artists of Seattle, I was surprised by both the quality of work I encountered there, as well as the number of active artists living in that city. I spent considerable time visiting those who had been in contact with The New Museum in previous years as well as others recommended to me. I found that the more studios I visited, the greater my interest grew in this vital art community.

Once it had been decided to undertake an exhibition of artists who currently live and work in Seattle, I returned there nearly a year later, revisiting studios of artists who impressed me initially and meeting with others suggested by these artists. This yielded even greater discoveries and provided me with many useful and challenging exchanges.

This exhibition has not been thematically derived. Nor does it purport to address or define the rather significant issue of a regional sensibility endemic to Seattle; I do not believe that I am, after spending a total of three weeks in that city, qualified to judge this. Moreover, this exhibition has not been selected according to media or format. There are, nevertheless, some interesting comparisons that can, and I hope will, be made by the viewer. However, I have deliberately chosen to present these eight artists in terms of the individual achievement and commitment embodied in their work. Within the limitations of our gallery space, I elected to mount an exhibition that would enable those included to provide the New York audience with more than merely a glimpse of their work. Since I believe that it is consistent to present the individual artists as singularly as possible, I opted for essays on each artist within separate sections of the catalog. Thanks to an ingenious, al-

beit labyrinthine, gallery design by Preparator/Registrar John Jacobs, each artist has been given his or her own room or area.

I would also like to mention here that there are many artists in Seattle whose work I admire and respect but for whom, for a variety of reasons, inclusion was not prudent. I expect to have contact with these people in the future and I believe that our dialogs have been, and will continue to be, mutually beneficial.

On behalf of The New Museum, I would like to express to the Seattle Art Museum our profound gratitude and delight for their hosting of this exhibition in their facility and for copublishing this catalog. Arnold Jolles, Director of the Seattle Art Museum, enthusiastically supported this entire project from its inception.

In addition, I want to thank the members of Art Quest, The New Museum's collectors' club, for sponsoring this exhibition with their memberships. As always, there are numerous people who have assisted me in the realization of this exhibition in its many aspects. Marcia Tucker, Director, and Lynn Gumpert, my colleague on the curatorial staff of The New Museum, were instrumental in encouraging me to pursue this exhibition at the crucial initial phase and made several suggestions on the manuscript of the essays. Many thanks to Tim Yohn, our editor, who once again contributed many insightful comments on the first draft. A special note of thanks goes to Robin Dodds, the Museum's Curatorial Coordinator. I commend her for her unflinching perseverance and dedication in overseeing the production of this catalog. Her incisive editing, thoughtful attention to details, and overall perspective skillfully guided this publication to completion. Abby Goldstein, our designer, was very creative in generating a handsome catalog form. I also want to extend my sincere

thanks to Marcia Landsman, Curatorial Assistant, for typing the manuscript in its second draft and generally for contributing her contagious ebullience. Paul Villinski, Intern, made helpful criticism of the early drafts as well.

In Seattle, many people extended themselves to facilitate my work and to make my visits most productive. Many thanks to Arnold and Carol Jolles for hosting me at their home in Seattle. Matthew Kangas volunteered a great deal of his time serving as my initial guide and companion, and was always congenial, articulate, and hospitable. I was extremely fortunate to work with Jill Medvedow, Director of 911 in Seattle, whose research of artists' bibliographies and exhibition histories was meticulous, and who, as Special Assistant, coordinated other aspects of the exhibition. In addition, Anne Focke, Director of *and/or*, Bruce Guenther, Curator of Contemporary Art at the Seattle Art Museum, and artists Jake and Susan Seniuk were valuable sources of information.

In New York, former Seattleites Claudia Fitch and Peter Santino helped orient me to artists and activities of the

Northwest for which I am grateful. My deeply felt thanks to Dana Friedman and to John and Mary Jacobs for allowing me to write, type, and revise the catalog essays in their respective homes. Of course, I am indebted to all of the collectors and to the Seattle City Light Collection for their generous loans of works of art to the exhibition.

I want to again thank the more than sixty artists of Seattle who permitted me the privilege of seeing their work in their studios and among whom I have found several new friends. I remain profoundly grateful to the eight artists whose combined work and spirits comprise "Outside New York: Seattle." Their effort and cooperation enabled this exhibition to come together quickly and painlessly. Finally I wish to thank my family, Diann, Moses, and Amos Rifkin, who patiently endured my long absences on trips to a far away place over a very trying period of time.

—Ned Rifkin  
*Curator*



## Paul Berger



1. Paul Berger. Detail of "Press" from *Seattle Subtext*, 1981–82. Twenty-two silver prints, 19 × 24" each.

Paul Berger had turned nineteen less than a month before he attended a protest demonstration organized by the American Federation of Teachers at the California State Capitol in Sacramento. He was there to photograph the event for the student newspaper of the University of California at Davis, where he was an undergraduate. The newly inaugurated Governor, Ronald Reagan, had campaigned vigorously on the promise that he would fire the president of U. C. and had generally pledged to silence this system of higher education which had fostered strident and vocal opposition to the war in Vietnam.

Reagan's uninvited appearance surprised and attracted the press corps that was there on assignment. Berger captured on film the chaos of the reporters, photographers, and film units as they scrambled to get their requisite light-meter readings and sound levels while their cameras and boom mikes zeroed in on the polemical actor-turned-politician (fig. 1, left). A photographer from *Newsweek*, having already shot all of his film earlier in the afternoon, asked the young student photographer standing next to him for his exposed film. The following week a photograph of Reagan calmly speaking at a podium

flanked by a row of applauding aides appeared in the February 20, 1967 issue of *Newsweek* with a "Paul Berger" photo credit (fig. 1, right). The caption read, "Governor Reagan meets the student marchers: Turning on the cinemagic."

While Berger actually did take the shot reproduced in the magazine, he insists that it was not this image, which makes it seem that the rally was for Reagan, but the one of Reagan engulfed in a media maelstrom that corresponds to his recollections of the experience. In fact, to this day Berger has a framed print of this photograph on a wall in his home in Seattle. It hangs there as a reminder of the lesson he learned that week concerning the responsibility of the media to represent news information accurately and the attendant, awesome potential of editorial power.

Ten years later, Berger began photographing directly from television, exploring further some ideas he had evolved in previous work concerning "predigested information."<sup>1</sup> *Camera Text or Picture*, 1979–80, a series of photographs, continued the use of overlapping exposures that he had employed in an earlier series called *Mathematics*, 1976, in which he first began to "stack up" ideas and images. The multiple facets of the final prints recall the sequential motion-study photographs of Eadweard Muybridge. Berger had long admired Muybridge because "he put the clock and the lens together."

Berger gradually grew dissatisfied with using his "Cartier-Bresson six shooter to get the 'decisive moment' photograph off the monitor" and began to use videotape equipment in order to "penetrate the time cycling of commercial television." The accumulation of source material on his tapes eventually became too great for him to store in his mind, so he added a home computer system to his already well-equipped studio.

Berger's desire to connect time to one's personal history through photographic information, combined with his revelation concerning the mass media's power, formed the foundation for *Seattle Subtext*, his work from 1981–1982. The entire series is comprised of twenty-two, 19 × 24 inch, black-and-white photographs whose point of departure is a weekly news magazine.<sup>2</sup>

Late in the summer of 1981, I understood the overall sense of what the entire work would be...an "individual" magazine. Not "individual" in an expressive or gestural sense, but in that *you*, as an individual, could hypothetically alter the content and composition of a *Time* magazine as it was received in your home. This ability to actively control the way you receive and perceive information is the opposite of the passive reception that characterizes contemporary mass media.

In fact, Berger underlines this concept by having each sheet

2. Paul Berger. Detail (right half) of title page from *Seattle Subtext*, 1981–82. Twenty-two silver prints, 19 × 24" each.

or print appear as if it were a designer's lay-out of a "camera-ready" spread, implying that changes could indeed still be made.

Berger arrived at the title for two different but related reasons. First, the incorporation of his home city was his way of saying, "I'm a particular person who is located someplace doing this." His concept of "subtext" refers to the fact that, as he said, "I'm not just replicating their layout for their purposes." He continued

The idea of "subtext" is to reinforce what the picture is really telling you about that layer underneath it....It is dependent on the text, it is not a thing by itself. It is the underpinnings.

The title page, which was the final work in the series to be completed, is a hybrid of a real *Newsweek* cover and the characteristic red border of *Time* (fig. 2). Significantly, the selected cover features a wire-service photograph of the United States Ambassador fleeing Cambodia.<sup>3</sup> Berger's title graphic is superimposed over the photograph, while the subtitle to his subtext is placed below it and reads, "SEAMLESS • RECURSIVE • AUTONOMA"<sup>4</sup>—the artist's version of journalistic jargon suggesting, "It blends these various media into each other, it goes on forever, and it is machine like," respectively.

Berger began this project with "Books," which bears his "table of context" as a caption for a photograph of a pharmacy.<sup>4</sup>

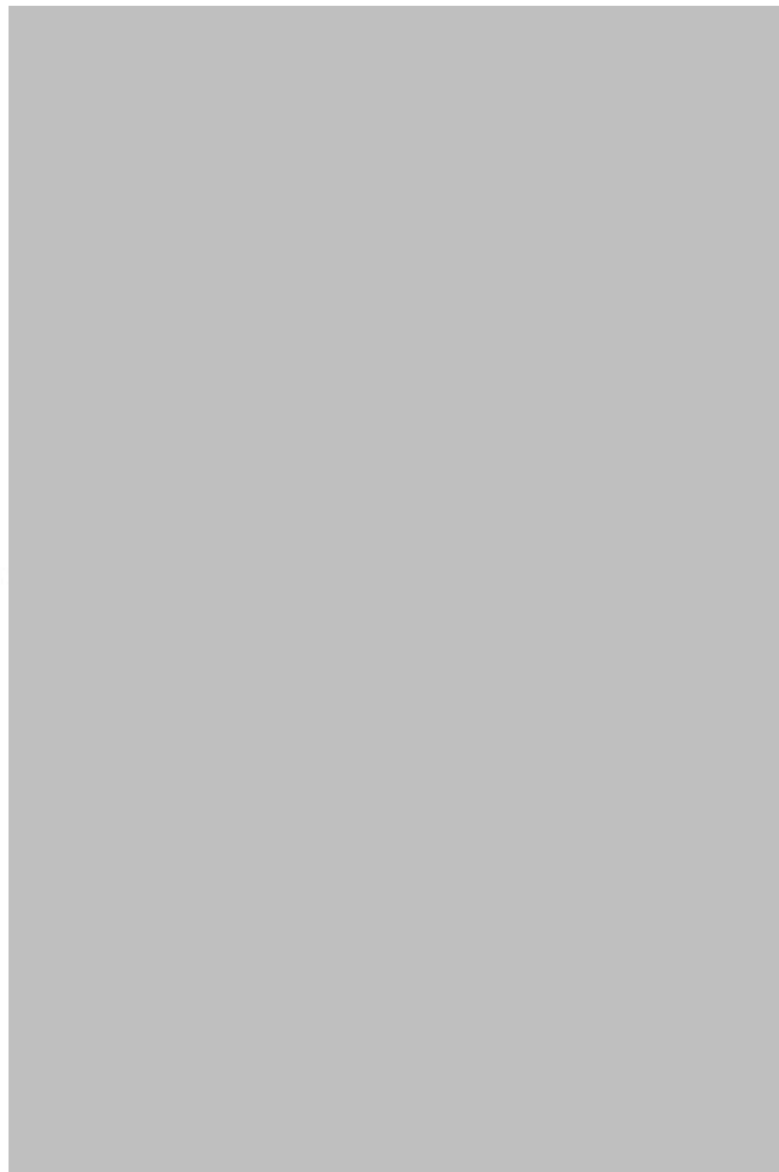
This functions as the enumerated legend or key for deciphering the dense package of visual and written information contained in the subtext. The caption reads:

- (1) "Magazine" format
- (2) TV strips as text
- (3) Photographs as photographs
- (4) Captioned

The overall structure of the series is varied according to the numbers of prints in a given exhibition. The works are generally arranged in groups of threes. The title page (fig. 2), a melding of two, news magazines' cover designs, links up with "Books" and "Press" to form a triptych of readable information sources. There are other triads consisting of each of two topic headings flanking a central "Display," an annotated index for the formulation and design of these headings. Here, in this "Display" (fig. 3), Berger reveals some of the sources he considers in arriving at his final selections for and compositions of "Memory" and "World," the former a fictitious heading which Berger has created.

Berger makes many of the choices from his computer index available to the viewer, thereby allowing one to imagine other possibilities, the "outtakes" if you will. This also encourages us to call up our own mental reserve of alternative images to Berger's listed sources. There is also a "map," or schematic design, of the blocked-out page composition visible on each side of the "Display" area. Thematically, in addition to the introductory grouping, Berger has also linked "Television" and "Religion," united by the first appearance of a "Display." Other threesomes employing the "Display" concept are (in sequence): "Show Business" and "Nation," "Reading" and "Cinema," "Writing" and "Photography," "Economy & Business" and "Map & Plan," and "Memory" and "World."<sup>5</sup>

Although Berger took all of the photographs that appear in this series, they were not originally intended for use in this project.<sup>6</sup> For example, in "Map & Plan" the artist presents the viewer with two images—a Chinese atlas of the world and a giant Koran—which presumably correspond to the heading (fig. 4). The former is comprised of twelve, smaller, folding map components which suggest a child's mix-and-match storybook. This, together with Berger's cynical, fictional caption, induces us to regard the world in a reduced, game-board manner which relates to the "Economy" element of the analogy. The giant Koran (the "Plan") is, as the caption pointedly notes, a book which "assembled the numerous original revelations to Mohammed in roughly the order of their length, without regard to content. Thus the book has 'neither beginning,



4. Paul Berger. "Map & Plan" from *Seattle Subtext*, 1981–82. Twenty-two silver prints, 19 × 24" each.

Please note that in figures 3 & 4 the border of the prints have been cropped; the actual size of each image reproduced above is 10<sup>7</sup>/<sub>16</sub> × 16<sup>3</sup>/<sub>16</sub>".

middle, nor end." Significantly, both images are from Eastern sources, one worldly ("Map") and the other—"inside a glass case, inside the British Museum"—spiritual ("Plan").

Ultimately, the content of *Seattle Subtext* resounds on a personal level. Progressively, the captions, "text," photographs, and design reveal more intimate information. The introduction of fictitious headings works toward this end. The last group, "Memory" and "World," is a summation of or conclusion to the entire subtext. Berger refers to this group as his "scrapbook" since the photographs and captions bear specific emotional meaning. In "Memory," a photograph of the artist's ex-wife is paired with an image of junior high-school cheerleaders printed from the first roll of film Berger ever shot. The captions are suitably subjective: the former is a poem about the pain of separation; the latter is a reminiscence of intellectual revelation from childhood.

"World," an actual heading for *Time's* international news section, is also used in a decidedly subjective manner. There are snapshots of his father as a young man (approximately Berger's age today) aiming a rifle toward the right, directing the viewer's eye toward the image of Berger's mother holding his older brother as a newborn. The rifle functions as both a sexual metaphor in this context as well as being a visual pun on Berger's own way of "shooting." The snapshot in the upper right shows his brother, nearly two years later, playing in the foreground. The garage which was under construction in the previous image is now completed. Berger's father no longer holds a rifle, but a garden hose. The shift from man as hunter, a reference both to World War II and to mating, to man as gardener/cultivator connotes fertility. A pair of images in the lower-right corner contrasts the man with his first son, a projection into the future, with a shot of Berger senior with his older son and a group of male cronies from the war. The connection between the image of Berger's father holding a rifle and the image of him holding his son is further underlined because in each photograph he wears a tee shirt and suspenders despite the fact that they were taken years apart.

The text in the columns is an excerpt of a mathematics dissertation problem. The author, Carla, who is identified at the upper-left corner by name just as the thesis is located in time (August, 1977), uses the metaphor of a tree and forest to convey complex concepts otherwise impenetrable by the average person. The artist includes this information as an oblique reference to the intricacies of attempting to understand personal family histories told via "family trees" using snapshots. Berger, who appears only as an infant in his father's arms

in the "Display" section, ends his "World" section by noting in the caption of the photograph of his father with his buddies, "World War II is over. November 1945. Carla is not yet born." This writing draws our attention to the fact that the author of a complex mathematical proposition is not yet alive and allows Berger to end his subtext with a beginning—the miraculous and mysterious, ever-renewing cycle of life and intelligence. "World," then, is the world into which Paul Berger initially came, as defined and presented in terms of his family and, more significantly, in terms of the passing of time as witnessed by a camera.

Most people try to understand their family snapshot albums as a kind of personal calendar whose irregular increments are noted by individual photographs. The family album is an attempt to understand time as a function of activity: "We lived our lives, things happened to us, and this is how they looked." Muybridge, unlike the legions compiling such snapshot albums, was not interested in understanding time as a function of activity, but in measuring activity against an absolute and mechanical time standard.

*Seattle Subtext* is an elaborate attempt on the part of an artist to sensitize his viewers to the power of mass-media design and information dissemination which assaults us continually. In addition, he seeks to turn these forms of communication into tools of a more personal expression. More specifically, Paul Berger reassesses the role that the photograph plays in this mass-media mechanism, simultaneously coming to terms with his own orientation to the world through photography, the same medium that has profoundly shaped modern life.

## Notes

1. All quotations, unless otherwise noted, are transcribed from an unpublished, taped interview between author and artist on January 8, 1983.
2. Due to spatial limitations at The New Museum, only eighteen of the twenty-two prints can be included in the New York exhibition. The complete series will be exhibited at the Seattle Art Museum.
3. The ambassador's departure was apparently so hasty that he did not have time to put on a tie or properly fold the American flag that he carries over his arm.
4. The neon sign in the window, "Prescriptions," suggests a language "before writing." The pharmacy is ironically both the locus of healing tonics as well as paperback books which are barely visible through the window.
5. The one unpaired category is, appropriately, "Space," which is usually placed between "Photography" and "Economy & Business."
6. Though some snapshots are taken from his parents' family album, Berger did rephotograph them for inclusion in this project.

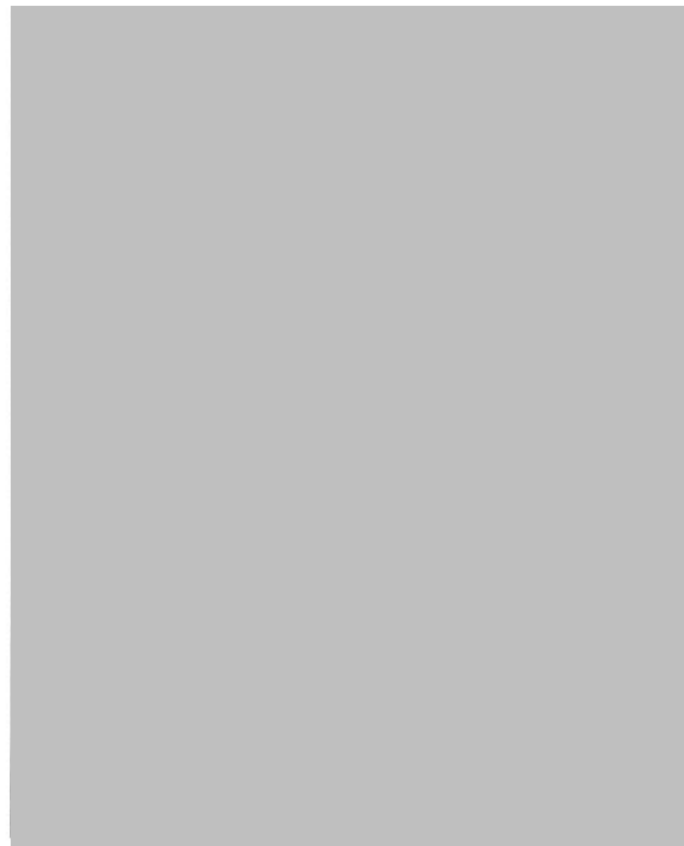
## Marsha Burns

Marsha Burns's photographs of single figures are distillations of the human condition and not portraits of individuals. As such they suggest three essential aspects of our existence: we are inexplicably placed in the world; so being, we are vulnerable to the forces of time and gravity; and we are ineluctably confined by the pursuit and aggregation of our own identities. Burns creates elegant images of people which are deliberately disquieting. This impression is largely due to her display of contrivance, primarily manifest through the emphatic use of props and poses, tempered by rigorous formal composition and technical bravura, masterfully printed in a rich tonal range.

The earliest group of prints presented in this exhibition, which grew out of Burns's interest in subliminal states of consciousness, were entirely inspired by her memories of dreams. She began by shooting female models in recumbent positions, later switching to sleeping men, a shift from the domain of reveries to the issue of human vulnerability.<sup>1</sup> One image from this time, *45120*, 1980, is clearly suggestive of death. The dark tonal timbre and the linear composition, specifically the use of the horizontal strip of moulding to visually fix the figure's head and the dim shimmer of the vertical line to pin down the lower portion of his body, creates a rigid sensation reminiscent of the commemorative neo-classical portraits by Jacques-Louis David in the late eighteenth century France.

*45175*, 1979, embodies all three aspects of Burns's vision (fig. 1). The bending figure appears to be peering down into a sheet of glass which we can see bears her reflection. While the light bathes her back and just barely caresses her nipples, her face remains obscured in shadow. This woman can neither stand up fully within the pictorial space allotted her by the photographer's framing and cropping nor are we able to see whether she has found her likeness in the transparent pane on which she stands. Burns's statement about narcissism is clear.


*45445*, 1980, is perhaps the culmination of Burns's formal essays on human helplessness or despair (fig. 2). The full-length frontal figure, like the one discussed above, is of ambiguous sexual identity and is centered in the frame, with its elbows propped up on a glass plane atop a white pedestal. The lowered head, wearing a bathing cap and swimming goggles, gives the impression of an egg-shaped manikin head, suggesting an image from a painting by Giorgio de Chirico. The combination of the white shirt and white cap surmounting the darker pants and light shoes with the posing of the feet and the



1. Marsha Burns. *45175*, 1979. Silver print; 8½ × 6½".

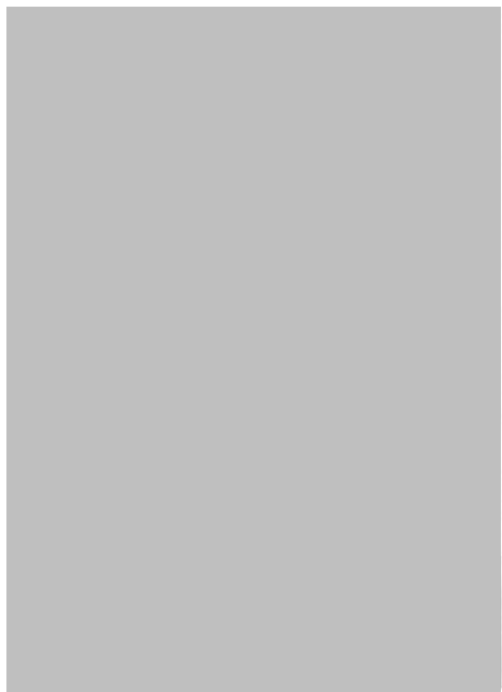
dark foreground and lighter middle ground all induce a feeling that this figure is a suspended marionette.

These photographs represent a period in Burns's work when she did not provide access to the sitter's face in order to impose a feeling of voyeurism on the viewer. A shift from this attitude is visible in *45191*, 1979, a full-length study of a mustachioed man wearing eyeglasses, an ill-fitting light suit, a bow-tie, hat, and a pair of scuffed and worn-out work boots (fig. 3). A raking light emanates from the left, casting a distorted shadow of his hatted profile against the wall. He gazes out toward us, but he appears to be looking just to the left of the camera, perhaps at the photographer.<sup>2</sup> The overall impression is one of insulation, reluctance, and fragility. He appears large, yet vulnerable. His left hand seems to grope for support, but the casters attached to the table's legs suggest instability. In the dominantly vertical composition, the artist poignantly contrasts animate and



inaminate objects. His wrinkled pant legs are paralleled by the straight and structural table legs, his limp right arm reiterated by the long vertical of the window frame at the picture's right edge. A resounding awkwardness and tension permeates this image. The man has the presence of a bottle in a still-life painting by Giorgio Morandi. He manifests a timid yet visible dignity.

Burns continued to explore direct address with her sitters. "At one point, I realized that I wanted the viewer to have the experience I had: I wanted the viewer to be there and to know what it would be like to be with that person," she explains.<sup>3</sup> More frequently, Burns introduced various, often arresting, props in order to augment the sense of confinement of the hermetic studio space she almost exclusively employs.



While the orthodontic harness prop and situation of the prepubescent girl in 45639, 1980, are plausible, the combination of these elements with her somewhat pained facial expression and difficult pose engenders a subtle sensation of stress (fig. 4). The composition is masterfully orchestrated to set up a perplexing psychological problem. The trapezoidal shaft of light that runs from top center toward the lower-right edge is counterpointed by the diagonal of the stair bannister which slices it into two sections. The lower one is an equilateral triangle whose apex points toward the girl's torso, which is shrouded in shadow. The darkened section of the bannister picks up this directional flow, leading the eye to the girl's navel. Our conditioning which discourages looking at her exposed genital area is challenged. Not only does Burns crop the lower edge just below her pubis (and conversely slice a bit of her hair off on the top edge of the image), but the aggressive triangle of light is quietly echoed by the triangular genital area itself, as well as by the girl's right arm, flexed and tucked behind her back. Hence the voyeurism mentioned above is now mitigated, or at least balanced, by the sitter's direct eye contact with the viewer and by Burns's disconcerting formal strategy.

While many of Burns's figures may initially appear to be submissive, it is in fact their willingness to collaborate with her which confronts the viewer. As the artist explains, "I hope there is participation. I ask myself, 'Can I produce photographs that do not allow judgment?' Not, 'Is it good or bad?' but, 'What is it?'" Most often, there is an intrusion of some kind of prop or device which deflects or masks the direct stare of the model, such as the sunglasses in 45506, the swimming goggles in 45676, the emphatic use of shadow to obscure the eyes of the sitter in 45846, the head wrapped in a jersey in 451047, or the fencing mask in 451104. In each example cited, this device



signals non-portraiture and suggests the plight of the individual in a contemporary culture wherein identity supersedes emotional experience. Burns seems to be saying that, while we can expose ourselves, we cannot necessarily reveal ourselves.

All photographers work with light and time, but Burns often selects the light of day's end in order to achieve specific formal effects, as well as to simply capture its palpable quality. Implicit also is the knowledge that this fleeting phenomenon signals our own transience in this world. This light defines form, but it also seems to strip away the surface. Like Caravaggio's tenebrism, it creates a sensuous spectacle, frequently imparting an "otherness" or spiritual presence. This natural force complements Burns's earlier interest in gravity as the inexorable repossessor of physical existence.

But it is Burns's choice of working within the studio that unites these photographs.<sup>4</sup> The abstraction of place is fundamental to Burns's vision of the contemporary human condition. The emptiness of the studio is invoked in a seemingly endless variety of images, yet from one image to the next, there is some visual cue to inform us that these are all shot within a few feet of each other. Perhaps this is the artist's metaphor for the manner by which we occupy our lives—in an undefinable, continually changing interior space subject to

the effects of time, light, and gravity. Burns's motives for using this recurrent site for her work may also partake of a less universal symbolism such as the photographer Richard Avedon described when he remarked, "I always prefer to work in the studio. It isolates people from their environment. They become in a sense...symbolic of themselves."<sup>5</sup>

#### Notes

1. Burns recalls how, as a small child, she used to marvel at her father sleeping on the couch in the afternoon. She wondered where he was if he was not awake and consciously there. She felt something wonderful about seeing this man, who embodied paternal authority, lying down with his eyes closed, vulnerable.
2. Burns's exposures are long—up to thirty seconds at times. In order to keep her subjects still, she uses a metronome so that they can pace themselves through these lengthy poses.
3. All quotations, unless otherwise noted, are transcribed from an unpublished, taped interview between author and artist on January 4, 1983.
4. There are exceptions to this, though none are included in the photographs selected for this exhibition. Burns did a series of landscape images in the late seventies and has placed models in outdoor environments during workshops she has given.
5. Richard Avedon, quoted in Susan Sontag, *On Photography* (New York: Delta Books, 1977), p. 187.

*Opposite page*

*Above*

2. Marsha Burns. 45445, 1980. Silver print; 9<sup>5</sup>/<sub>16</sub> × 7".

*Below*

3. Marsha Burns. 45191, 1979. Silver print; 9<sup>3</sup>/<sub>8</sub> × 6<sup>3</sup>/<sub>8</sub>".

*Left*

4. Marsha Burns. 45639, 1980. Silver print; 5<sup>15</sup>/<sub>16</sub> × 8".

## Dennis Evans



16

A fool, according to the dictionary, is "a person with little or no judgment, common sense, wisdom, etc.; a man formerly kept in the household of a nobleman or king to entertain by acting as a clown." Central to this definition is the infinitive "to entertain," which derives from the French "entre," meaning between, and "tenir," meaning to hold. Thus, its literal definition (and the one which Webster's uses within its etymological brackets) is "to hold between." In the case of a fool, what is "held between" is the attention of the audience, involving a suspension of judgment which inevitably renders the fool's

role comedic in nature. For an artist, "to entertain" is to hold his or her audience between two worlds—the private, subjective world of the artist's vision and the commonly held accepted conventions of a more universal, public world.

From about 1975 until 1982, Dennis Evans purposefully played the fool in his art. One precedent for this position within American contemporary art is William T. Wiley and his alter ego, "Mr. Unnatural," the "dumb wizard" wearing the dunce/sorcerer cap. Despite the fact that Evans and Wiley are both natives of rural Washington state and cast themselves in



the role of the fool, they arrive at this common ground from different places. While both artists were profoundly influenced by Marcel Duchamp, Evans also drew considerable inspiration from the work of John Cage.

In 1975, when he began work on a series of musical instruments with some peculiar characteristics, Evans was primarily oriented toward cosmological concerns of the East. For example, he created a variation on the violin which used hand-crafted porcelain bows with his "moon bowls," ceramic vessels sectioned according to the moon's phases (new, gibbous, quarter, and half), providing the player with the "score." The artist described the manner by which it was to be played: "The transit of the Moon Bowl from starting location to final resting place or falling of the Bowl from the Bar completes the composition." Evans performed with this instrument while dressed in black tie and tails, no doubt a visual pun on "formal" art, and on the conventional attire worn by more serious musicians. As the artist put it, "I wanted to demonstrate that I was very serious about not being serious."<sup>1</sup>

Raised in a small town predominantly populated by Irish Catholics, Evans was inculcated with the sacred ceremonies and paraphernalia of the church.

Seeing adults participating in and, more importantly, believing in certain rituals had a profound effect on me....The Latin, the blood, the sacrifice, the theater, the vestments, seasonal changes—I'm not sold on Catholicism, I'm sold on that driving force that makes us do it.

His nonsensical instruments were contained in beautifully crafted lacquer boxes which functioned as reliquaries for remnants of Evans's privately enacted rituals. There was still a link to music, but the artist's gathering of rain water at specified times (equinoxes and solstices) in order to dampen his "tone sponges" was intended to prove a fallacious point: that "the tonality [of the sponges] is modulated by specific moisture qualities of the various Rainwaters." He would "tune stones" by carefully cutting increments of rock away and would then perform "soundings" by dropping the stones into the Puget Sound.

"Playing at playing" was Evans's self-described enterprise at this time. He began making boxes to wear for various journeys, for instance, to Mexico where he performed his curious ceremonies dressed in tails on the beaches as the village fisherman stared in disbelief. With the use of his own body as an armature for his art, Evans adopted a new appellation, Evans-Waugh, a pun on Alfred Jarry's scandalous fool, Ubu Roi, and in homage to the English satirist Evelyn Waugh. He also founded a nonsensical organization, the Institute for the Conservation of

Ephemeral Events, otherwise known by its acronym, I.C.E.E., which he is fond of calling "Slippery Business." Evans's delight in word play, contradictions, and puns carries on the legacy of Marcel Duchamp. Like the "Grandada" himself, Evans manipulated language in word games, opting to play the fool as an absurdist position. Contradicting oneself is playing the fool who makes no judgment or who gives no evidence of common sense. Like Duchamp, Evans uses puns primarily because they are words whose meanings are unclear since they connote at least two things at the same time. He admires Duchamp's *Door, 11 Rue Larey, 1927*, which separated the studio from the living area and was designed to be always opened and closed simultaneously. It is not surprising that one of Evans's favorite terms is that words and images are "hinged." In this respect, they are "entertaining," holding meaning between two or more usages.

The concept of usage became the primary metaphor for Evans's major undertaking of 1980. *Twelve Field Us(e)ages, Utopian Desires towards a Passion Play, Analects from The Book of Revealed and Concealed Banalities* was an elaborate, day-long performance piece in which the artist (and, at times, a female counterpart) carried out one activity per hour (on the hour) from dawn (6:00 a.m.) until dusk (5:00 p.m.). The nature of the activity was mandated by the design of a particular object fabricated by Evans to reflect a range and sequence of concepts. At that time Evans was actively researching Western dialectics, investigating comparative religions, Jungian psychology, numerology, alchemy, and other metaphysical writings. His preliminary drawings and final documentation for the performance contained mysterious charts, calculations, and cuneiform reminiscent of Alfred Jensen's paintings. In addition, Evans's use of language took verbal obfuscation, double talk, and tongue-in-cheek discourse to a high art form; he simultaneously mocked and paid homage to his sources in a good natured manner. While in a pond and dressed in his customary formal attire (but in this case only in shirt and trousers), he enacted twelve pieces, referring to the twelve stations of the cross in the Passion of Christ as well as the twelve hours of James Joyce's *Ulysses*.

The themes, which Evans enjoyed "stacking up" so that their meanings became "usefully useless," were primarily concerned with journey and initiation, both for the individual and specifically for male and female in relation to each other. For the fourth hour, an event entitled "Between Two Desires," whose long subtitle includes "(Pre)view Secret Romance (tyranny of mirrors)," called for the convergence of the male



1-4. Dennis Evans. *The Pharmacy: (5) [(Pre)scriptions, Two Dispensations and No Consequences]*, 1983 (details). Copper, lead, wax, carbon, salt, wood, lacquer, and glass, dimensions variable. Courtesy of Linda Farris Gallery, Seattle.



and the female. Evans wore a box on his chest which opened upward, effectively blinding him so that he wandered aimlessly, while the female's chest box blocked her left eye but enabled her to search for her mate "right sighted." Upon finding the male, the female saw her half-blinded image reflected in the copper side of his chest box covering his face.<sup>2</sup>

In all, this passion play was "a play about play," but the entertaining aspects were not simply gratuitous nor merely humorous. There was a comic element to Evans's presence, yet the intensity of the program he designed and the remarkable craftsmanship of the objects he purposefully fabricated belie the overt silliness as well as the enigmatic spectacle of the events.

*The Chymical Nuptials of Soma and Agni*, 1982, was a "sequel" to *Twelve Field Us(e)ages*. The theme of the piece was a marriage between a male (Soma, sleeping fluid), and a female (Agni, Vedic fire god) prototype. It was conceived and designed as a series of rooms. In the first room, one met the principals in painted form, though not portraits as such, on opposing walls. Between them, on a wall adjacent to each, was the "Purification Furnace/Mill," a large construction through which one had to pass to get into the next room. This entailed propelling the mill, creating a grinding motion which crushed salt crystals. Emerging into the "Chamber of Soma and Agni," one met the betrothed in three-dimensional manifestations. The journey continued through two more rooms, "Ravens' Garage" and "Arbor of Silvii," into the "Nuptial Chambers and Lustral Bath" where the viewer finally walked up some steps onto a small platform with a central hexagonal column containing six mirrors. Upon seeing this six-sided view of him- or herself, the viewer could presume that the marriage was consummated.

Evans's installation for this exhibition, entitled *The Pharmacy: (5) [(Pre)scriptions, Two Dispensations and No Consequences]*, continues his use of the male-female dichotomy

as a central theme (figs. 1-4). The spinning object suspended from the ceiling in the middle of the room is a male element which rotates over a vertical female element situated directly below it. This space has entrances at opposite corners, the diagonal axis serving as "the cross-roads." However, it is nearly impossible to move across the room in this manner due to the continually spinning obstruction, grinding away relentlessly, alluding to the nature of the male-female union—the *axis mundi*, a breaking down and regenerative motion.

Furthermore, Evans's fascination with etymology and "hinged" meaning is also present in the selection of the title and subject. The Greek word for pharmacy is "pharmakon," which originally meant both "remedy" and "poison." The notion that a place can offer one a choice between well-being and death is the crux of Evans's concept for this piece.

In all of his work of the past seven years, Dennis Evans has consistently explored the dualistic nature of his world view in terms found in his years of reading diverse mystical sources. However, in this newest installation, as well as the one previous to it, the artist has deliberately removed himself from active participation in the work. Reasoning that his presence would both distract the viewer from the true content of the work and present a didactic point of view for the audience, he decided that his viewers should become the performers themselves, if they were to truly learn anything. It is now up to the individual viewer "to entertain" him- or herself; the artist merely provides situations for people "to hold [themselves] between." Dennis Evans is no longer content to play the fool.

#### Notes

1. All quotations, unless otherwise noted, are transcribed from an unpublished, taped interview between author and artist on January 6, 1983.
2. Evans uses certain materials (e.g., copper, lead, carbon, salt, iron, and wax) as part of his "private mythology." Copper, for example, is associated with Venus.

## Randy Hayes

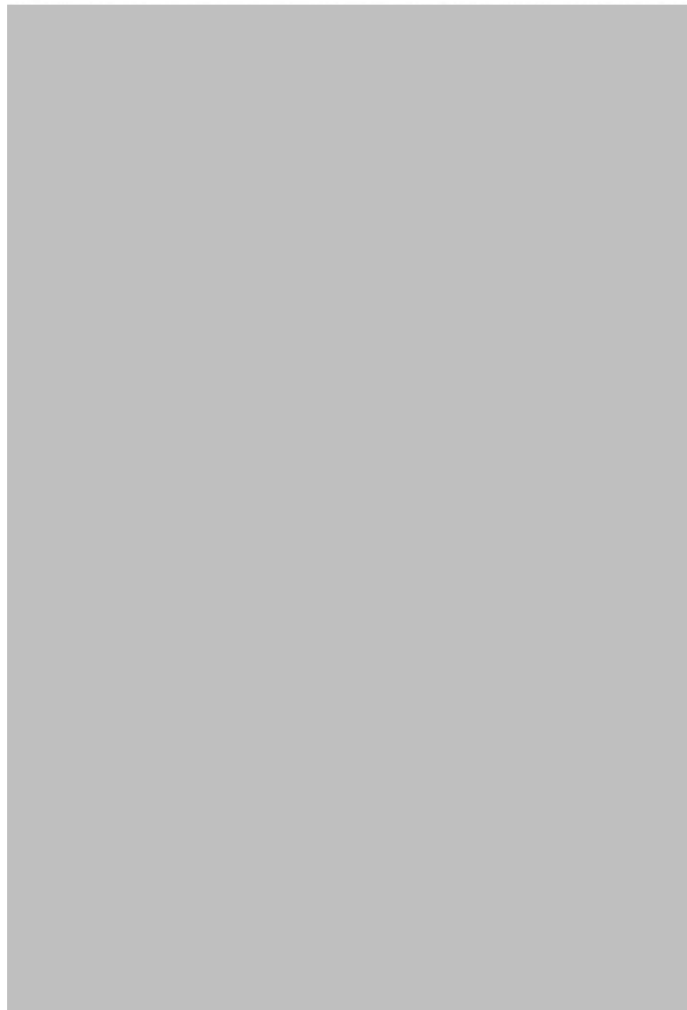
In the clearing stands a boxer  
and a fighter by his trade,  
and he carries the reminders  
of every glove that laid him down  
or cut him,  
'til he cries out  
in his anger and his shame,  
"I am leaving, I am leaving,  
but the fighter still remains."<sup>1</sup>

— Paul Simon

Artists, by the very nature of their enterprise, often choose to work in relative isolation in order to reveal universal human insights. The process of making and exhibiting these observations, be they intellectually derived, intuitively imparted, or a combination thereof, involves a delicate balance between flagrant self-exposure and guarded protection. Jackson Pollock's well-known comparison of a canvas to "an arena" indicates that he clearly saw it as a place wherein the painter does battle with him- or herself.


In 1980, Randy Hayes visited a training gym for prizefighters in hopes of photographing a boxer for a particular piece he had in mind. Hayes was already concerned with the quality of isolation and self-confinement he had evoked in a series of pastel drawings of individual figures tightly framed within rectangular, boxlike structures. Because he had been emphasizing these figures' contours, as silhouettes, the pun of a shadow box occurred to him. This led to the literal idea that he might draw a fighter placed within one of his boxes. "Shadow boxing," a rigorous training exercise by which boxers increase their speed for counterpunching, involves use of one's own shadow as the opponent in an imagined bout. The obvious problem is that no one can move more quickly than his or her shadow; hence it is a struggle against one's own projection of self, the ultimate challenger for an artist as well as a boxer.

In order to realize the potential of this metaphor for his role as an artist, Hayes began attending actual fights so that he could take photographs as visual notes for future works. He was immediately absorbed in the odd theatricality, harsh lighting, curious staging, and array of players at the fights. Although he was able to observe the show of brutality at some distance through the camera's viewfinder, he found he had to work rather quickly and intuitively in order to come away with photographs which would provide him with the visual immediacy he desired. His inclination was to seize moments of nonaction rather than the spectacle of the fight itself.



1. Randy Hayes. *Victor/Victim*, 1982. Pastel on paper, 83¼ × 50⅞".  
Collection of Marsha and Michael Burns, Seattle.

The transformation of these grainy snapshot studies into finished drawings is dramatic. The use of pastel on paper is, in itself, an important choice, for its delicacy as a medium contrasts markedly with the brutal subject matter of the drawings. It also requires a plexiglass shield to insure that the surfaces are not smudged. This solution lends additional content, for the sandwiching of the paper between the plywood backing and the plexiglass cover emphatically underlines its inherent



2. Randy Hayes. *Saved*, 1981. Pastel on paper, 91 × 112½". Collection of City of Seattle 1% for Art/Seattle City Light Collection.

flatness which contrasts with the sculptural modeling of the artist's drawing technique. The fact that Hayes cuts the figures out enhances a decidedly two-dimensional effect at odds with the illusion of weight and bulk of these muscular life-size figures. In addition, the placement of the figures in the vacuous space created by the black walls, on which the artist prefers they hang, serves to remove them further from their spatial and narrative context. A curious tension is generated since they appear to be in a void, yet they are rendered in conventional perspective. An oblique narrative rather than a legible tableau is set up. The overall feeling one receives from these cut-out figures is a resonant yet awesome isolation.<sup>2</sup>

In *Victor/Victim*, 1982, the sheer physical impressiveness of the slightly larger than life-size walking figures is reinforced by a hardly perceptible low-angle view (fig. 1). However, whereas this technique is frequently used to create a heroic figure in film or photography, this is not the case here because of the removal of a spatial context and the disposition of the figures. The black man on the right appears to be a step in front of his opponent on the left. The confidence of his stride, the manner by which the towel rests on his shoulders, and the swinging of his right arm all contribute to the sense that he emerged from the fight victorious. However, the dazed look on his face perhaps indicates that the victory was pyrrhic. His companion holds a bloodied towel in his heavily taped hands,

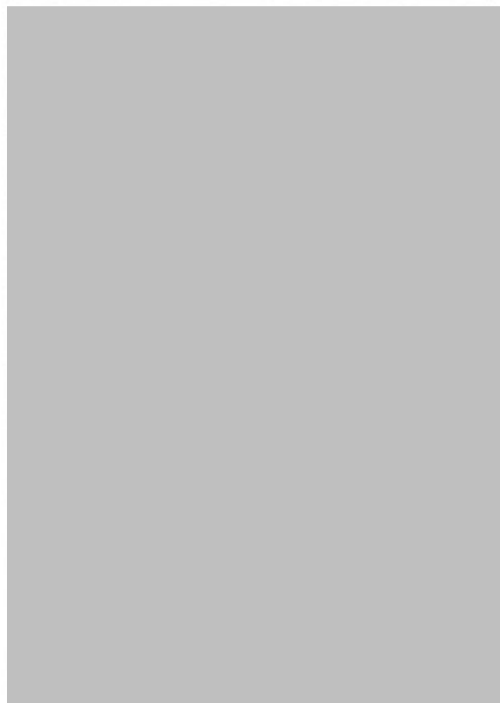
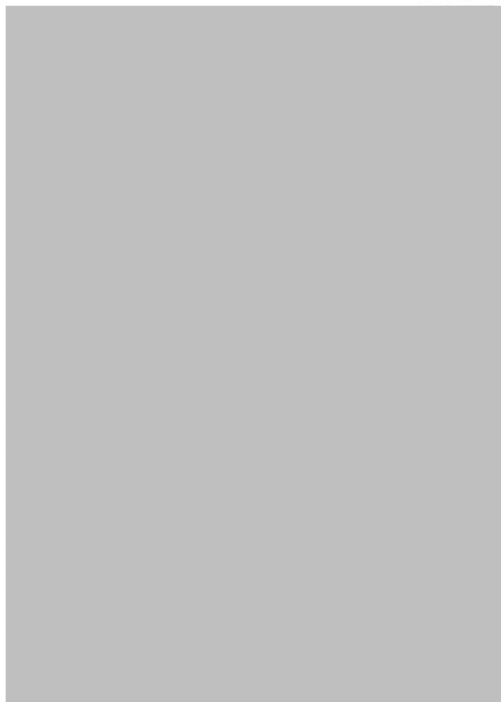
his face twisted in pain and distorted from the beating it just absorbed from the gloves which still visually dominate him. The men are joined by virtue of the fact that together they occupy the same empty space. But the title, *Victor/Victim*, is ambiguous in its reference; reading left to right, it does not correspond to the figures' relative conditions. And the viewer can well ponder the perplexing dichotomy suggested.

Hayes's titles often reiterate the quasi-religious or moral content of the works. For example, in *Saved*, 1981, an asymmetrical diptych, a boxer in his corner between rounds receives instructions from his trainer while, across from him, a woman wearing high heels and a rather skimpy costume holds up a large placard bearing the numeral "8," indicating the round in the fight (fig. 2). Though an empty space separates the two sections, Hayes has used the three horizontal lines of the ropes to visually connect them as well as to indicate that the figures are inside the ring. Each figure's face is obscured in some way. The trainer leans on his fighter conveying a feeling of burden and, like a vampire or some satanic figure, appears to be either biting the boxer's neck or whispering into his ear.<sup>3</sup> The fighter's head is turned away from the viewer, leaving his jaw (the largest target for an opposing boxer) exposed and lighted. His pose does not emanate strength, but rather exhaustion and vulnerability. The woman's face, like that of the trainer, is ominously shrouded in darkness as is most of her body. The fighter seems to be a sacrificial "Everyman" figure, enclosed by a sinister force and a dark temptress.

Whereas *Saved* is rather pessimistic, in other works human relationships are depicted with greater optimism. The tenderness of the trainer toward his fighter in *Draw*, 1981, is closer to the sentiment of father toward son. Hayes observes, "I find it fascinating to see that physical contact between men is only acceptable in most public situations within a theatrical setting in our culture."<sup>4</sup>

A native of Mississippi, the artist has begun to examine both sexual and racial barriers. In *Decision*, 1982, a black fighter is inside the ring wearing his robe, while a blond woman—dressed in bathing suit, formal tails, stockings, and high heels—prepares to hold up the card declaring the fourth round. Suddenly we realize that the man is standing in his boxer shorts wearing a bathrobe next to a woman dressed in formal tails and a bathing suit. Hayes adds a slight edge to this by having her tails fall into an image resembling the claw part of a hammer.

Recently the artist has undertaken a new series of drawings based on female strippers and sex-act performers. Like the



*Far left*

3. Randy Hayes. *Eclipse*, 1982–83. Pastel on paper, 63½ × 28½", 72¼ × 25½". Collection of Kathryn Maynard, Seattle.

*Left*

4. Randy Hayes. *On the Ropes*, 1982. Pastel on paper, 62¾ × 48¾". Collection of Linda Farris, Seattle.

boxers, these women rely on their physical attributes and skills to earn their living, willingly exposing themselves physically as the objects of both adulation and exploitation (fig. 3). Hayes's point of treating this difficult subject is not to further exploit these women, but rather to examine the threshold between self-exposure and self-revelation.

The idea for this series grew directly out of his observation and drawings of the women employed in the boxing arena whom he had earlier depicted with a brutality more subtle than in the current work, *Eclipse*, 1982–83 (fig. 3). The terribly compromising position of the woman frozen between the two worlds in *On the Ropes*, 1982 (fig. 4), the one of performing and the other of simply being, combines the ungainliness of one of Degas's ballerinas fixing a slipper with the ghastly distortion of a figure in a Richard Lindner painting. It is significant to note that Hayes hires the women as models in order to photograph them in his studio. The different psychology involved in the privacy of the studio as opposed to attending a public event like the prize fights results in greater interpretation of character. The newer works have something in common with both Toulouse-Lautrec's portraits of prostitutes, bar flies, and per-

formers of the Parisian demimonde of the "Belle Epoch" as well as Robert Longo's recent series of stroboscopically fractured figure drawings.

Both the boxers and the strippers are prototypes of human beings reduced to elementary physical acts of fighting and dancing in order to survive. In this sense, Randy Hayes's figures, isolated not in their narrative contexts but aggressively alone in our space, embody our contemporary existential condition: we are alone together.

**Notes**

1. Copyright © Paul Simon  
Used by permission.

2. Because the figures are under glass, they recall scientific specimens, a conceptual play on the cliché "Now there's a fine physical specimen" when referring to a well-developed body.

3. The impression that the trainer is evil is reinforced by the fact that he is at the left. The iconography of the satanic figure to the left of the Jesus figure in early Renaissance painting is well-established. In fact, the word "sinister" derives from the Latin word for "left."

4. Transcribed from an unpublished, taped interview between author and artist on January 7, 1983.

# Fay Jones



1. Fay Jones. *Bird Cage*, 1981. Acrylic on paper; 52 × 138". Courtesy of Francine Seders Gallery, Seattle.

Fay Jones grew up in a small town in western Massachusetts where her family ran a modest roadside hotel and bar. Doing "menial work" during her teen years proved to be an important experience for Jones. "It was the perfect set-up for a young girl to become an observer. People were away from their homes, they would get drunk and go on down the road. I used to wipe up the blood on Sunday mornings," the artist recounts.<sup>1</sup> Jones worked in the family business each summer while she attended art school in Rhode Island. Upon graduation, she married a painter on the faculty and, three years later, with two small children in tow, moved when her husband took a teaching position in Seattle.

Jones's paintings from 1964 until 1977 were extremely small (as minute as six inches square) as a result of working at home in a tiny space directly adjacent to the dining area, having little children around, and needing to be able to store her work quickly and easily in a drawer under the kitchen table. For Jones, the first few years after school represented a period of "relearning" her art instincts. The paintings from this period reject the heroic slashing and epic scale taught in art school in the mid-fifties. While her surfaces were painterly, the inclusion of naively drawn figures in these Lilliputian compositions radically opposed the then dominant abstract-expressionist mode. Referring to them as "diaries," the artist explains,

"I am *in* them in some way. They are based on a single observation, a point of view or words." Their modest proportions enabled Jones to work over them at a table or desk "like the act of writing."

These early diaries can be grouped into several series. The *After Battle* paintings are "a woman's view of war and what is left over." Her *Conspiracy* paintings were based on the anti-war activism of Daniel and Phillip Berrigan. What Jones calls *Kissing Cranes* were inspired by "neighbors' houses with three front windows and paired mahogany cranes" on their front lawn. Other series are loosely based on dictionary definitions of odd word pairs like "flotsam-jetsam" and "whole-cloth." Jones's interest and continuing involvement with words was partly shaped by her father's earlier profession as an English teacher and her own vigorous appetite for reading.

My paintings are literate. Though words really turn me on, I don't like to use them in my paintings. However, they are always lurking just underneath the surfaces. Not single words, but nice complete sentences.

The small paintings are reminiscent of folk art with respect to Jones's handling of both the paint and the figures and their frequently simplified landscape settings. Liberties are often taken with perspective and scale. The content is often whimsical and humorous, though the recurrent skeletal figures and Ensor-like masks considerably temper this playfulness.

Gradually, over this thirteen-year period, Jones's paintings grew in size. (The artist suggests that their increased stature was directly proportionate to her children's.) In 1977, she took over the family living room for a studio, which gave her nearly six times the work space she had previously. Initially, she leapt into painting canvases nearly seven feet in height, her figures assuming greater than life-size proportions. Finding this scale "too much to handle," she reduced the size to a more comfortable 56 × 46 inches.

Shifting from the minute, written format of the diaries to a one-on-one vertical confrontation with large-scale figures had immediate effect. "I became the observer, not the diarist," Jones says. Her inclination to keep these figures toward the foreground of the pictorial space was gradually reinforced by a decidedly more linear style of defining them, coupled with a tendency to expunge landscape and other vestiges of atmospheric space from the field.

My paintings are essentially narrative, even if they are not sequential narratives as part of stories. I always think of them as stage sets. All real space is gone from them. They are a contrived fiction.

Jones employs many conventions of theater: the figures are




2. Fay Jones. *Shadow Play*, 1981. Acrylic on paper, 47¼ × 53¼". Collection of Ed Marquand, Seattle.

players, their gestures are those of acting or mime, their clothes are costumes, the space is a scenic setting, the images are distillations of a greater number of events or activities, and the symbols are props. Hence, the artist is the *metteur-en-scène* and not "in the painting," as an expressionist painter might transmute his or her soul into paint. But unlike theater, Jones's work has frozen the rhythms of a mind recollecting and redepositing subliminal sources of human motivation. In this respect, her paintings have the haunting quirkiness of some of Max Ernst's paintings and the allegorical eccentricity of Max Beckmann's series of triptychs of the 1930s.

In fact, *Bird Cage*, 1981 (fig. 1), her largest work to date, owes a great deal to Beckmann's famous *Departure*, 1932–33.<sup>2</sup> Each section of this triptych has a subtitle: "Conjurer," "Attendance," and "Departure." Conceived and constructed to be read left to right, the rigorous compositional ingenuity ulti-





3. Fay Jones. *Screen*, 1982. Acrylic on paper, 52 × 67".  
Collection of Sondra and Robert Shulman, Seattle.

mately creates a dramatic stasis, confounding the otherwise lyrical rhythms of her lines. Despite her use of several playful details and stylish fashion, the work is a deeply unsettling and somber statement about the vagaries of the life cycle.

Jones uses a number of recurrent attributes and symbols to sew together her personal iconography. The conjuror, seen in silhouette in the left section of *Bird Cage*, appears in *Shadow Play*, 1981 (fig. 2), his face now visible as his hands make an animal-head silhouette projection against a folding screen. With the exception of this painting, a figure wearing a baseball cap is visible in virtually every other work in the exhibition. In *Lakeside Hide n' Seek*, 1982, he is hiding behind a birch tree, while in *Screen*, 1982, he stands at the table holding a bamboo fishing pole (fig. 3). In *Déjà Vu*, 1982, a grey-suited, skeleton-faced figure wears a red cap while striking an ironically debonair pose, holding his drink in one hand, smoking a thick cigarette, and casually placing his other hand in his coat pocket (fig. 4). The artist claims that she uses the baseball-capped figure repeatedly because she finds it "amusing to look at, very American, and because it is a hat a man would wear during the day, as opposed to the more formal top hats of some of my nocturnal male figures." Other elements include the fish (Jones avers it is not Freudian but has been used as a sign of nourishment and mystery), the palm trees (an exotic element



4. Fay Jones. *Déjà Vu*, 1982. Acrylic on paper, 71 $\frac{3}{8}$  × 75 $\frac{3}{16}$ ".  
Courtesy of Francine Seders Gallery, Seattle.

which she feels represents "the beyond"), the birds, and the folding screens, all of which serve as recurrent motifs of her secret inner drama.

The key to Jones's art is that while she willfully depicts specific imagery, they are deposited subliminally. These paintings are mind sets for oblique and enigmatic narratives. The South African playwright Athol Fugard could have described the mysterious sources of Fay Jones's work when he stated:

A play gets written when the external specifics of a story run parallel to a very private need to make a personal statement. If you've got a secret, you can create. It's almost like building the labyrinth at Knossos. Your minotaur is at the center.<sup>3</sup>

#### Notes

1. All quotations, unless otherwise noted, are transcribed from an unpublished, taped interview between author and artist on January 6, 1983.
2. This painting is in the collection of The Museum of Modern Art, New York.
3. Mel Gussow, "Profile: Athol Fugard," *The New Yorker* [New York], December 20, 1982, p. 48.

# Alan Lande



1. Alan Lande. *Massive Retaliation*, 1983 (detail). Installation at The New Museum. Televisions, audiotape, water, vinyl, wood, glass, and camera obscura; dimensions variable.

Theater takes place all the time wherever one is and art simply facilitates persuading one this is the case.<sup>1</sup>

—John Cage

The influence and presence of theater is perhaps the most significant change that has occurred within the visual arts over the past twenty years. By dramatizing the experience of essentially static art, artists have increasingly shown a new willingness and desire to utilize theatrical elements. The creation of costumes or sets by an artist for a stage production has long been an acknowledged collaborative enterprise. But for an artist to become actor and/or director is primarily a twentieth century phenomenon. The natural outgrowth of the explorations of independent visual artists with film and, more recently, videotape, as well as closed-circuit or satellite television broadcast, dovetailed with the increasing use of the artist's body as the primary vehicle for his or her work. While

having some precedents in Dada, Futurist, and Bauhaus activities in the second decade of this century, "performance art" fully arrived in the seventies.

Alan Lande is an example of this mixed breed of creator. He works in large-scale theatrical productions as a producer, director, and actor; as a multi-media artist, he generates photographs, collages, photomontages, video, and audiotapes for playback, live broadcasts, site-specific installations, and performance events.

Lande, a native of Seattle, entered the Air Force after graduating from high school in 1964. He underwent an awakening of political consciousness while in the service. In 1968, upon leaving the military where he had worked as a cartographer, Lande returned to Seattle and worked as the art director and photographer of *Helix*, a "counterculture" newspaper. His work as a photojournalist was pivotal in shaping his sen-

sibility. He became quite adept at capturing essential experiences of that period. Many of the images he printed and published are documents of the cultural conflict between pro- and anti-Vietnam War factions.

Through these activities he met Piero Tellini, an Italian writer and filmmaker who had been integrally involved with the pre- and post-war Neo-realist movement in his native country. Tellini had contracted with Italian television to film a documentary on the youth movement in America. Not long after they met, Tellini asked Lande to act as an assistant director and cinematographer on the project. Lande became part of a film crew that travelled all over the United States for nearly two years interviewing Huey Newton, Tom Hayden, and other young radicals. This film experience made Lande fully conscious of the power of the motion picture relative to still photography. "When I started working with Piero [Tellini], photography paled. Once you get it moving, you have much more impact."<sup>2</sup>

When he returned to Seattle in 1972, Lande was asked to provide a video installation for "Bumbershoot," the city's annual arts festival. That same year, he cofounded Community Television Project, the first video-access project in Seattle. For two years he acted as a producer and director with that group. In 1973, toward the end of this activity, Lande began producing and airing his first videotapes as personal statements. These tapes were not created for gallery or museum playback but for broadcast. He would later say, "I am generating, as it were, the exhibition where the research will be occurring in the media space, a place where many people live and don't ever notice."<sup>3</sup> In working with television, Lande became increasingly suspicious of its uses and capabilities but remained involved with it, explaining:

Television has to be dealt with because, as a technology, it's so pervasive in the environment. It has such a hold on the mind, or *is* the mind, unfortunately, in many cases.<sup>4</sup>

Lande's first video installation directly addresses this very aspect. *Neural Arithmetic*, 1976, was presented in the two windows of a storefront on Seattle's Capitol Hill. In the left window was a television set with one of the three networks' programs running constantly. On the same window Lande taped a newspaper article describing the availability (and desirability) in Florida of "video tombstones"—a monitor cum gravestone where one could play any tape of one's choice.

The right window contained a video monitor and a camera trained on the viewer so that, when you looked into the window at the screen, you saw your own face. The newspaper

clipping taped on this window was a wire-service story about an Englishman who laughed himself to death while watching his favorite comedy program. Lande's play on the window and mirror functions, i.e., looking into and looking at, was clever. He created a complex, analogous dialectic by contrasting the abstracted realm of life and death (network programming and high-tech gravestones) with the concrete (a real-time image of oneself and the report of someone's actual death) to suggest the absurd, yet profound, relationship between fact and fiction. He describes both windows as "traps," the viewer being lured by the presence of, and access to, television sets within them.

After working with television for nearly six years, Lande had developed a desire to somehow put a set into a museum situation and place it on a pedestal. This Duchampian urge to update the "readymade" was the germ for *Bright Blind*, 1979, in which he put a nineteen inch television three feet away from a three-hundred watt, incandescent bulb. Here were two sources of illumination, one even and hot, the other a cool, scanning beam. The intensity of the incandescent bulb washed out the images on the television screen (again, tuned in to a commercial network) and cast a shadow of the set onto the wall behind it. Subtitled "The Confusion of Illumination," the piece is at once a polemic on the choices for gathering information (reading versus watching) offered to us by technology, a superbly dead-pan visual pun, and, as Lande affectionately described it, "an East-versus-West shoot-out."

In other installations, Lande has used the television set in a decidedly non-media manner, focusing instead on its connotative presence and on its impact as object. One such example is *Surface Tensions and other Double Binds*, 1977, in which Lande created a mock living room or den, complete with the current *TV Guide* on an end table next to an easy chair. The tube was removed from this television console and was replaced by a scrim for rear-screen projection on which he showed the top-rated show for the previous week (*Happy Days*) compressed by single framing from the conventional thirty-minute sit-com to approximately two minutes. In another part of this same piece, he buried a television set, screen up, in an abandoned area of dirt and debris just visible through one of the gallery's windows. Though the set was playing continuously, it was difficult to watch. On the other hand, Lande wired the audio to a speaker which was placed on the window sill, enabling one to hear the various programs. Lande critiques the process by which we "watch" television, i.e., constantly and with our ears:



2. Alan Lande. *Artificial Intelligence*, 1978. Mixed media, dimensions variable.

It doesn't matter what you're watching, just that you're watching. Your only choice is whether to watch or not to watch. Most people are watching for content; they're not dealing with it as a device that has you in its thrall.<sup>5</sup>

Other variations of Lande's use of the television set include its use as the seat of an easy chair in *Terminal Vision*, 1979. In "Seat and Read," the name of the exhibition for which it was created, the artist's accompanying statement read:

Arrested by force fed force field agents radiation anomaly scatters recombinant RNA/DNA in X-ray Y-ray genetic demolition derby. Why not take a trance chance, it's too late for Gonad variations.

This attitude relates to Lande's concern with the unknown physical effects that television has on us. The artist says, "[Television is] totally unexamined...in the physiological and psychological sense. It has overrun the culture."<sup>6</sup> He created *Artificial Intelligence*, 1978, to focus attention on the question of how television feeds and nourishes its viewer as a source of both information and light (fig. 2). By suspending sets faced down over a carefully nurtured bed of rye-grass seeds in rich black soil, Lande demonstrated an aberrant form of photosynthesis which stimulated actual, albeit eerily accelerated, growth. In addition, the environment was articulated

with mirrors so that the viewer was thoroughly disoriented in an illusion of infinite space.

More recent video installations, including *Looking for Trouble* and *Bodies without Organs*, both done in 1981, employ closed-circuit systems whereby the viewer can recognize him- or herself on a screen as well as on televisions turned upward. In the former piece, thirteen monitors were placed on the floor in a curving line to create the impression of a river over which the viewer could stand on a constructed bridge and see his or her image in the "water," bringing to bear what Lande calls "the Narcissus narcosis." In the latter work, six televisions provided the light and foundation for a microcosmic urban dwelling of glass whose residents were white laboratory rats who shuttled between the color monitors on bridges to and from their food and water supplies. The rodents eventually found that the screens afforded them with the warmest place on which to sleep. Lande perceives his work as exploration and discovery.

I'm doing research. I'm not making art as far as I know, I'm trying to figure out what television is, what it does to us and what we are in relation to it.<sup>7</sup>

Lande began actively performing in 1975 with a piece entitled *Demonstrations and Electric Illusions*. His involvement with theater springs from his fundamental attitude that "we perform our lives." His working method revolves around "finding some way to intersect actual entertainment with a lesson. But I'm not trying to be didactic. I'm trying to find a way that we can be tricked into ecstasy."<sup>8</sup> Lande refers to "ecstasy" not as a sublime or ultimate zenith, but rather literally: the prefix meaning out of and "stasis" meaning still or stationary. Hence, to "trick into ecstasy" is to alter the viewers' states of mind, effectively "moving" them out of a static mental set.

In *Romantic Friction*, 1979, one of his better known multi-media performances, Lande engineered a drawbridge which served as a threshold from the real world into the realm of theater. This entrance device is a recurrent mark of both Lande's performances and his environments. In *The Nature of DP*, 1979, the viewer entered the space and immediately confronted a human brain floating in formaldehyde inside a glass beaker on a shelf at the level of the average viewer's brain.

Lande played the role of artist/performer/shaman by "rising from a mound of salt...turning television sets on and off, setting fires, lighting fuses which turn into blinding smoke bombs."<sup>9</sup> In other performances, Lande has been buried in salt which was then ignited, has stood in a commanding position



3. Alan Lande. *Massive Retaliation*, 1983 (detail). Camera-obscure view of Fourteenth Street and Fifth Avenue.



4. Alan Lande. *Massive Retaliation*, 1983 (detail). View through telescope (simulated).

and swung a light bulb on a long cord in a circular motion overhead forcing the audience to remain seated beneath him, and has leapt through a pane of plate glass from a ladder and, moments later, watched the event on "instant replay." While these are actions taken out of context, there is a risk aspect reminiscent of some of Chris Burden's physically dangerous and/or menacing performances of the early seventies.

I allow the viewer to reexperience what I'm coming up against, the same confusion that I have because I don't know what to do. Does anyone? We end up having our own life being made into a spectacle and end up as voyeurs in our spectacle. It seems like those edge effects need to be examined, punctured.<sup>10</sup>

More than anything else, Lande is concerned with holding onto some very essential human values that appear to be in jeopardy of becoming extinct.

Ours is a culture of laziness not leisure. You are constantly being told, "You are going to be taken care of from cradle to grave in all ways. You will be provided with so many distractions that you won't even think that something is wrong. You will not have time. You will be too busy consuming culture. Let's commodify experience to the point where you are submerged, you are bathing in it – total immersion."

Perhaps this is why he spends a considerable amount of time and energy gardening, "as a way of listening to the other dominant life form on this planet."<sup>11</sup> He sees his struggle as trying to remain alive amidst an ever deadening world. He says, "My work(ing) takes into account trying to be in the present. [Jean-Luc] Godard once said, 'If you live in the present and

everyone else lives in the past, then it appears you are living in the future.'" Lande claims he has been influenced by "everybody from Bucky [Fuller] to [Jorge Luis] Borges to Buddha." But his favorite aphorism is Nietzsche's: "Action stops Understanding." For Alan Lande, the challenge is to continue to feel his way to what he considers is his main source – "the power beyond reason."

#### Notes

1. John Cage, quoted in Calvin Tomkins, *The Bride and the Bachelors* (New York: Penguin Books, 1968), p. 118.
2. All quotations, unless otherwise noted, are transcribed from an unpublished, taped interview between author and artist on January 7, 1983.
3. Terry D. Morgan, "Lande Tries to Say Lots of Things," *Seattle Sun*, August 5, 1981, p. 10.
4. Patrick MacDonald, "Artist and Actress Expand Horizons," *Seattle Times*, February 21, 1982, p. H1.
5. Anita Fisk, "Conversations: Alan Lande," *Cultural Climate* [Honolulu], September 1982, n. p.
6. *Ibid.*
7. Morgan, p. 10.
8. *Ibid.*
9. Gary Reel, "Revealing the Numinous: Theory and Practice in Seattle Performance," *High Performance*, v. 4, Fall 1981, p. 11.
10. Fisk, n. p.
11. MacDonald, p. H1.

## Barbara Noah



1. Barbara Noah. *Happy Hour at A-Bomb Bowl*, 1983. Oil, copper leaf, acrylic, and epoxy enamel on photolinen; 88½ × 88". Detail from *Happy Hour*, 1983. Mixed media; dimensions variable.

30

Anyone who has thought actively about the nature of existence has pondered fundamental life questions which may seem unanswerable. For example, what is the relationship of order to chaos? Of reason to emotion? Or, ultimately, of life to death? Must we construe the world as a complex composed exclusively of oppositions? Yes and no.

In her statement for this exhibition catalog, Barbara Noah sums up her activities: "Juxtapose extremes." By establishing the poles of a variety of value systems which she investigates, Noah is able to articulate her absurdist view of a dualistic

world as "silly/serious, personal/impersonal, humorous/sad...." In her most recent work, Noah explores the nature of power, in its many forms, and our vulnerability to it.

Noah's concern with power originated with her involvement with another opposition: fact and fiction. Eight years ago she began using photosensitized linen, an outgrowth of her formal work in painting which probed the nature of illusionism. In 1978, she executed a series of pieces in which she took scenes from Bryce Canyon National Monument and enhanced the "Rorschach" faces of some of the unusually an-

thropomorphic rock foundations there. She was initially attracted to these images because of the vastness of the depicted space. During this work, the Mount St. Helens volcano became active and erupted several times, propelling huge volumes of volcanic smoke and ash high into the atmosphere, a natural phenomenon of such awesome dimensions that Noah was once again compelled to assess her own place and perspective with regard to relative power.

In order to demonstrate the individual's feeling of helplessness in our contemporary world, Noah devised a means of conveying both the dread and terror, and the resultant submissiveness and apathy. She chose as an "Everyman" character a bowling ball to function as an adaptable persona (fig. 1). Though this detached head is without specifically human traits, the three finger holes simulate vacant eyes and open mouth, a dumb yet primal variation on the simple-minded "Have-a-Happy-Day" smiling face.

Noah's concern with the awesomeness of nature generated a series of volcano pieces as well as subsequent studies of outer space. The bowling ball first appeared in the latter as a moon helplessly in orbit. Juxtaposing a photograph of the planet, dramatically documented by electronic photographic equipment aboard satellites, with the mundane bowling ball resulted in outlandishly dead-pan comedy. It also pointed up an interesting aspect of our culture's acceptance of disparate information and our general unwillingness to appreciate or to distinguish between sources of information.

Over the past two years, Noah has cast the bowling ball as Io, one of Jupiter's moons, as well as other celestial bodies. The relation of the gravitational pull on a moon by its mother planet to its own momentum through space is analogous to our own situation vis-à-vis the role anonymous and/or distant authority plays in our diurnal lives.

In *Bowling for Dollars*, 1982, her first full-scale installation, a bowling-ball face was superimposed on an enlarged photograph of the Earth taken from an Apollo spacecraft. The circular mouth hole contained an illusion of a dollar bill.<sup>1</sup> Below this a word scanner carried written messages.<sup>2</sup> One casually explained that the "earth has flipped over in space many times." Another anecdote concerned the relationship of ignorance, apathy, and authority. On the opposite wall, an actual bowling ball assumed the role of a wrecking ball smashing into a photographically reproduced image of a building at the moment of demolition. The ball's "face" took on a look of shock and helpless dread. Its "cable" had been cut, which made it look like a lighted bomb fuse or a shock of hair. On the ground

in front of this scene was a triangular array of larger than actual size bowling pins, fabricated to appear as males and females, and arranged in the familiar group one would find at a bowling alley. Triangular road signs—black figures on yellow grounds denoting "caution"—were placed along the side walls. One depicted the bowling-ball face as a barbell in the grip of a very muscular arm; the other, a cocktail olive in a martini glass. All the while, the sound of a bowling ball rolling down an alley and smashing into pins was audible.

The message was clear. The artist equated financial power with political ("first strike capability," the word scanner read) and social power. Noah's attitude toward money was made manifest through the use of the optical illusion of the dollar bill in the open mouth: money is abundantly visible and continuously consumed, but for the "pins" of the world it is still often out of reach when they grabbed for it.

*Happy Hour*, Noah's installation conceived and designed for this exhibition, carries these themes of power and vulnerability further toward the question of survival—specifically the nature of our need for food and drink. In her room, two large, bowling-ball images mirror each other on opposite walls. On one canvas over seven feet square, it is superimposed on a photographic image taken from the air of a nuclear mushroom cloud at sea (fig. 1). Across the room, on the other wall, it appears as a large plate in a table setting flanked by six-foot-high painted images of a knife and a fork (fig. 2). On the plate is an image of the Earth shot from outer space with the North American continent visible beneath some cloud covering. Inside the "mouth" of the bowling ball/plate, a filled cocktail glass appears with a tiny Earth globe, upon which is another bowling-ball face, in place of the usual martini olive (fig. 3).<sup>3</sup> Like the dollar bill in *Bowling for Dollars*, this object seems to be tangibly real and accessible, but in fact it is an optical illusion created by an imaging box built into the wall and hidden from view. The resulting disorientation is heightened by a triangular area of carpet, identical to the floor's and affixed to this wall, directing the viewer's eyes to the mouth hole and creating an effect of perspective and a feeling of depth. On the side walls are identically shaped, nearly eight-foot tall silhouettes of tipped cocktail glasses whose olives are metal half-spherical, bowling-ball reliefs which have been copper-plated so that they reflect, like fish-eye mirrors, distorted images of the viewers in the space (fig. 4). An actual bowling ball is suspended from a cable with wooden hands on either side of its two faces suggesting a frozen gesture of fear, woe, or shock. The word scanner, located below the table setting, carries a



2. Barbara Noah. *Happy Hour*, 1983 (detail). Left foreground: *What!!*, 1983. Polane paint, oak, and bowling ball, 10 × 11 × 8½". Center: *Earth as Bowling Ball-II*, 1983. Oil on photolinen, 72" in diameter.



3. Barbara Noah. *Happy Hour*, 1983 (detail).



4. Barbara Noah. *Happy Hour*, 1983 (detail). Left: *It Could Be You*, 1983 (detail). Clear polyurethane on copper-plated steel; Two, 9 × 9 × 4½" each. Right foreground: *What!!*, 1983.



text which, like that of *Bowling for Dollars*, adds a verbal element to the visual narrative.

At one point in the scanner text, a male character on the top floor of a tall building is engaged in an argument with a female counterpart on the ground. He shouts down at her

"Might makes right!"

She said, "Avoid cliches like the plague!"

He said, "Wrong!" She said, "Right!"

He said, "I'll stand up for what's right, even if it's wrong!"

Just then he lost his balance and fell out the window, but a strong gust of wind blew him back in on a lower floor where he had to accept a smaller salary. He thought it was more blessed to be on the take. She thought it was more blessed to give in. He thought she was just jealous and two-faced but she wasn't. She just had eyes in the back of her head. Didn't want anybody to fall on her from the top of one of those tall buildings.

The neutrality of the bowling ball/face motif is significant in understanding Noah's overall esthetic. She is drawn to it for the dual qualities—silliness and angst—it simultaneously embodies. The artist plans to use the bowling ball in at least one additional role: the DNA molecule.

In fact, it is the use of this bowling ball device, an object/image as a found universal sign, which is fundamental to Noah's art. We are constantly bombarded by the pervasive yet anonymous directives of signs telling us where to turn, when to go, and generally how to behave. The imagery used for these signs is a figurative language system which is abstract in nature. The effect of this glut of detached directional imperatives is to distance us from our own motives and feelings. The need to conform to these signals has engendered a mental zone wherein action supersedes thought.

Noah, like many artists today, believes that a way to wake up to this violation of individual will is to respond in kind.

Hence she employs the word scanner whose technique, like television's, deadens the senses with a continuous information overload used to target the subconscious. The questions Noah raises have to do with assessing the quality of our experience as individuals in a world laden with powerful tools of communication designed to make us conform and to mask our inability to see the real impact of these forces on our lives. The artist uses these same or similar means and methods of communication, but by imputing a different message, one that is essentially a warning, Noah is trying

to make people aware of things or feel certain things, even if they are not always specific facts; to elicit that sensation of the conflicting, the absurd, and the fearful at the same time. I am really trying to make people pay attention.<sup>4</sup>

Her word scanner text ends with the anonymous narrator (the artist?) asking her viewer, "Want another drink? What do you mean 'too early?' Hey, it's Happy Hour! Can't you read the signs?"

#### Notes

1. Noah has achieved the illusion through the use of an imaging box. This is a device which uses a concave mirror to invert the image of an object placed at a specified location within the area of the box.
2. The word scanner is an electrical device which can be programmed to display, by means of l.e.d. characters, a message of words which travel laterally across a screen.
3. This glass is generically called a martini glass, but it is also the glass used for a drink called a Manhattan. It is conceivable that the artist is making a veiled reference to the Manhattan Project which yielded the atom bomb. In addition, the silhouetted glasses are the universal sign which denotes "alcoholic beverages served."
4. Transcribed from an unpublished, taped interview between author and artist on January 7, 1983.

## Buster Simpson

In 1977, Buster Simpson had been working two years in collaboration with a team of artists and architects on a Seattle city-commissioned, pilot project to design the Viewland Hoffman Receiving Substation. The red tape of the bureaucratic chain of command was new to him and his artist colleagues. Daily changes of work orders handed down from on high prevented the team's concepts from being realized quickly, blocking progress and generating considerable frustration. In response to the official run-around he experienced, Simpson fabricated *Surveyor Decoy*, 1977 (fig. 1). A flat, cut-out, sheet-metal silhouette of a male figure is suspended from a fence stake turned horizontal and visually and physically counterbalanced by the weight of a crow cut-out perched on a heavy crow bar which hangs down. The figure is posed as a surveyor sighting down a mark and about to signal that it is true or accurate. However, Simpson's surveyor is actually a large wind vane. When it was placed on a hill above the substation, the wind propelled it, revolving in a circle, denoting the constantly changeable directions that were affecting the entire crew. Hence, the surveyor operated in a literal fashion as one who "over sees" ("sur"-above, "voyeur"-seer). By definition, to make a survey is "to examine for some specific purpose; inspect or consider carefully; review in detail."

Simpson grew up near industrial Saginaw, Michigan, in Frankenmuth, a small town which is best known for its cheese and neo-Bavarian architecture. As he grew up, the Boy Scouts became the domain wherein he could best excel and demonstrate both his remarkable ingenuity and creative skills. After achieving the highest rank and honor possible, Simpson was asked to work as an instructor and guide at a Boy Scout wilderness camp where he designed and developed hiking trails, signage, and camp sites in New Mexico for five years, into his summer breaks from college.

In 1969, after completing graduate work in sculpture and successfully avoiding the draft, Simpson became a codirector of the earthwork projects and workshops at an ambitious music festival in upstate New York. He and a crew of volunteers worked for several months designing and building recreational areas and art pieces for what promised to be a gala festival. Little did he (or anyone else) anticipate that this would turn out to be the monumental counter-culture event of the decade, commonly referred to as "Woodstock." The overloading of systems designed to accommodate a quarter of



1. Buster Simpson. *Surveyor Decoy*, 1977. Mixed media; 6 × 6'.

the 400,000 people who attended had a direct impact on Simpson. "All of our art work was ripped apart and reappropriated for its raw materials. Art took a second place to real needs," he explained.<sup>1</sup> The lesson of Woodstock for Simpson was that art had to function both on esthetic and utilitarian levels. Ultimately, "use" was as significant as "look."

Simpson spent the following three years as a self-described "vagrant artist," traveling to Europe and crisscrossing the United States on back roads in a van. Much of his time was spent visiting and documenting folk artists he encountered during his trips. He found that it was the "ad hoc vernacular" or personal solutions to technical questions, employing common everyday components which attracted him to these folk artists. He evolved a decidedly "anti-precious" attitude about his art which coincided with a growing "reluctance to make conventional forms."

Simpson's first involvement in Washington state came in 1972 when he was a codirector of Pilchuck, now a world famous glass workshop and crafts colony in the wilderness north-

west of Seattle, where he coordinated the video/media program. In 1973, when Simpson's wanderlust subsided, he moved to Seattle where he has lived since that time. After ten years there, Simpson reflected, "There was no compelling reason to settle in Seattle. The scale was good for the kinds of things I wanted to apply myself to."

He soon discovered a growing community of artists who congregated around *and/or*, an alternative space which featured innovative installations and performances by artists. For five years, from 1975 until 1980, Simpson served on its Board of Directors. It was during this time that Simpson was appointed one of the three artists to consult with the architects in creating the electrical substation previously mentioned.<sup>2</sup> Subsequently the artist advised the Seattle Arts Commission on guidelines for this type of collaboration as implemented by the newly created Municipal Art Plan, underwritten by a "1%-for-Art" bill passed by the State legislature. From 1975 until 1978, Simpson lived in storefront spaces which had prominent display windows facing the street in the Belltown section of downtown Seattle, an area which over the years had become rather derelict and undesirable. As part of his daily routine, Simpson put various items which interested him in these windows.


A turning point for Simpson occurred in 1978 when he was invited to become an artist-in-residence at Artpark in Lewiston, New York. Responding to the fact that the park was previously a dumpsite for toxic industrial wastes, Simpson executed a series of placement pieces entitled *I Love Canal*, 1978. One of these, called "Setting of Eight in Toxic Spillway," featured eight concrete plates, cast from paper plate molds, located directly beneath a sludge way trough. The intent was obviously to point out where our digested meals ultimately go. Other pieces in this series, e.g., "Blue Pike Hanging over the Niagara River," 1978, a string of Simpson's fish wind vanes, "work on a G[eneral] P[ublic] level," serving to raise the viewer's consciousness about systems which render forms of life extinct. In 1980 Simpson created *When the Tide is Out the Table is Set*, a larger version of this piece, in which he took three hundred of these cast-concrete paper plates and threw them into Elliot Bay in Seattle at the Metro Sewage orifice at high tide. When the tide went out, the random "setting" of the water "table" was covered with a disgusting layer of human waste. Simpson's title ironically refers to a Northwest Native American adage about the abundance of crustaceans and seafood yielded up by the waters at low tide upon which these original Seattle residents could feast for days on end. Simpson

remarks soberly, "Now the table is set by affluence," and the result is sludge, which, due to its contaminated condition, cannot be used as a fertilizer.

His concern with environmental issues has also focused on acid rain. Simpson has been exploring methods of neutralizing the toxic acid content of rain by introducing limestone ( $\text{CaCO}_3$ ) into various points of the water system. As a consultant to the Pike Place Merchants Association and Pike Development Authority from 1978-81, Simpson invented a downspout drainage design that he calls *Self-Watering Planter Box*, 1980. The downspout is divided so that overflow water is trapped in a U-section filled with limestone and soil. When the annual rains begin (from September until June) the water level under the plants rises as the water plunges down the pipe, moistening the earth and roots situated above the U-section with "sweetened water," as the artist calls it. Simpson installed a prototype of this contraption in Post Alley, one of the last landmarks in the old Public Market area, and has been monitoring its successful progress for years unbeknownst to everyone except for a few artist friends. He is presently negotiating with the developers of the market area to implement his system on a grand scale in the housing projects that are destined to replace the old taverns and warehouses in this historic district. Simpson is aware that a better (albeit grander and therefore less likely) solution would be to spread limestone gravel on the roofs of Seattle buildings or, better still, to find the mouths of the mountain rivers and administer Simpson's ten-foot-diameter *Antacid Pills*, 1980, thin discs of limestone which would slowly dissolve over the course of time.

Not only did Simpson conceive of these tablets as metaphors for the manner by which most of us seek to remedy infirmity, i.e., by taking pills, he also devised an ingenious method for manufacturing these objects utilizing an untapped natural resource. Ever the punning romantic, Simpson has designed *Limestone Wind Millers*, a number of flat, aluminum, silhouetted figures clamped to a vertical pipe mounted in an automobile wheel which, when propelled by the wind in a circular motion, will gradually (over the years) cut the round tablets of limestone. The artist has also planned his *Scythe Clone Wind Vane Grass Cutters* to perform comparable service in the grassy fields perhaps on the Great Plains or along the interstate highways.

Simpson's devotion to his immediate vicinity (Post Alley in particular) is along the lines of the nineteenth century English landscape painter John Constable whose some twenty years of



2. Buster Simpson. *Inquire Within*, 1983 [installation in "The Window" on Fourteenth Street; installed by Linda Beaumont, Assistant to the artist]. Mixed media; 8'22" × 22'4" × 1'6".



3. Buster Simpson. *Inquire Within*, 1983 (detail).

*Inquire Within*

The crystal ball magnifies, demystifies  
Potluckclatch<sup>o</sup> on Fourteenth Street  
Tolerance is satire—inquire within.  
Luring, detailing, windowdressing  
Streetscape vending.  
Solutions through vernacular components;  
Bedsprings, disposable cups, can lids, concrete plates—  
Foundations landfills are made of  
Totemplates collect contaminates as  
the paper spring cup fills with vinegar rain,  
Pickling generic fish in placid lakes.  
The cross of garlic dispenses medicine or disguises taste.  
Dissolving limestone becomes timestones  
precursor to mother nature's anti-acid pill purge.  
Direct at source.  
The desired tool red crow bar publicly hangs  
Ready in the wings  
(When stripped of its crow vane novelty)  
—Pry at source.  
Inquire within—Tolerance is satire.  
—Buster Simpson

work was done within a radius of a few miles of his home in Suffolk. In the summer of 1977, Simpson heard that a Queen Anne cherry tree over sixty years old was scheduled to be chopped down unceremoniously in order to clear an area for a ten-story, condominium townhouse project on the periphery of the Public Market where Simpson was living. The delimbed tree became the home for Simpson's *Crow's Nest*, 1980—an amalgam structure of bent-steel, concrete reinforcement rods, chicken wire, and tire tread from cars on the nearby interstate—which was large enough for several people to occupy at once. The crow referred to in the title is the bird which “represents the city better than any other bird, with its ad hoc approach to building a nest,” according to Simpson.<sup>3</sup> In addition, a crow's nest is a high perch on the masts of old sailing ships, an additional reference to the notion of “being above” the present building boom in Seattle and gaining perspective by reflecting on the past and preserving it. Despite Simpson's two year campaign to dissuade the developers from destroying the tree, hoping to have them build around it, or at least to replant it, it was eventually removed. He was given some of the larger pieces, from which he fashioned benches which are visible throughout the market area.

These are not the only Simpson benches in Seattle. In fact, from 1980 to the present the artist codesigned several at bus stops along the downtown line, all of which evolve out of his *Urban Repair Manual*, a primer for “how to salvage materials from the environment for use in public designs of human scale.”<sup>4</sup> (He was awarded a “Special Projects Grant” from the National Endowment for the Arts for this work.) More recently, Simpson's *Living Bench* (1982—ongoing) at a bus stop outside of the public library in Duvall, Washington, is a plexiglass sheet shaped in the form of a bench which allows light to generate growth of the willows planted beneath it. Eventually, over several years, after the trunk assumes the desired bench shape, the plexiglass will be removed and the willow branches will be bent over to provide a canopy as shelter for the awaiting bus passengers.

Simpson's most recent solo exhibition *90 Pine*, 1982–83, was self-produced and was perhaps his most ambitious undertaking to date. He rented a condemned tavern in the Public Market. As a means of drawing public attention to yet another element of the old market's legacy threatened by the developer's wrecking ball, Simpson installed many of his sculptural works inside and atop the roof of the small bar. Entering the space, one saw three, flat, cut-out aluminum men with hats located at the bar, whirling around in circular orbits. They, like

the surveyor, the grasscutters and the wind millers, were attached to a “drive shaft” which ran through the ceiling and onto the roof where other cut-out figures, carrying 8 × 10 foot, plywood boards (a reference to the fact that the building was to be “boarded up” and razed) were also careening about as gusts of wind came off nearby Elliot Bay. On the roof, Simpson assembled a veritable shadow theater by training a flood lamp on these stooped male figures and the many fish and crows cut-outs which whirled and clattered in the night, their images cast onto the wall of the adjacent building.

Inside, a video monitor, located where the bar's television would normally be, displayed this activity on a closed-circuit channel. The ambience inside was dark, illuminated only by candles set in Simpson's *Salmon Can Candle Holders*, pairs of bent and recycled salmon can lids. Their light was enhanced by the *Crystal Balls*, clear-glass lamp covers filled with water and threaded into standard styrofoam cups. In addition, the artist's *Cone Cups*—pointed, paper, Dixie cups dipped in hot wax and placed in large bed springs—were available to those who needed to drink some of the spring water offered by the artist/proprietor. Covering the interior walls and ceiling were numerous jig-saw puzzles, relics of a time when the bar's old customers would glue their completed puzzles together and affix them as personal embellishment. Simpson's *Crow's Nest*, placed on the bandstand, contained a large glass sphere filled with water which revealed an inverted image of the entire environment. The front windows displayed many of the artist's fish as “lures,” while two doors up the street was a larger window tableau of his school of fish “irradiated” by defraction grating or iridescent paint.

Outside, in Post Alley, Simpson devised his *Crow Throw*, a penny-arcade-styled wine- or booze-bottle toss where the player was asked to first find a bottle in the vicinity (not a difficult task considering that the original “Skid Row”—Yessler Way—is not far away and the market area has become a hangout for winos and vagrants) and then to attempt to knock over one of six crow silhouettes on crow bars. Regardless of whether one hit the mark or not, the player was successful since the bottles were all funneled down a chicken wire netting into a large recycling barrel below.

*Inquire Within*, 1983, Simpson's installation for “The Window” at The New Museum, represents a culling of many “props,” as the artist calls his fabricated objects, presented in a manner which responds to the street commerce on Fourteenth Street (fig. 2 and fig. 3 [detail]). *The Garlic Cross*, 1983, originally made as an item which would “consolidate the implied

4. Buster Simpson. Left above: *Sweet River Pills*, 1980/83. Blueprint, 42 × 66". Below: *Anti-Acid Purge*, 1983. Limestone and blueprints, dimensions variable. Right: *School of Fish* from *Breakwater Run Series*, 1981. Mixed media, dimensions variable.

powers of two forms," both used superstitiously to ward off vampires, appeared inside *90 Pine*, as did the *Salmon-Can Candle Holders*, the *Crystal Balls*, the *Cone Cups* on spring bases, and the glass shards referring to the *Crow Throw*. The cast-concrete paper plates were used in *When the Tide is Out the Table is Set*.

By providing Fourteenth Street with another shopping display window, this time for objects utilized in several of his previous environmental projects, which are also photographically documented and concurrently on view within the Museum's exhibition space, Simpson hopes his objects function as "lures for fishing in the City for human bites" (fig. 4). He wants his invitation to the pedestrians to "inquire within" to draw some non-art audiences into the Museum, to come to terms with the applied use of these "commodities" in his art. Hence Simpson separates the world of commerce from the world of art by virtue of his use of the nature of the different spaces. The artist bases this and other works on the Native American custom of the "Potlatch" which called for a chief to give his wealth back to his people in order to demonstrate his prosperity and to maintain his position among his people. This is central to Simpson's esthetic and his personality.

Moreover, this window installation marks a return for Simpson to those windows he created for his first home in Seattle. The circularity of this cycle is a recurrent motif in

many of the artist's works. The round concrete plates, crystal balls, antacid pills, and salmon-can lids all share this circular or spherical motif. More significant is the repeated sweep of so many of Simpson's wind vanes, the grass cutters, wind millers, and the behatted men at the bar and on the roof of *90 Pine*. One cannot but see the correspondence between the artist and the *Surveyor Decoy*, which was prominently featured on the tavern's roof, and for whose silhouette Simpson himself posed. Balancing the man who "over sees" with the crow, the bird who embodies the city and who scrapes to make his nest and to survive, the surveyor spins around forever bound to monitor the last vestiges of essential human values in a world obsessed with progress. Buster Simpson surveys in order to "consider carefully" our plight, trapped as we are within our own inexorable orbits.

#### Notes

1. All quotations, unless otherwise noted, are transcribed from an unpublished, taped interview between author and artist on January 8, 1983.
2. The other artists selected were Andrew T. Keating and Sherry Markovitz.
3. Frank Zoretich, "Crow's Nest Has a Different View of Boom Town Building," *Seattle Post-Intelligencer*, August 3, 1980, p. D6.
4. *Ibid.*

## 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.

### Paul Berger

*Seattle Subtext*, 1981–1982.  
22 silver prints\*, 19 × 24" each.

\*Only eighteen of the twenty-two prints comprising *Seattle Subtext* will be exhibited at The New Museum. The complete work will be shown at the Seattle Art Museum.

### Marsha Burns

- 45120, 1978. Silver print; 6<sup>15</sup>/<sub>16</sub> × 9<sup>1</sup>/<sub>4</sub>".
- 45175, 1979. Silver print; 8<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>2</sub>".
- 45191, 1979. Silver print; 9<sup>3</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub>".
- 45288, 1979. Silver print; 6<sup>1</sup>/<sub>2</sub> × 8<sup>3</sup>/<sub>8</sub>".
- 45445, 1980. Silver print; 9<sup>5</sup>/<sub>16</sub> × 7".
- 45506, 1980. Silver print; 9 × 7".
- 45639, 1980. Silver print; 5<sup>15</sup>/<sub>16</sub> × 8".
- 45676, 1980. Silver print; 8<sup>15</sup>/<sub>16</sub> × 6<sup>1</sup>/<sub>2</sub>".
- 45804, 1981. Silver print; 8<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>2</sub>".
- 45805, 1981. Silver print; 9 × 6<sup>3</sup>/<sub>8</sub>".
- 45846, 1981. Silver print; 6<sup>3</sup>/<sub>4</sub> × 8<sup>3</sup>/<sub>4</sub>".
- 45861, 1981. Silver print; 6<sup>7</sup>/<sub>16</sub> × 9<sup>3</sup>/<sub>8</sub>".
- 45928, 1981. Silver print; 8<sup>7</sup>/<sub>16</sub> × 6<sup>1</sup>/<sub>4</sub>".
- 451047, 1982. Silver print; 8<sup>15</sup>/<sub>16</sub> × 6<sup>13</sup>/<sub>16</sub>".
- 451104, 1982. Silver print; 8<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>4</sub>".
- 451154, 1982. Silver print; 8<sup>3</sup>/<sub>4</sub> × 6<sup>7</sup>/<sub>16</sub>".

### Dennis Evans

*The Pharmacy: (5) [(Pre)scriptions, Two Dispensations and No Consequences]*, 1983

1. "The Squill"
2. "The Lily"
3. "The Sponsa and Sponsus"
4. "Tombe / Tomb / Womb"
5. "The [Mer]cure"
6. "The Cauda Pavonis"
7. "The Column / Penne"

Copper, lead, wax, carbon, salt, wood, lacquer, and glass; dimensions variable.  
Courtesy of Linda Farris Gallery, Seattle.

### Randy Hayes

- Draw*, 1981. Pastel on paper; 77<sup>1</sup>/<sub>2</sub> × 35<sup>3</sup>/<sub>4</sub>".  
Collection of Victor Gardaya, Seattle.
- Saved*, 1981. Pastel on paper; 91 × 112<sup>1</sup>/<sub>2</sub>".  
Collection of City of Seattle 1% for Art / Seattle City Light Collection.
- Decision*, 1982. Pastel on paper;  
77<sup>1</sup>/<sub>2</sub> × 59<sup>3</sup>/<sub>4</sub>".
- On the Ropes*, 1982. Pastel on paper; 62<sup>3</sup>/<sub>4</sub> × 48<sup>5</sup>/<sub>8</sub>".  
Collection of Linda Farris, Seattle.
- Victor/Victim*, 1982. Pastel on paper;  
83<sup>3</sup>/<sub>4</sub> × 50<sup>3</sup>/<sub>8</sub>".  
Collection of Marsha and Michael Burns, Seattle.
- Eclipse*, 1982–1983. Pastel on paper;  
63<sup>1</sup>/<sub>2</sub> × 28<sup>1</sup>/<sub>2</sub>"; 72<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>2</sub>".  
Collection of Kathryn Maynard, Seattle.

### Fay Jones

- Bird Cage*, 1981. Acrylic on paper, 52 × 138".  
Courtesy of Francine Seders Gallery, Seattle.
- Shadow Play*, 1981. Acrylic on paper; 47<sup>3</sup>/<sub>4</sub> × 53<sup>1</sup>/<sub>4</sub>".  
Collection of Ed Marquand, Seattle.
- Déjà Vu*, 1982. Acrylic on paper;  
71<sup>7</sup>/<sub>8</sub> × 75<sup>5</sup>/<sub>16</sub>".  
Courtesy of Francine Seders Gallery, Seattle.
- Lakeside Hide 'n Seek*, 1982.  
Acrylic on paper, 26 × 46<sup>3</sup>/<sub>4</sub>".  
Collection of Belltown Cafe, Seattle.
- Screen*, 1982. Acrylic on paper, 52 × 67".  
Collection of Sondra and Robert Shulman, Seattle.

### Alan Lande

*Massive Retaliation*, 1983. Television, audiotape, water, vinyl, wood, glass, and camera obscura; dimensions variable.

### Barbara Noah

- Happy Hour*, 1983. Mixed media; dimensions variable.  
Included in this installation are the following individual works of art.
- Happy Hour at A-Bomb Bowl*, 1983.  
Oil, copper leaf, acrylic, and epoxy enamel on photolinen; 88<sup>1</sup>/<sub>2</sub> × 88".
- Earth as Bowling Ball-II*, 1983.  
Oil on photolinen; 72" in diameter.
- What?!*, 1983. Polane paint, oak, bowling ball; 10 × 11 × 8<sup>1</sup>/<sub>2</sub>".
- It Could Be You*, 1983.  
Clear polyurethane on copper-plated steel; Two, 9 × 9 × 4<sup>1</sup>/<sub>2</sub>" each.

### Buster Simpson

- Setting of Eight, Art Park*, 1978/83.  
Blueprint; 42<sup>1</sup>/<sub>2</sub> × 31<sup>1</sup>/<sub>2</sub>".
- Wrapped Cast Concrete Paper Plates*, 1978/83—edition of 14. Concrete and blueprints; average diameter 14".
- Sweet River Pills*, 1980/83.  
Blueprint; 42 × 66".
- School of Fish from Breakwater Run Series*, 1981. Mixed media; dimensions variable.  
Ten pieces.
- Anti-Acid Purge*, 1983. Limestone and blueprints; dimensions variable.
- Once More*, 1983. Blueprint around trash receptacle; 13<sup>3</sup>/<sub>8</sub>" in diameter.
- Spring Cone Cups*, 1983.  
Chromed bed springs and pointed paper cups; dimensions variable.
- Documentation of two site-specific works.  
Type-C prints; 11 × 16" each:
- When the Tide is Out, the Table is Set*, 1980.  
Seattle, Washington.
- Radar Lure*, 1981. Seattle, Washington.  
Installation in "The Window" on Fourteenth Street
- Inquire Within*, 1983 (installed by Linda Beaumont, Assistant to the artist).  
Mixed media; 8'22" × 22'4" × 1'6".

# Artists' statements, exhibition histories and bibliographies

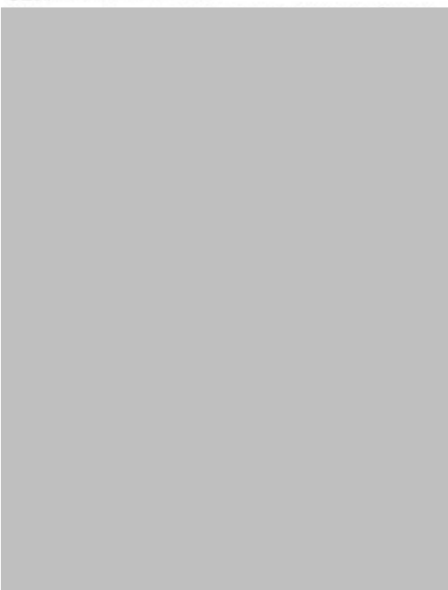
Researched and compiled by Jill Medvedow

## Paul Eric Berger



Born The Dalles, Oregon, 1948. Attended University of California at Los Angeles, (B.A. 1970) and State University of New York, Buffalo (B.F.A. 1973). Lives in Seattle.

### SEATTLE SUBTEXT



### SELECTED SOLO EXHIBITIONS

- 1973**  
Krannert Lounge Gallery, University of Illinois, Champaign
- 1974**  
University of Northern Iowa, Cedar Falls
- 1975**  
The Art Institute of Chicago, Chicago  
Utah State University, Logan
- 1977**  
Colorado College, Colorado Springs  
Light Gallery, New York
- 1978**  
Colorado College, Colorado Springs  
Colorado Mountain College, Breckenridge  
Hippolyte Bayard Memorial Gallery,  
Orange Coast College, Costa Mesa, Calif.
- 1979**  
Gallery of Art, Eastern Washington  
University, Cheney  
Tyler School of Art, Temple University,  
Philadelphia
- 1980**  
Blue Sky Photographic Gallery, Portland,  
Oreg.  
The Evergreen State College, Olympia,  
Wash.  
Light Gallery, New York  
Photography at Oregon Gallery, University  
of Oregon, Eugene  
Seattle Art Museum, Seattle
- 1982**  
Equivalents Gallery, Seattle  
Light Gallery, New York  
Reed College, Portland, Oreg.  
Viking Union Gallery, Western Washington  
University, Bellingham

### SELECTED GROUP EXHIBITIONS

- 1970**  
*California Photographers 1970*, Memorial  
Union Gallery, University of California,  
Davis (exh. cat.; Fred Parker, ed.)  
*Continuum*, Downey Museum of Art,  
Downey, Calif.
- 1972**  
*Photographs from Visual Studies Workshop*,  
Les Galleries de Photographie, Montreal
- 1973**  
*Prediction '74*, Barnsdale Gallery,  
Los Angeles
- 1975**  
*First Light*, Humboldt State University,  
Eureka, Calif.  
*Magic Silver Show*, Murray State University,  
Murray, Ken.  
*Photographic Images*, Westwood Center of  
the Arts, Los Angeles  
*Portrait of America*, Paine Art Center and  
Arboretum, Oshkosh, Wisc. (traveled  
under the auspices of the Smithsonian  
Traveling Exhibitions service,  
Washington, D.C.)
- 1976**  
*Acquisitions 1975*, Musee Reattu, Arles,  
France  
*Photographs*, 80 Langton Street,  
San Francisco
- 1977**  
*Celebration of Sight*, Wisconsin Center  
Gallery, Milwaukee  
*Four from the Midwest*, Camerawork  
Gallery, San Francisco  
*Great Lakes Regional Photography  
Exhibition*, Sill Gallery, Eastern Michigan  
University, Ypsilanti
- 1978**  
*Aesthetics of Graffiti*, San Francisco  
Museum of Modern Art  
*Berger/Ginsberg/Gossage*, The Gallery of  
the Chicago Center for Contemporary  
Photography, Columbia College, Chicago  
*The Criticism of Photography*, University  
Gallery, Fine Arts Center, University of  
Massachusetts, Amherst (exh. cat.; text  
by Mark Roskill)



*Illinois Photography '78*, Illinois State Museum, Springfield (exh. cat.)  
*Photography: Four Stylistic Approaches*, The Katonah Gallery, Katonah, N.Y.  
*Summer Light*, Light Gallery, New York

#### 1979

*American Photography in the '70's*, The Art Institute of Chicago, Chicago  
*Attitudes: Photography in the 1970's*, Santa Barbara Museum of Art, Santa Barbara, Calif.  
*Perception: A Field of View*, California State University, Los Angeles  
*Photoworks '79*, Bellevue Art Museum, Bellevue, Wash.

#### 1980

*Alternatives 1980*, Ohio University, Athens (exh. cat.)  
*Eighteen*, Cheney Cowles Memorial Museum, Eastern Washington State Historical Society, Spokane, Wash.  
*Images: Artists/Machines*, Henry Art Gallery, University of Washington, Seattle (exh. cat.); text by Harvey West  
*Northwest Photography*, Rhode Island School of Design, Providence  
*Paul Berger/Charles Traub*, Visual Studies Workshop Gallery, Rochester, N.Y.  
*Process and Ideology*, California Museum of Photography, Riverside  
*Seattle Invitational*, Open Space Gallery, Victoria, British Columbia  
*Selections*, Light Gallery, New York  
*University of Washington Photography*, The Evergreen State College, Olympia, Wash.

#### 1981

*American Photographs 1970-1980*, The Whatcom Museum of History and Art, Bellingham, Wash. (exh. cat.)  
*Contemporary Photoworks*, University of New Mexico, Albuquerque  
*Image Connections*, University of Oregon, Eugene (exh. cat.); traveled by Visual Arts Resources  
*New Work*, The Friends of Photography Gallery, Carmel, Calif.

#### 1982

*Erweiterte Fotografie*, Wiener International Biennale, Vienna, Austria  
*Light: Tenth Anniversary*, Light Gallery, New York  
*Photographs in Sequence*, The Museum of Fine Arts, Houston (exh. cat.); text by Leroy Searle

20 x 24, National Academy of Fine Arts, Washington, D. C.  
*An Urban Vernacular*, Henry Art Gallery, University of Washington, Seattle

#### SELECTED ARTICLES AND REVIEWS

Burns, James. "From Old Images to New," *Openings* [Seattle], Fall/Winter 1979.  
Fischer, Hal. "Pictures - A Competition," *Artweek*, February 18, 1978, p. 11.  
Glowen, Ron. "Images Received: Paul Berger," *Vanguard*, v. 11, Summer 1982, pp. 12-13.  
———. "Perceiving in Series," *Artweek*, February 23, 1980, p. 13.  
Grundberg, Andy. "Currents - American Photography Today," *Modern Photography*, April 1980, pp. 142, 146.  
Henry, Gerrit. "Paul Berger: An Interview," *The Print Collector's Newsletter*, v. 11, May/June 1980, pp. 38-42.  
Kerns, Ben. "On the Photography of Paul Berger," *Northwest Review*, v. 19, Summer 1981, pp. 101-104.  
Murray, Joan. "Five From The Midwest," *Artweek*, v. 8, March 12, 1977, p. 13.  
Searle, Leroy F. "Paul Berger's 'Mathematics' Photographs," *Afterimage*, v. 5, March 1978, pp. 10-17.  
Thiel, Philip. "Visual Literacy," *Puget Soundings* [Seattle], Summer 1979, pp. 6-9.

#### By the artist

#### ARTICLES AND REVIEWS

#### PUBLISHED PROJECTS AND REPRODUCTIONS

*Arles '76*. The Festival Committee, Festival D'Arles, Arles, France.  
Brash, Edward, ed. *Life Library of Photography*. New York: Time-Life Books, 1982.  
Craven, George M. *Object @ Image*. New York: Prentice-Hall, 1982.  
"Mathematics Series," *The Print Collector's Newsletter*, v. 8, September/October 1977, p. 114.  
"Nine Images," *Northwest Review*, v. 19, Summer 1981, pp. 105-119.

## Marsha Burns



Born in Seattle, Washington, 1945. Attended University of Washington, Seattle (1963-65) and University of Massachusetts, Amherst (1967-69). Lives in Seattle.

#### SELECTED SOLO EXHIBITIONS

#### 1977

*Image Makers*, Silver Image Gallery, Seattle Museum of Art, University of Oregon, Eugene  
Sarah Reynolds Gallery, University of New Mexico, Albuquerque

#### 1980

Gallery Four, Evergreen State College, Olympia, Wash.  
Gallery of Art, Eastern Washington State College, Cheney  
Glover Hayes Books, Seattle  
Halsted Gallery, Birmingham, Mich.  
Paul Cava Gallery, Philadelphia  
Silver Image Gallery, Seattle  
Susan Spiritus Gallery, Newport Beach, Calif.

**1981**

Art Attack Gallery, Boise, Idaho  
 The Friends of Photography, Carmel, Calif.  
 Glover Hayes Books, Seattle  
 Jeffrey Gilbert Gallery, Chicago

**1982**

Baker Gallery, Kansas City, Mo.  
*Dreamers*, Glover Hayes Books, Seattle  
 The Gallery of the Chicago Center for  
 Contemporary Photography,  
 Columbia College, Chicago  
 Hampshire College, Amherst, Mass.  
 Books and Company, New York  
 Silver Image Gallery, Seattle

**1983**

George H. Dalsheimer Gallery, Ltd.,  
 Baltimore

## SELECTED GROUP EXHIBITIONS

**1976**

The Friends of Photography, Carmel, Calif.  
*Masters of the Northwest*, Seattle Art  
 Museum  
 Silver Image Gallery, Seattle

**1977**

*Marsha and Michael Burns:*  
*Recent Photographs*, Museum of  
 Fine Art, Washington State University,  
 Pullman (traveled under the auspices of  
 Washington State Art Services)  
*Northwest '77*, Seattle Art Museum

**1978**

Susan Spiritus Gallery, Newport Beach,  
 Calif.

**1979**

*Attitudes - Photography in the 70's*, Santa  
 Barbara Museum of Art, Santa Barbara,  
 Calif.  
 Jeffrey Gilbert Gallery, Chicago  
*New Acquisitions*, Seattle Art Museum

**1980**

Brindl Gallery, Camden Mass.  
*New American Nudes*, Creative  
 Photography Gallery, Massachusetts  
 Institute of Technology, Cambridge  
 [exh. cat.; text by Arno Minkkinen]  
*Regional Photography and Printmaking*,  
 Evergreen State College, Olympia, Wash.  
 [exh. cat.; traveled]  
*Sequence Photography*, Santa Barbara  
 Museum of Art [exh. cat.]

**1981**

Bowling Green State University,  
 Bowling Green, Ohio

Daniel Wolf Gallery, New York  
 Spokane Community College, Spokane,  
 Wash.

**1982**

*Awards in the Visual Arts I*, The National  
 Museum of American Art, Smithsonian  
 Institution, Washington, D. C. [exh.  
 cat.; text by Harry Rand]  
*California and the West Coast*,  
 Cypress College, Cypress, Calif.  
 Des Moines Art Center, Des Moines, Iowa  
 George H. Dalsheimer Gallery, Ltd.,  
 Baltimore  
 Grapestake Gallery, San Francisco  
*West Coast Women Photographers of*  
*Portraits*, Canon Photo Gallery,  
 Amsterdam, The Netherlands [exh. cat.]

**1983**

*The Individual: Five Contemporary*  
*Photographic Viewpoints*, College of Art  
 and Architecture Gallery of Art,  
 University of Idaho, Moscow

## SELECTED ARTICLES AND REVIEWS

Bosker, Gideon. "Marsha Burns: Guilt,  
 Surrender, and the Perfect Photograph,"  
*Willamette Week*, May 5-11, 1982,  
 "Fresh Weekly," pp. 8-9.  
 Campbell, R. M. "Burns trades on the pose,"  
*Seattle Post-Intelligencer*, February 20,  
 1982, p. D5.  
 ———. "Sexual subtlety marks Marsha  
 Burns's photos," *Seattle Post-*  
*Intelligencer*, May 15, 1982, p. D5.  
 Canevor, Natalie. "Shows We've Seen,"  
*Popular Photography*, August 1979,  
 pp. 34, 121.  
 Celentano, Francis. "Marsha Burns's  
 Photographs," *Northwest Photography*  
 [Seattle], v. 2, April 1979, pp. 4-6.  
 Dike, Patricia. "Marsha Burns: faceless  
 forms of people in dream-like settings,"  
*Spokesman Review* [Spokane],  
 April 27, 1980, p. E2.  
 Fischer, Hal. "Where Is The Vision In Gay  
 Photography?" *Art Ticket* [San Francisco],  
 July 1982.  
 Fromer, Jan. "A Fresh Sensibility:  
 Marsha Burns," *Philadelphia Photo*  
*Review*, v. 5, Winter 1981, pp. 7-9.  
 Glown, Ron. "Marsha Burns," *Vanguard*,  
 v. 11, May 1982, p. 28.  
 Gragg, Randy. "Limits as Liberation,"  
*Photography*, v. 13, June 1982, p. 15.  
 Hackett, Regina. "Marsha Burns," *Seattle*  
*Post-Intelligencer*, May 25, 1980, p. G6.

Kangas, Matthew. "Marsha Burns and  
 Sociocritical Formalism," *Seattle Sun*,  
 April 2, 1980, pp. 2, 25.

———. "Marsha Burns at Glover/Hayes,"  
*Art in America*, v. 70, December 1982,  
 pp. 128-129.

LaGuardia, Eric. "Postures," *Northwest*  
*Photography*, v. 4, June 1982, p. 3.

Merlo, Lorenzo. "Marsha Burns: Tussen  
 Erotiek En Sensualiteit," *Avenue*,  
 [Amsterdam], July 1982, pp. 79-81.

Murray, Nancy. "Stark Photos of Bodies in  
 Repose," *Seattle Sun*, April 25, 1979, p. 13.

Tarzan, Deloris. "Local 'emerging artist'  
 wins prestigious national honor,"  
*Seattle Times*, May 9, 1982, p. F4.

## BOOKS

Burns, James D., ed. *9 Critics*  
*9 Photographs*. Carmel, Calif.:  
 The Friends of Photography, 1980.  
 Featherstone, David. *Postures: The Studio*  
*Photographs of Marsha Burns*. Carmel,  
 Calif.: The Friends of Photography, 1982.

## By the artist

PUBLISHED PROJECTS AND  
REPRODUCTIONS

*Camera* [Lucerne, Switzerland],  
 September 1981, p. 5.  
 "Sensual Studies," *Camera Arts*, v. 1,  
 November/December, 1980, pp. 56-63.  
 "Snowgoose," *Paris Review*, v. 22,  
 Winter/Spring 1980, pp. 75-85.

## Dennis Evans



Born in Moxee, Washington, 1946. Attended  
 University of Washington, Seattle  
 [B.S. 1969; B.F.A. 1973; M.F.A. 1975]. Lives  
 in Seattle.

*Twelve Field Us(e)ages*. Whatcom Museum of Art and History, Bellingham, Wash. [exh. cat.; texts by Ned Heagerty and Bill Ritchie]

**1982**  
Linda Farris Gallery, Seattle

#### SELECTED GROUP EXHIBITIONS

**1973**  
*58th Annual Exhibition of Northwest Artists*, Seattle Art Museum  
*Northwest Craftsman Biennial*, Henry Art Gallery, University of Washington, Seattle

**1974**  
*4 x 4/Seattle Video*, and/or, Seattle

**1975**  
*Northwest Craftsman Biennial*, Henry Art Gallery, University of Washington, Seattle  
*Washington Crafts Invitational*, State Capitol Museum, Olympia

**1976**  
*In Touch: Nature, Ritual, Sensuous Art from the Northwest*, Portland Center for the Visual Arts, Portland, Oreg. [exh. cat.; text by Lucy R. Lippard]  
Linda Farris Gallery, Seattle  
*National Drawing*, Bellevue Art Museum, Bellevue, Wash.

**1977**  
*Northwest Craftsman Biennial*, Henry Art Gallery, University of Washington, Seattle  
*Northwest Invitational*, Seattle Art Museum, Seattle

**1978**  
*Harmonious Craft: American Musical Instruments*, Renwick Gallery, National Collection of Fine Arts, Smithsonian Institution, Washington D. C. [exh. cat.; traveled]

**1979**  
*Some Seattle Drawings*, and/or, Seattle  
*Sound: An Exhibition of Sound Sculpture, Instrument Building and Acoustically Tuned Spaces*, Los Angeles Institute of Contemporary Art, Los Angeles [exh. cat.; text by Richard Armstrong, Ivor Darreg, Peter Frank]

*The Washington Open*, Seattle Art Museum, Seattle

1979 Biennial Exhibition; Contemporary American Art, Whitney Museum of American Art, New York [exh. cat.]

**1980**  
*Eight Seattle Artists*, Los Angeles Institute of Contemporary Art [exh. cat.; text by Barbara Taylor]  
*Raconteur, A Private View*, Henry Art Gallery, University of Washington, Seattle [exh. cat.; text by Harvey West]  
*Seattle Drawing Invitational*, Art Center Gallery, Seattle Pacific University

**1982**  
*Six Story Tellers North of Tuckwila*, Wekel Gallery, Pacific Lutheran University, Tacoma, Wash.

#### SELECTED ARTICLES AND REVIEWS

- Albright, Thomas. "Shaman, Sham Men," *San Francisco Chronicle*, October 16, 1978.
- Berger, David. "Works by Dennis Evans," *The Weekly [Seattle]*, v. 3, September 27, 1978, p. 26.
- Campbell, R. M. "Art Pavilion Show - Small is Beautiful," *Seattle Post-Intelligencer*, March 5, 1978, p. D13.
- . "Evans: It's Not Your Standard Gallery Show," *Seattle Post-Intelligencer*, September 29, 1978, pp. 206-18.
- Glown, Ron. "Altered States," *Artweek*, v. 13, September 25, 1982, p. 16.
- . "Northwest Artists - An Overview," *Artweek*, v. 8, June 4, 1977, p. 5.
- Hackett, Regina. "Dennis Evans," *Seattle Post-Intelligencer*, May 11, 1980, p. G6.
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- Kangas, Matthew. "Part of the Way up from Verbosity-As-Art," *Argus [Seattle]*, v. 85, March 10, 1978, pp. 7-8.
- . "Shocking Gaps in Current SAM Display," *Argus*, v. 85, December 29, 1978, p. 6.
- Muchnic, Suzanne. "...And It Comes Out Here," *Los Angeles Times*, August 12, 1979, pp. 89-99.
- Rosenthal, Adrienne. "The Shapes of Sound," *Artweek*, v. 10, August 11, 1979, p. 9.
- Tarzan, Deloris. "Artists 'in touch with touch,'" *Seattle Times*, September 19, 1976, p. H4.
- . "Four artists present 'New Ideas' - Art ain't what it used to be," *Seattle Times*, February 1977.
- . "Has success spoiled bright, young Dennis Evans?" *Seattle Times*, May 14, 1980, p. D11.

\*Ernst Cassirer, *An Essay on Man* [New Haven: Yale University Press, 1944], p. 221. Language altered slightly to conform to *Language Guidelines* of McGraw-Hill Book Company, New York, 1975.

#### SELECTED SOLO EXHIBITIONS

**1976**  
and/or, Seattle  
Henry Art Gallery, University of Washington, Seattle

**1977**  
Evergreen State College, Olympia, Wash.  
Linda Farris Gallery, Seattle  
White Gallery, Portland State University, Portland, Oreg.

**1978**  
Braunstein/Quay Gallery, San Francisco  
Gallery of Art, Eastern Washington University, Cheney  
Linda Farris Gallery, Seattle

**1980**  
*Seven Garments and Seven Lies for the Passing of Days*, Linda Farris Gallery, Seattle

## Randy Hayes



Born in Jackson, Mississippi, 1944. Attended Southwestern at Memphis, Memphis, Tennessee (1962-65) and Memphis Academy of Arts (B.F.A. 1968). Lives in Seattle.

### SELECTED SOLO EXHIBITIONS

- 1974**  
WGBH-TV Educational Foundation, Boston
- 1978**  
Clough-Hanson Gallery, Southwestern at Memphis
- 1979**  
Traver-Sutton Gallery, Seattle
- 1981**  
Rubin/Mardin Gallery, Seattle

**1982**  
Rosco Louie Gallery, Seattle

### SELECTED GROUP EXHIBITIONS

- 1972**  
*23rd Annual Mid-South Exhibition*,  
Brooks Art Museum, Memphis
- 1976**  
*New Realism*, Linda Farris Gallery, Seattle
- 1977**  
*Seattle Video II*, and/or, Seattle
- 1980**  
*Washington Year*, Henry Art Gallery,  
University of Washington, Seattle (exh.  
cat., text by Harvey West)
- 1981**  
*Annual Invitational Drawing Exhibition*,  
Art Center Gallery, Seattle Pacific  
University
- 1982**  
*Pacific Northwest Drawing Perspectives*,  
Gallery of Art, Eastern Washington  
University, Cheney  
*Seattle Art/1982*, Bumbershoot,  
Seattle Center

### SELECTED ARTICLES AND REVIEWS

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- . "Seattle Artists picked for N.Y. show," *Seattle Post-Intelligencer*, December 22, 1982, p. D6.
- Horne, Vance. "Where Women Walk On Walls," *Olympian* [Olympia, Wash.], December 16, 1977.
- Northrop, Guy. "Visiting Randy Hayes and his lifesize cutouts," *Commercial Appeal* [Memphis], April 23, 1978, p. 14.
- Strohl, Audrey. "Cutout Portraits Depict 'Aloneness' of People," *Memphis Press Scimitar*, April 20, 1978, p. 8.

### BOOKS

Marquand, Ed, and Burns, Marsha. *Fifty Northwest Artists*. San Francisco: Chronicle Books, 1983.

## Fay Jones



Born in Boston, Massachusetts, 1936. Attended Rhode Island School of Design, Providence (B.F.A. 1957). Lives in Seattle.

### SELECTED SOLO EXHIBITIONS

- 1974**  
Tacoma Art Museum, Tacoma, Wash.
- 1976**  
Francine Seders Gallery, Seattle
- 1978**  
Francine Seders Gallery, Seattle
- 1979**  
Viking Union Gallery, Western Washington University, Bellingham, Wash.
- 1980**  
Francine Seders Gallery, Seattle
- 1982**  
Francine Seders Gallery, Seattle

### SELECTED GROUP EXHIBITIONS

- 1970**  
*Governor's Invitational*, State Capitol Museum, Olympia, Wash.

*Symbols & Images: Contemporary Primitive Artists*, Carroll Reece Museum, East Tennessee State University, Johnson City (exh. cat.), traveled under the auspices of the American Federation of Arts]

1972

*Five in May*, Ellensburg Community Art Gallery, Ellensburg, Wash.  
Francine Seders Gallery, Seattle  
*Survivors 1972 - Women in Art*, Henry Art Gallery, University of Washington, Seattle

1973

Francine Seders Gallery, Seattle  
*Landscape Elements*, Henry Art Gallery, University of Washington, Seattle

1975

Fay Jones, *Elisabeth Sandvig*,  
Tom Prochaska, Francine Seders  
Gallery, Seattle

1976

*Women in the Arts*, Seattle Center, Seattle

1977

Fay Jones and Robert Jones,  
Adlai Stevenson College Library,  
University of California at Santa Cruz,  
Santa Cruz, Calif.  
*Northwest '77*, Seattle Art Museum

1980

*Artist As Magus*, Woman's Building  
Galleries, Los Angeles  
*Northwest Artists: A Review*, Seattle Art  
Museum

1981

*The Minds Eye: Expressionism*,  
Henry Art Gallery, University of  
Washington, Seattle  
*Seattle Drawings: An Invitational*,  
Art Center Gallery, Seattle Pacific  
University  
*Seattle Women Artists*, Spokane  
Community College, Spokane, Wash.  
*A Woman's Place*, Kohler Arts Center,  
Sheboygan, Wisc. (exh. cat.)

#### SELECTED ARTICLES AND REVIEWS

Campbell, R. M. "An Air of Violence and Tension," *Seattle Post-Intelligencer*, February 29, 1980, pp. 205-06.  
———. "Jones' Work Not As It Seems," *Seattle Post-Intelligencer*, April 23, 1978.  
———. "A Lot of This and That," *Seattle Post-Intelligencer*, July 27, 1979, pp. 204-06.

Dike, Patricia. "Women Artists Share Visions," *Spokesman Review* [Spokane], May 17, 1981, p. D12.  
Kendall, Sue Ann. "Love and Death Play 'the Game' in Show," *Seattle Times*, December 26, 1982, p. C18.  
Manildi, Steve. "Art on the Hill," *Good Times* [Santa Cruz], v. 2, March 3, 1977, p. 17.  
Shere, Charles. "The Art Scene in Vancouver and Seattle - Among Our Northern Neighbors," *Oakland Tribune*, January 29, 1978, p. 16E.  
———. "Life - and art - Is Less Formal in the Pacific Northwest," *Oakland Tribune*, February 5, 1978, p. 21E.  
Tarzan, Deloris. "Figures Show Fantasy, Process, at Seders, Manolides, Matheson," *Seattle Times*, October 5, 1976, p. B7.  
Winn, Steven. "Paintings by Fay Jones," *The Weekly* [Seattle], April 19-25, 1978.

## Alan Lande

Born Seattle, Washington, 1946. Lives in Seattle.

Pick a being, any being.

"...and here we are again, outside my inside or inside your outside. You curse because nothing is true - not distance, not sleep, not night, not mind; an abuse of power comes as no surprise. Inside it's dark, outside it's light. You're terrorized by the compulsion to consume.

You forget this, you remember...an impression, today, earlier, an outline, an oc-

clusion, a sound, a low sound, close, but earlier. You recognize it, it's always there, you can't escape. You often forget things, you lose track of this, or that, line in the distance.

Up ahead the street is light, the city dark. You stand. You sit. Someone runs toward you. At night, sometimes I touch them. Outside it's dark, inside it's light."

Of course, I had a few laughs...

#### SELECTED SOLO EXHIBITIONS AND PERFORMANCES†

1975

*Demonstrations and Electric Illusions*,  
Empty Space Theater, Seattle†

1976

The Media Shop, Seattle

1977

*The Seven Elementary Catastrophes Part II*,  
and/or, Seattle†  
*Surface Tension and Other Double Binds*,  
and/or, Seattle†

1979

*Bodyheat*, The Evergreen State College,  
Olympia, Wash.†  
*Legitimate Theater*, Skid Row Theater,  
Seattle†  
*The Nature of DP*, and/or, Seattle  
*Political Power*, The Evergreen State  
College, Olympia, Wash.  
*Romantic Friction*, and/or, Seattle†

1980

California Institute of the Arts, Valencia,  
Calif.  
*Going Rude*, Acme Gallery, London  
The Slade School of Art, London

1981

*Bodies Without Organs*, Honolulu Academy  
of the Arts  
Liverpool Academy of Arts, London  
*White Night*, Rosco Louie Gallery, Seattle†  
*Your Radiation*, and/or, Seattle

1982

*Amazon*, 51 University Building, Seattle†  
The Golden Crown, Seattle  
*HardBall*, Northwest Artists' Workshop,  
Portland, Oreg.†  
*Me Alan, Eugene*, Project Space, Eugene,  
Oreg.†  
*Pure. Lucid. Evil.*, Nine One One, Seattle†

1983

*Dive*, Conservatory Theater Company,  
Seattle†

†Indicates performances.

SELECTED GROUP EXHIBITIONS AND PERFORMANCES

1975

*Seattle Video*, and/or, Seattle

1976

*Seattle Video I*, and/or, Seattle

1977

*Northwest Film and Video Festival*,  
Portland, Oreg. (publication)

1978

*Nine Artists/Eight Rooms*, Henry Art  
Gallery, University of Washington,  
Seattle (exh. cat.; text by Anne Focke)

*Northwest Film and Video Festival*,  
Portland, Oreg. (publication)

*Projects: Video*, Museum of Modern Art,  
New York

1979

*Lande, Ritchie, Sato*, The Vancouver Art  
Gallery, Vancouver, B.C.

*Seat and Read*, and/or, Seattle (exh. cat.;  
text by Buster Simpson)

*Seattle Drawing*, and/or, Seattle

*Washington Open*, Seattle Art Museum,  
Seattle (publication)

1980

*Images: Artists/Machines*, Henry Art  
Gallery, University of Washington,  
Seattle (exh. cat.; text by Harvey West)

*Northwest Video*, Long Beach Museum of  
Art, Long Beach, Calif.

*Video 1980*, Biddick Farm Arts Center,  
Tyne & Wear, England

1981

*Bumbershoot Arts Festival*, Seattle  
*New York/Los Angeles/Seattle*, Museum of  
Modern Art, New York (exh. cat.; text by  
Barbara London; traveled)

*Northwest Tracking*, Clinton St. Theater,  
Portland, Oreg.

*Spontaneous Combustion*, and/or, Seattle†

1982

*Northern Exposure*, Seattle Art Museum  
*Video/TV: Humor/Comedy*, Media  
Study/Bufalo, Buffalo, N.Y. (exh. cat.;  
text by John Minkowsky; traveled)

TELEVISION BROADCASTS

1973

*Too Much Between Us*, Artists TV  
Workshop, KCTS, Seattle

1974

*Exercise #5*, Artists TV Workshop, KCTS,  
Seattle

1976

*Prevost's Sleep*, Artists TV Workshop,  
KCTS, Seattle

1977

*The Seven Elementary Catastrophes Part I*,  
Magtime, KCTS, Seattle

*Thirteen Changes*, KCTS, Seattle

SELECTED ARTICLES AND REVIEWS

Campbell, R. M. "Henry Gallery Show is  
Fresh and Bold," *Seattle  
Post-Intelligencer*, April 28, 1978, pp.  
206, 214.

Fisk, Anita. "Conversations: Alan Lande,"  
*Cultural Climate* [Honolulu],  
September 1982.

Glowen, Ron. "Nine Artists—Eight  
Rooms," *Artweek*, v. 9, May 6, 1978, p. 7.

Hackett, Regina. "Audience suffers through  
a brilliant work by Lande," *Seattle  
Post-Intelligencer*, April 11, 1982, p. E6.

———. "Culture's the Subject, It's 'Moist,'" *Seattle Post-Intelligencer*, November 14,  
1980, pp. 203, 206.

———. "Lande's 'Moist' Doesn't Quite Stick  
Together," *Seattle Post-Intelligencer*,  
November 17, 1980, p. A10.

———. "Technology Saves Their Art,"  
*Seattle Post-Intelligencer*, September 21,  
1980, p. G6.

———. "Video artist peddles ideas not  
produced," *Seattle Post-Intelligencer*,  
August 10, 1981, p. D1.

Kangas, Matthew. "Nine Artists/Eight  
Rooms: Some Successes at the Henry  
Gallery," *Argus*, v. 85, May 12, 1978, p. 10.

———. "Recent Performance Art: Notes on  
Lande, Grosshans, Mondrian," *and/or  
notes*, January 1980, p. 14.

MacDonald, Patrick. "Artist and actress  
expand horizons," *Seattle Times*,  
February 21, 1982, p. H1.

———. "Showbox cooks up salty, moist  
beach party," *Seattle Times*,  
November 14, 1980, p. C1.

Morgan, Terry D. "Lande Tries To Say Lots of  
Things," *Seattle Sun*, August 5, 1981, p. 10.

Morse, Marcia. "Video Art and a Look at  
Landscape," *Star Bulletin* [Honolulu],  
October 25, 1981, p. C8.

O'Casey, Corr. "'Vinegar Tom' is  
unsettling," *Seattle Post-Intelligencer*,  
November 9, 1981, p. D4.

Priestley, Joanna. "N.W. Short Takes,"  
*Animator* [Portland], Fall 1981, p. 3.

Reel, Gary. "Dealing With Date," *Artweek*,  
v. 10, December 8, 1979, p. 13.

———. "Revealing the Numinous: Theory  
and Practice in Seattle Performance,"  
*High Performance*, v. 4, Fall 1981,  
pp. 27-32.

Sato, Norie. "Re: Choices and Lande,"  
*and/or notes*, January 1980, p. 15.

Tsutakawa, Mayumi. "Artists exploring new  
forms for the video tool," *Seattle Times*,  
February 3, 1980, p. M12.

## Barbara Noah



Born in Seattle, Washington, 1949.  
Attended Mills College, Oakland, Calif.  
(B.A. 1971) and Pratt Institute, Brooklyn,  
N.Y.  
(M.F.A. 1975). Lives in Seattle.

#### SELECTED SOLO EXHIBITIONS

1975

Higgins Gallery, Pratt Institute, Brooklyn

1978

Linda Farris Gallery, Seattle (publication;  
text by Josine Iancko-Starrels)  
Art Space Gallery, Los Angeles

1979

Linda Farris Gallery, Seattle

1981

Linda Farris Gallery, Seattle

1982

*Bowling For Dollars*, Artists Space,  
New York

#### SELECTED GROUP EXHIBITIONS

1976

*In Touch: Nature, Ritual and Sensuous Art  
in the Northwest*. Portland Center for  
the Visual Arts, Portland, Oreg. (exh. cat.;  
text by Lucy R. Lippard)

1977

*Newcomers '77*, Municipal Art Gallery,  
Los Angeles

*One-Hundred Plus: Current Directions in  
Southern California Art*, Los Angeles  
Institute of Contemporary Art

1978

*Artwords and Bookworks*, Los Angeles  
Institute of Contemporary Art

*Contemporary California Photography*.  
Camerawork, Inc., San Francisco

*Prints: New Points of View*, Crocker Art  
Gallery, Sacramento, Calif. (traveled  
under the auspices of Western Association  
of Art Museums)

1979

*The Altered Photograph*. The Institute for  
Art and Urban Resources at P.S. 1,  
New York

*Double X Show*. The Woman's Building,  
Los Angeles

1980

City Museum, Nakhodka, U.S.S.R.

*New Landscapes*, The Friends of  
Photography, Carmel, Calif.

1981

*The Illumination of Mt. St. Helens*, Portland  
Center for the Visual Arts, Portland, Oreg.  
*Markers*, San Francisco Museum of Modern  
Art (exh. cat.; text by Van Deren Coke)

#### SELECTED ARTICLES AND REVIEWS

Dempsey, Candace. "Urban Art on Aurora  
Ave.," *Argus* [Seattle], v. 87, July 25, 1980,  
p. 10.

Glown, Ron. "Illusionism and  
Replication," *and/or notes*, October 1980,  
p. 19.

Hackett, Regina. "'Hey, You!' Says the Art,"  
*Seattle Post-Intelligencer*, October 31,  
1980, p. 206.

———. "Mixed Year for Artists," *Seattle  
Post-Intelligencer*, December 29, 1982,  
p. D2.

———. "Seattle Artists Picked for  
N.Y. Show," *Seattle Post-Intelligencer*,  
December 22, 1982, p. D6.

———. "Silly and Scary, Look at a Volcano,"  
*Seattle Post-Intelligencer*, May 8, 1981,  
p. D15.

Harris, Eleanor. "New Artists Exhibit at  
Barnsdall," *Santa Monica Evening  
Outlook*, November 12, 1977, p. A9.

Kangas, Matthew. "Nuclear Art: A Topical  
Crisis," *Argus*, v. 89, April 23, 1982, p. 3.

———. "St. Helens' Fallout: Barbara Noah  
Show," *Argus*, v. 88, May 15, 1981, p. 5.

Kelly, Claire C. "Sense and Sensuality in the  
Northwest," *Artweek*, v. 7, October 23,  
1976, p. 1.

Lagerberg, Don. "Newcomers See the Future  
and the Future is Reconciled," *Los  
Angeles Times*, November 6, 1977, p. 88.

Levy, Mark. "Tampered Photolinen,"  
*Seattle Sun*, October 17, 1979.

Lewis, Louise. "New Year, New Show,"  
*Artweek*, v. 9, February 11, 1978, p. 5.

Lippard, Lucy R. "Northwest Passage," *Art  
in America*, v. 64, July/August 1976, p. 58.

Muchnic, Suzanne. Lively Work From  
Los Angeles 'Newcomers,'" *Artweek*, v. 8,  
November 5, 1977, p. 3.

Murfin, Mary. "Meeting Menace With  
Mirth," *Bellevue Journal-American*,  
May 12, 1981, p. C4.

Portner, Dinah. "Evidence of Illusionism,"  
*Artweek*, v. 9, November 11, 1978, p. 6.

Scigliano, Eric. "Peak Performance:  
The Case of the Missing Billboard,"  
*Argus*, v. 87, August 15, 1980.

Siegel, Judy. "Crooked Photography: Good,  
Bad or Obnoxious?," *Women Artists  
News*, v. 7, Fall 1981, pp. 7-8.

Tsutakawa, Mayumi. "Absurd Visions of  
Modern Life from a 'Nutty' Artist,"  
*Seattle Times*, October 14, 1979, p. M8.

———. "Linda Farris Summer Show Reveals  
Varied Paths," *Seattle Times*, August 19,  
1979, p. M4.

#### Lewis C. "Buster" Simpson



Born in Saginaw, Michigan, 1942. Attended  
University of Michigan, Ann Arbor  
[B.A. 1966; M.F.A. 1969]. Lives in Seattle.

#### SELECTED SOLO EXHIBITIONS

1978

*I Love Canal*. Artpark, Lewiston, N.Y.

1980

Western Front, Vancouver, B.C.

#### PROJECTS IN THE PUBLIC DOMAIN

1973

*Selective Disposal Projects*, 98 Yesler,  
Seattle

1977

7-7-77, 2001 First Avenue, Seattle

1980—ongoing

*First Avenue Street Benches and Trees*,  
Seattle

1981

*Breakwater Run*, Edmonds, Wash.  
*Living Bench*, Duvall, Wash.  
*Pier 90 Radar Lure*, Seattle

1982

*Ninety Pine*, 90 Pine Street, Seattle

#### SELECTED GROUP EXHIBITIONS

1975

*Up First Hill/The Sky is the Limit*, and/or,  
Seattle [collaboration with Chris Jonic]

1975-1978

*Viewland/Hoffman Receiving Substation*,  
Seattle [artist/consultant for  
Seattle City Light and Seattle Arts  
Commission/City of Seattle 1% for Art in  
Public Places]

1979

*Andrew Keating/Buster Simpson*,  
Seattle Art Museum  
*Seat and Read*, and/or, Seattle (exh. cat.;  
text by the artist)

1980

*Art from the Vice President's House*,  
San Francisco Museum of Modern Art  
(exh. cat.; text by Mary Lous Friedman,  
traveled)

1981

*New Music America '81 Festival*,  
San Francisco (exh. cat.; texts by  
Rich Gold, et al.) [sound installation]

1982

*Sound Installations*, Institute for Art and  
Urban Resources at P.S. 1, New York

1983

*Spazio Dro*, Rome [sculptural sets with  
Steve Paxton]

#### SELECTED ARTICLES AND REVIEWS

Bell, Daphne Enslow. "Fish Art for the  
Mondale's Residence," *Seattle Arts*, v. 3,  
April 1980, p. 1.  
Hackett, Regina. "Simpson Uses Symbols to  
teach his moral lessons," *Seattle  
Post-Intelligencer*, January 5, 1983, p. E8.

Kangas, Matthew. "Andrew Keating/Buster  
Simpson," *Vanguard*, v. 8,  
September 1979, pp. 24-26.

———. "Buster Simpson at Western Front,"  
*Art in America*, v. 70, January 1982, p. 149.

———. "Earthworks Revisited," *The Arts*  
[Seattle], v. 11, October 1982, pp. 5-6.

———. "Visual Art: Artists in the City,"  
*Openings* [Seattle], v. 3, Spring/  
Summer 1980, pp. 28-31, 47-48.

Kendall, Sue Ann. "Artist's 'tavern of the  
mind' will give way to wrecking ball,"  
*Seattle Times*, January 9, 1983, p. E4.

"Murals, whirligigs, tunnel, at Viewlands/  
Hoffman Substation," *Seattle Arts*, v. 2,  
June 1979, p. 1.

Tsutakawa, Mayumi. "Reeling in a  
'Glass Fish' exhibit," *Seattle Times*,  
September 14, 1979, "Tempo," p. 4.

Zoretich, Frank. "Crow's Nest Has a  
Different View of Boom Town Building,"  
*Seattle Post-Intelligencer*, August 3, 1980,  
p. D6.

#### Photo Credits

David Lubarsky: Berger—fig. 1-3;  
Evans—fig. 1-4; Hayes—fig. 2; Lande—fig. 1;  
Noah—fig. 1-4; Simpson—fig. 4.

#### Artists' Portraits

Burns by Michael Burns; Hayes by Marsha  
Burns; Jones by Joseph Freeman; Lande by  
Clark Fletcher; Simpson by Charles Nacke.

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